THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

A TO *Aristotle*

GROVE

湖南文艺出版社

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VOLUME 1

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THE NEW GROVE
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Volume One

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《音乐与音乐家辞典》的第一版由乔治·格罗夫爵士策划和主编，四卷，附录由 J.A. 富勒·迈特兰主编，目录由埃德蒙·沃德豪斯夫人主编，1878 年、1880 年、1883 年、1889 年出版
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美国增补卷，沃尔多·塞尔登·普拉特主编，一卷，1920 年出版
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《新格罗夫音乐与音乐家辞典》第一版，斯坦利·萨迪主编，二十卷，1980 年出版
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中国版出版说明

我们很高兴地宣布，现在可以在中国买到全球公认的英文版世界权威音乐工具书《新格罗夫音乐与音乐家辞典》了。自乔治·格罗夫爵士编撰了四卷本的《音乐与音乐家辞典》并于 1878—1889 年间陆续出版以来，该辞典一直广受重视。在斯坦利·萨迪重新构思后于 1980 年推出二十卷的《新格罗夫音乐与音乐家辞典》之前，它就已经先后修订过五次。萨迪在 2001 年与约翰·泰瑞尔合编了第二版，该辞典的规模也扩大到了二十九卷。编辑们新增并更新了词条，目的就是提供全世界内容最全和最新的古典、流行、爵士以及各国音乐的研究成果。值得一提的是，新版本也收录了大量论及中国音乐传统的资料。

——牛津大学出版社

（路旦俊　译）

Publishing Statement for the Chinese Edition

We are pleased to announce that the second edition of *The New Grove Dictionary of Music and Musicians*, internationally recognized as the definitive English-language reference work on music, is now available in China. The dictionary has enjoyed a rich history since Sir George Grove originally compiled *A Dictionary of Music and Musicians* in four volumes published between 1878 and 1889. The dictionary went through five editions before Stanley Sadie re-conceived the dictionary with the twenty-volume *New Grove Dictionary of Music and Musicians*, published in 1980. Sadie co-edited the second edition, which has expanded to twenty-nine volumes, with John Tyrrell in 2001. The editors have added and updated entries in order to provide the world's most extensive collection of modern scholarship on classical, popular, jazz, and world music. Notably, the expanded version also includes extensive material on the Chinese music tradition.

—Oxford University Press

中国版序

盼望已久的音乐辞书巨制——《新格罗夫音乐与音乐家辞典》(The New Grove Dictionary of Music and Musicians) 最新原文版终于在中国问世了。这是中国音乐出版业的一件大事，也是中国音乐界乃至中国文化艺术界的一件大事，可喜可贺。

《新格罗夫音乐与音乐家辞典》与另一部德国音乐辞书《历史与现代中的音乐》（MGG）是国际上公认的学术性最强、篇幅最大、最具权威性的两部大型音乐辞书。该书于 1878 年由英国乔治·格罗夫（George Grove）爵士规划并主编出版，当时书名为《音乐与音乐家辞典》，至今已一百三十余年，其间经过多次修订增补再版，至 1980 年由斯坦利·萨迪（Stanley Sadie）主编的第六版，书名改为《新格罗夫音乐与音乐家辞典》第一版，也即原书的第六版，已经由最早的四卷扩展为二十卷。

这部辞书经多次再版，其内容得到不断增补和扩展，在此过程中有许多国家的著名音乐学者参与撰写。这次呈献给中国读者的已经是于 2001 年推出的最新的《新格罗夫音乐与音乐家辞典》第二版，实际为原书的第七版，主编仍为斯坦利·萨迪，执行主编为约翰·泰瑞尔（John Tyrrell）。经过近三十年世界音乐在各个领域的发展，特别是国际音乐学学科的发展和深化，辞书的内容，特别是有关 20 世纪作曲家的内容更加丰富，许多条目已由新的专家学者重新撰写，在一定程度上反映了国际音乐学术界新的研究成果和新的水平。辞书的规模已由原来的二十卷扩展为二十九卷，与上面提到的那部二十七卷的德国音乐辞书在规模上持平。

对于渴望了解世界的特别是西方音乐文化的中国音乐工作者和音乐爱好者来说，我认为这是一部极好的工具书，它涵盖了世界各个国家、地区特别是西方音乐文化的方方面面，提供了极其广阔丰富的知识和学术信息。这对中国了解世界音乐文化，对中国音乐文化的自身发展，以及在为中国音乐学术研究提供丰富资料来源和珍贵参考价值等方面，其重要意义是不言而喻的。

作为一名中国的音乐学家，多年来我从这部辞书中受益匪浅，如今这部辞书终于能在中国得以正式出版，我感到异常欣慰。与此同时，我对湖南文艺出版社出版此书所体现出来的深远的学术眼光和工作魄力深为感佩。

在此书付梓出版之际，谨表欣慰和祝贺之情。是为序。

于润洋
中央音乐学院教授
2011 年初春于北京

Preface to Chinese Edition

The long-expected latest edition of the monumental music dictionary – *The New Grove Dictionary of Music and Musicians* – has finally come out in its original language in China. This is a great event for China's music publication as well as for China's music circle and even for the whole field of culture and art in China. Congratulations!

The New Grove Dictionary of Music and Musicians, together with another monumental German music dictionary – *Die Musik in Geschichte und Gegenwart,* is one of the two internationally-recognized most academic and authoritative music dictionaries in the world. It was first masterminded and compiled by Sir George Grove in 1878 and was originally titled *A Dictionary of Music and Musicians.* With a history of over 130 years, it underwent revisions and additions for many times until 1980 when the sixth edition was published under the compilation of Stanley Sadie. The dictionary was renamed *The New Grove Dictionary of Music and Musicians* (First Edition), namely the sixth edition of the original version. The size of the dictionary has also expanded from the original four volumes to twenty volumes.

In the preparation of the many editions of this dictionary, its contents were constantly supplemented and expanded, and musicologists from many countries also took part in this endeavour or contributed to it. This new version that is presented to the Chinese reader is the second edition of *The New Grove Dictionary of Music and Musicians* published in 2001, which is in fact the seventh edition of the original version, with Stanley Sadie as the chief editor and John Tyrrell as the executive editor. With the development in every music field over the past thirty years, especially with the development and furtherance of musicology in the world, the contents of the dictionary, particularly those about the 20th century composers, have been greatly enriched. With many entries rewritten by a new generation of experts and scholars, the dictionary to a certain extent reflects the latest research results of the international music circle and the new level they have reached. The size of the dictionary has also expanded from the original 20 volumes to 29 volumes, matching that of the 27-volume German dictionary mentioned above.

For Chinese musicians and music-lovers who are eager to learn about the world and particularly the western music culture, I believe this dictionary is an outstanding reference book, as it covers every music aspect of every country and region in the world, and provides extremely extensive knowledge and academic information. From the aspect of China understanding world music culture and its own music culture development, and of the Chinese music academic research acquiring rich materials and valuable references, its great significance is self-evident.

As a Chinese musicologist, I have personally benefited greatly from this dictionary over the years. I am gratified that this dictionary is formally published in China at last. I am also greatly touched by the far-reaching academic vision and courage of Hunan Literature and Art Publishing House in publishing this dictionary.

On the occasion of the publication of this dictionary, I want to express my gratification and congratulations and have written this preface.

Yu Runyang

Professor, Central Conservatory of Music of China

Beijing, Early Spring of 2011

(Translated by Lu Danjun)

Preface
to the revised edition

The present edition of this dictionary is the second of *The New Grove Dictionary of Music and Musicians*, of which the original edition appeared in 1980 and was reprinted many times over the ensuing 18 years. It may, accordingly, also be understood as the seventh edition of Sir George Grove's *Dictionary of Music and Musicians*, the publication history of which is summarized on the title-page obverse of the present edition (and is also considered within the entry Dictionaries). The general principles of the compilation and editing of this dictionary are thus identical, or virtually identical, with those of the 1980 edition, the Preface to which is reprinted below. That Preface is followed by a version of the Introduction printed in 1980, modified to accommodate the changes in editorial procedure adopted for the revised edition, and a new Acknowledgments section, which notes some of the numerous scholars who have helped in the preparation of this edition; much of the work of those acknowledged in the equivalent section of the 1980 edition survives, of course, but those already listed in 1980 will, I hope, forgive me for not fully acknowledging their contribution this time.

The existence of the 1980 edition, many articles from which could at least serve as a basis, and where untouched by research in the interim could often serve unaltered, made the preparation of the present edition a rather different (if in the event scarcely less problematical) task from the preparation *ab initio* of the 1980 edition. Our initial procedure was to divide the content of the existing dictionary into subject areas and to invite a team of specialist scholars to consider which entries should be reprinted with little change, which should be more substantially altered, which should be replaced in whole or in part by new entries, which might be omitted altogether and, further, which topics falling within their area and not hitherto included in the dictionary might now be considered to qualify for inclusion. These scholars were further invited to make recommendations as to who should be asked to revise or rewrite entries or to write new ones. Where an entry was to be revised, our normal procedure was first to ask its original author to undertake the revision; but in the many cases where the original author was no longer living, was no longer working on the topic in hand or was for some reason impossible to contact – or where the research that necessitated the revision was the work of someone other than the author and who accordingly merited the opportunity to revise the article him or herself – we turned elsewhere for a new author. In such cases we have always endeavoured to obtain the consent of the original writer; where we have failed to do so, we sincerely apologize for any discourtesy. In the event, there are a substantial number of articles in the dictionary of shared authorship; it would not have been possible, without the use of tortuous and (to editor, typesetter and reader) troublesome typographical devices, to distinguish the contribution of each writer; it will usually, in any case, be inferable from a comparison with the 1980 edition.

We have, of course, welcomed the opportunity afforded by this revision to improve the dictionary. At the commissioning stage, we used a much larger and more intensely specialized team of advisers: not, for example, a single adviser to suggest contributors on 17th-century composers, as for the 1980 edition, but five, each deputed to cover a particular geographical area. This, we believe, has led us closer to the cutting edge of recent research. We have tried to improve the level of consistency in presentation, particularly as regards bibliographies (where modern

electronic technology offers many new facilities) and in the preparation of lists of composers' works, where we have now aimed to apply comparable, and comparably consistent, principles of organization to music of all periods including the 20th century. Other areas of improvement, we believe, include transliteration and the increased rationalization of certain types of bibliographical reference (as well as the inclusion of terminal page numbers in citations of articles and chapters).

Such issues, however, pale in importance alongside the larger changes in the dictionary, those chiefly responsible for its expansion by approximately 50 per cent. First, there is the absorption of the huge bulk of scholarly work on music of the past that has been produced over the 20 years between the two editions, a period during which musicology has multiplied exceedingly, with a flourishing of congresses (and congress reports), Festschrifts and new and specialized periodicals. Bibliographies, accordingly, have increased in length, sometimes to an alarming extent; so too has the enthusiasm among our authors for their comprehensiveness. *Grove*, however, cannot and should not incorporate a comprehensive bibliography of music, and we have had to place some restriction on increase in this area – and this we have done not merely to save space but, more significantly, because we believe that a *Grove* bibliography, to be duly helpful to the large majority of the dictionary's users, should be discriminating: and the best person to discriminate is the contributor. Naturally, there have been other changes in our treatment of music of the past, occasioned by the new perspectives of recent years. Some areas, in particular the early Renaissance and the 19th century, have undergone extensive revision; but all areas have changed in detail, and in all of them many entries on major composers have been written afresh and some minor entries have been omitted or newly included, as the present state of knowledge and research dictates.

The *Grove* dictionaries have never been, and should never be, cumulative. Each edition is designed to meet the needs of its own generation. Material relevant to scholars and inquirers in 1890 or 1927 or 1954, or indeed 1980, may be of very much less interest in 2000, and if so it may no longer be included: earlier editions are still available in numerous libraries and can be consulted by the researcher. This particularly affects entries on performers, of which we have included a much larger number but have been ready to exclude those on performers who have left only a modest mark on musical history. It applies too, though to a lesser extent, to composers whose reputations have faded. I apologize to those users of the dictionary who are unable to find an entry they need, and would refer them to an earlier edition (or to one of the specialist *Grove* dictionaries) where appropriate.

The biggest single expansion in the present edition has been in the coverage of 20th-century composers, some 5000 of whom are now entered as compared with 3000 in the previous edition. This increase is accounted for not only by the passage of time – the additional 20 years that have expired – but also by our express intention to spread the net more widely and to trawl more deeply. More composers from every country are entered, more countries are represented, and countries whose representation was in 1980 hampered by political factors are now considered on the same basis (at least as far as communications permit) as the main Western democracies. Further, a much larger number of composers and composer-performers of more popular types of music, from all parts of the 20th century, are now included.

A third area of expansion has been within subject areas that are new or have not hitherto been regarded as appropriate for inclusion in an academic dictionary of this kind. These included a number of entries that fall within the postmodern penumbra, including for example Deconstruction and Post-structuralism, Postmodernism (obviously), several entries on gender-associated topics (Feminism; Gay and Lesbian Music; Gender; Sex, Sexuality; Women in Music) and entries on Genre and Canon; postmodern thinking has of course greatly influenced many other entries, among them those on such topics as the Sociology of Music, the Philosophy of Music and the Psychology of Music and many of those on aspects of popular music. Modernism is now the topic of an entry, as too are Marxism and Nazism. Our 1980 edition was once charged

with shirking the issues surrounding the Nazi era and the musicians affected by it, which at the time of its preparation had been little aired: the same will not be said of the present edition. Other topics not previously entered in a *Grove* dictionary are Animal Music (a topic that might, in a Darwinian sense, concern us for its potential relationship to the origins of human music), Archaeomusicology, Borrowing (with shorter satellite entries on related topics), Early Music (considered as a movement), Music (for the absence of which the 1980 edition was once taken to task) and Nationalism. There is an entry under the heading Spoof Articles, once a painful topic. There are now entries on a number of recording companies and record labels, those that may be seen as comparable in their importance in the dissemination of music with the publishing firms traditionally included in *Grove*. The large, collective bibliographies on particular aspects of early music included in the 1980 edition are not reproduced here, partly because they have not been found to be as useful as we had expected, partly because the vast increase in bibliographical resources now available electronically makes them less useful, and partly because their sheer size, were they to be brought up to date, would be likely to render them even less useful than before. Our large-scale bibliographical reference articles, such as those on Editions, Libraries and Periodicals, have however been retained and brought up to date.

The coverage of non-Western music has expanded considerably and the objective of the 1980 edition – an entry on the traditional music of every country – has been more nearly achieved. At the same time, we have tried to take fuller account of current issues in these articles, giving in particular a place to local popular music traditions.

Our specialist dictionaries have proved a valuable resource. These are *The New Grove Dictionary of Musical Instruments* (three vols., ed. Stanley Sadie, 1984), *The New Grove Dictionary of American Music* (four vols., ed. H. Wiley Hitchcock and Stanley Sadie, 1986), *The New Grove Dictionary of Jazz* (two vols., ed. Barry Kernfeld, 1988), *The New Grove Dictionary of Opera* (four vols., ed. Stanley Sadie, 1992) and *The New Grove Dictionary of Women Composers* (ed. Julie Anne Sadie and Rhian Samuel, 1994), to which should be added *The New Grove Handbook: Music Printing and Publishing* (ed. D.W. Krummel and Stanley Sadie, 1990). All these works included, as well as new material, articles revised from those first published in the 1980 *New Grove*, and thus represented a more up-to-date source. Although many of the articles in these dictionaries are more extensive and more specialized in content than would be suitable for *The New Grove* itself, our contributors and editors have been able to avail themselves of this material where appropriate.

In the 1980 edition, I ended my preface with a request to readers to notify us of any errors or omissions that they might discover. This time – because of the publication of an electronic version, susceptible of regular correction – such a request might be more speedily addressed. I hope, therefore, that readers will send such communications to editor@grovemusic.com.

STANLEY SADIE
London, 2000

Preface
to the 1980 edition

THE 'NEW' GROVE. When, in 1969, my colleagues and I began to lay our plans, we thought of the work we were preparing as the sixth edition of the dictionary first prepared by Sir George Grove in the 1870s and 1880s. As time and work went on, however, it became clear that we were producing not a new edition but a new dictionary. In his Preface to the fifth edition, my eminent predecessor Eric Blom wrote of his hopes that it would 'continue showing the personality of its founder', and added that 'Much of the old "Grove" ... remains'. I would echo his hopes. But little of the old dictionary can now stand. The world – certainly the world of musicology – has changed more, and more fundamentally, in the 25 years that separate *Grove 5* from the new dictionary than it did in the 75 years from 1879 (when the first complete volume of the first edition appeared) to 1954. A very much smaller proportion of material – under three per cent – has been retained from earlier editions than was retained in any preceding edition; any such material has been reedited and, where appropriate, equipped with new bibliographies and work-lists.

We have tried to ensure that something of the fine humane traditions of the earlier editions of *Grove* are to be seen in our pages. Intelligent critical and evaluative writing still have a place in musical lexicography, especially in a work designed to serve a wide range of users. But in many ways this dictionary is different in kind from earlier editions. It belongs to an era in which musicological studies have greatly developed, not only in Europe but particularly in the United States and other countries where European traditions have taken root, as well as in numerous 'third world' countries, eager to preserve and study their own musical heritage. It belongs to an era that sets wider boundaries to music as a human activity, and even within the traditional boundaries has seen the development of new attitudes, increasingly scientific and objective in character, to its study – as is reflected in the existence and the nature of such reference works as *MGG* (*Die Musik in Geschichte und Gegenwart*) and *RISM* (*Répertoire international des sources musicales*; *International Inventory of Musical Sources*). The effects of this will be seen not only in the dictionary's extent, and the space it devotes to substantial bibliographies and informative work-lists, but also in its approach to such topics as the sources of early music and their evaluation, the bibliography of music, the significance of social forces and their bearing on tradition and its nature, and in general in the wider spread of cultures it attempts to embrace in its discussion of many aspects of the art and the materials of music. The net of contributors has been cast much more widely in the pursuit of breadth, authority and excellence: whereas in the fifth edition British contributors outnumbered others by more than five to two, here they make up about one fifth of the total number.

All this, and much more, was bound to affect the shape, the character and the philosophy of the dictionary. To call it the sixth edition of *Grove's Dictionary* would have been misleading, and – although it may cause problems for future editors – 'The New Grove' seemed to be the most accurate title it could bear.

CONTENTS, SCOPE. To quote Eric Blom again: '*Grove* aims at being encyclopedic and universal'. *The New Grove*, one might say, is even more universal than its predecessors, for the

musical universe has expanded. It seeks to discuss everything that can be reckoned to bear on music in history and on present-day musical life.

Although its changes are principally in other areas, the dictionary's first task, traditionally, is to treat of the people who have written music; more than half the entries are on composers, from ancient and even mythological times to the present. The criteria for the inclusion of a composer vary from period to period. For example, virtually every known medieval composer is entered; and a composer of the Renaissance will have an entry if a set of his works was published, if five or more of his works survive in printed anthologies or a substantial number in manuscript, or if he is known by a smaller number of works but in addition useful biographical information is available about him. Grove cannot include every known composer of the past; it is a critically organized repository of historically significant information, not a directory (that role is served by other kinds of reference work). In more recent times, the criteria have necessarily to be more closely linked with critical judgment. Previous editions of *Grove* have tended to emphasize the 19th century, or, to put it more exactly, have tended to retain the bias towards the 19th century that is implicit in the updating of a dictionary dating from that era. Now, in the late 20th century, the 19th must take its place as part of musical history, with consequently different emphases, rather than appear as part of the recent past on which the dust has still to settle. A dictionary that runs to many successive editions, even of increasing size, cannot be cumulative; each generation must reassess it according to its own particular requirements. Specialists working on 19th-century music can always consult earlier editions, which anyway are closer to their sources.

Other persons entered in the dictionary fall into five broad categories. First, performers: from the past, those who sang or played in the first (or important early) performances of major works, those who had particular influence on composers or styles of composition, and those whose names appear frequently in contemporary source material; from the present, those of outstanding attainment – again I should stress that *Grove* is not a directory and that entries are accorded only to those of international reputation or of specially important national achievement. This category includes leading and influential figures in the worlds of jazz and popular music. A second category consists of scholars, writers on music, theorists and administrators; these are included according to the depth and the influence of their work. A third category comprises people eminent in other arts whose work was in some way important to music and musicians. Clearly librettists merit entry in a substantial musical dictionary; so, too, do authors who did not write directly for musical setting but whose works often inspired musicians and affected the nature of their works. Entries will also be found on certain dancers, designers, theatre producers (directors), men of letters, philosophers, scientists and others whose contributions entitle them to a place in a work dealing with musical history. Fourth, patrons (sometimes families of patrons) are entered where they exercised a significant influence on musical composition or performance. Fifth, people concerned in the business of music – in its printing and its publishing, and in the making of musical instruments – are entered, according to their importance; such entries are often on firms rather than families or individuals.

In line with the traditions of the dictionary, the terminology of music is fully treated. Foreign-language words in occasional use and carrying only their literal dictionary meaning are not generally included. There are comprehensive historical entries on musical genres and forms. Early liturgies, Eastern and Western, are discussed. The instruments of music are extensively treated. Entries will be found on many non-Western instruments, especially those of considerable historical or organological importance, or of wide cultural distribution; those specific to particular cultures may be discussed primarily in the entry on the culture itself. There are entries on many cities and towns with significant musical traditions, in Europe, America and other parts of the world. Numerous institutions – orchestras, choirs, societies, colleges etc. – have individual entries, but those within cities and towns that are entered in the dictionary in their own right are normally discussed within the appropriate city entry (indicated by a cross-reference if necessary) since they represent a part of that city's musical life.

There are substantial articles on many topics new to *Grove*, ranging widely – for example, Aesthetics, Analysis, Computers, Electronic music, Ethnomusicology, Historiography, Iconography, Performing practice, Popular music, Psychology, Sociology and Theory; while others on more traditional topics (like Counterpoint, Expression, Harmony, Melody, Mode and Musicology) are treated much more broadly, or 'conceptually', than hitherto, with a wider cultural perspective. There are extensive articles on acoustical topics. The entries on bibliographical and reference material – for example Dictionaries and encyclopedias, Editions, Libraries and Periodicals – are much more comprehensive than in earlier editions and are supported by extensive lists.

The treatment of bibliographies is discussed in the Introduction, §8, but one particular departure should be mentioned here: the inclusion of a series of extended bibliographies on early music. Some of these are arranged by country (England, France, Germany, Italy, and the Netherlands), others by medium or genre (Organum, Keyboard music etc.). These are additional to the bibliographies attached to individual articles on such topics. Another major departure in the coverage of early music is represented by the group of articles on sources, of which that on Sources, MS is particularly extensive in its descriptive coverage of Western manuscript source material before 1600.

The biggest departure, however, lies in the dictionary's treatment of non-Western and folk music, far more extensive and more methodical than anything of the kind attempted before. There are entries on the music of virtually every country in the world. So that this material be readily accessible, it is organized for the most part within entries under the names of individual countries. Modern political boundaries do not, of course, always correspond to cultural ones; articles thus often have to be linked by cross-reference, and in some significant cases individual cultural groups are separately treated (again, such entries are indicated by cross-references in the entries on the countries concerned). The treatment of individual national folk music traditions under the collective rubric 'Folk music', preferred in *Grove 5*, has been abandoned. Many entries on countries are however divided between 'art music' and 'folk music'. In some cases such division is admittedly simplistic, and occasionally the content of these sections may overlap; nonetheless, this treatment is the most practicable one, both from the user's point of view, to facilitate reference, and from an editorial or organizational one. Besides the entries on countries' folk music traditions, there is a series of 'overview' entries designed to give a broader picture of the musical traditions of entire continental areas under such headings as Africa, East Asia, Europe and Latin America.

Grove, by long tradition, is the standard multi-volume musical reference work for the English-speaking world. It is a fully international dictionary. But it is proper if in some respects it reflects the tastes and the preferences of the English-speaking countries, for example by admitting marginal figures from those countries who might have been excluded had they come from elsewhere. The dictionary must serve the needs of the public by which it will primarily be used. Particular efforts have however been made to do justice to the composers and other musicians of certain areas often neglected in *Grove* and in other large-scale reference works of the past, notably the smaller countries of eastern Europe, Spain and Portugal, and Latin America.

The dictionary is written by almost 2500 people, and it no doubt embodies many contradictions. Contradictions on matters of interpretation are not of course unwelcome; it is part of a dictionary's role to represent a variety of standpoints. Contradictions of fact, however, are anathema. Every effort has been made to compare articles and, where discrepancies have been found, to establish which statements are true and which false. This has involved much checking by our editorial staff of primary sources, and prolific correspondence between the editorial office and contributors. The results have not always been conclusive. (For example, the contributors concerned are not in full agreement that the year in which Veracini first played in front of Tartini is the same as the year in which Tartini first heard Veracini; in both entries attention is drawn to the discrepancy of opinion.) Users of the dictionary are asked to write to the editorial office, c/o

Macmillan, Little Essex Street, London WC2R 3LF, to notify us of errors or omissions so that they may be recorded and set right in the future.

The ensuing introduction is designed to explicate the editorial procedures of the dictionary for the benefit of the reader.

STANLEY SADIE
London, 1979

Introduction

1. Alphabetization. 2. Usages. 3. Authors. 4. Article headings. 5. Article structure. 6. Cross-references. 7. Transliteration. 8. Bibliographies and audio/visual resources. 9. Work-lists etc. 10. Appendixes.

1. ALPHABETIZATION. In entry headings – fully explained in §4 below – of more than one word, the words are alphabetized as if continuous, ignoring spaces, hyphens, apostrophes, accents, modifications and diacritical marks (German *ä*, *ö* and *ü* are read as *a*, *o* and u, not as *ae*, *oe* and *ue*). These rules apply up to the first mark of punctuation, then again thereafter if that mark is a comma; where the entire headings are identical but for an accent or the like, unaccented words take precedence over accented ones, counting letters from the beginning, and capital letters over lower-case ones. If the headings remain identical, the first will be labelled (i), the second (ii) etc. Roman numerals are alphabetized as if they were letters; arabic numerals are alphabetized as if spelt out. Parenthesized and bracketed matter is ignored. Some of these points are illustrated by the following (partly hypothetical) sequence of headings:

Alpaerts, Flor
Alpaerts [Allpaerts], **Jef**
Alp Horn
Alphorn
Al-Rāzi, Abu
Al-Rāzi, Fakhr al-Du
Al rovescio
Alsbach
Al segno
Al-Shīrazī
Al′shvang, Arnol′d Aleksandrovich
Alsina, Carlos Roqué
Alsiña, Carlos Roqué
Alsiná, Carlos Roqué
Alsted, Johann Heinrich
Alsted, (Carl) Wilhelm
Alt, in
Alta (i)
Alta (ii)
Alta Curia
Altacuria
Altacuria(-Benedictus), Carolus
Altacuria, Johannes
Altargesang
Ältenburg, Johann Ernst
Altenburg, Karl
Altenburg, Michael
Ältenburg, Michael

All list material arranged alphabetically in the dictionary follows these principles. Where the article (definite or indefinite) is part of the term of title, it is normally included in the alphabetization.

As a general principle, we have tried to place each entry where the majority of users of the dictionary will expect to find it. Common sense and established usage are important factors.

Medieval names of the form 'A de B' are normally entered under the given name (A) rather than the name of the locality (B). 'St' is alphabetized as 'Saint' and 'Ste' as 'Sainte', 'S' as 'San', 'Santa' or 'São' as appropriate. 'Mac', 'Mc' and 'M'' are treated as 'Mac'. Unless there are reasons that dictate otherwise, names incorporating prefixes in the Romance languages are

alphabetized under the prefix when it includes the definite article, although established usage requires many exceptions. Cross-references are supplied as necessary.

2. USAGES. Orthography in general follows British practices, except that wherever possible original sources are followed, for example for titles and quoted matter. Obsolete and foreign letter-forms (such as æ and ß) are normally replaced by their modern equivalents, and usage is standardized for such terms as Kapellmeister (Capell Meister etc.), Kantor (Cantor), *cappella* (*capella*) and the like. Capital letters are used in the traditional way in English-language titles, and also for words applied in a specialized sense (e.g. 'Classical' for Viennese music of the Haydn-Mozart-Beethoven era); their use is kept to a minimum in languages other than English. The first objective, here and elsewhere, is clarity.

Abbreviations are confined to those listed on pp. xli–liv (pp.vii–xx in subsequent volumes) . An oblique stroke (/) normally signifies an alternative; an asterisk (*), in a list of works, signifies an autograph.

Some of the particular editorial usages in the dictionary are explained below:

Anglo-American vocabulary. The traditions of this dictionary are primarily British, and accordingly it preserves British terminological usage. This affects note names, where semibreves, minims, crotchets and quavers are preferred to whole-, half-, quarter- and eighth-notes etc.; note is preferred to tone (except in certain acoustical and non-Western contexts); auxiliary note to neighbour (or neighbor) tone; conjunct to stepwise; bar to measure; part-writing to voice-leading (except in analytical contexts) etc. (Cross-references will be found directing the reader to the British equivalent of any American term that might be expected to have its own entry.) Similarly, the principal violinist in an orchestra is referred to as the leader rather than the concertmaster, and to 'lead' an orchestra means to sit at the first violin desk, not to conduct or direct it. In accordance with British usage, universal American usage and increasing practice in British opera houses, 'director' is preferred to 'producer'. Readers should note that the terms 'professor' and 'faculty' have different meanings in British usage and American.

The Bible. The numbering of psalms follows the Revised Standard Version unless otherwise indicated.

Dates. Dates are normally given according to the Gregorian calendar. Exceptions are made for Greater Russia (where both old- and new-style dates are given, separated by an oblique stroke, up to the calendar change on 1/14 February 1918) and Britain (where dates are given according to the Julian calendar up to the change in 1752). For publications bearing an old-style date, the new-style one is included in the form '(Venice, 1601/2)'. Absolute consistency cannot be guaranteed for certain German and Italian 17th-century dates; usage varied from place to place and it is sometimes impossible to tell which calendar is applicable.

Opera house carnival seasons, running from 26 December to the following Lent, are identified by the later year; thus 26 December 1672 – Lent 1673 is called 'Carnival 1673'. We have however aimed to show precise dates, where known, according to the modern calendar.

Methods of citing dates that are approximate or conjectural are outlined in §4 below. Here it should be mentioned that when a period is expressed in the form '*c*1630–48' both dates are approximate, whereas the form '*c*1630–1648' means that only the first is.

A date given with a title of a work in running text is normally that of composition, except in the case of operas, where it signifies performance; date and place of performance are given in the form '(1993, London)', to distinguish performance information from publication information.

Pitch notation. The system used is a modified version of Helmholtz's: middle C is *c*′, with octaves above as *c*″, *c*‴ etc. and octaves below as *c*, C, C′, C″ etc. Octaves are reckoned from C upwards.

Italic type is used for specific pitches; pitch classes are given in roman capital letters. (A different method is followed in a small number of specialized, technical articles; in such cases the exceptional usage is explained.)

Place names. These represent a particularly intractable, and sensitive, issue. For present-day cities, the usage of *The Times Atlas of the World* is followed, except for those cities where there is a traditional and universally applied English name that differs from the local one (e.g. Vienna, Rome, Munich). Where a city's name has changed in the course of history, an attempt has been made to call it by the name current at the time under discussion, identifying it by its modern name on its initial appearance in an entry if that seems to be necessary or helpful (e.g. 'Temesvár [now Timişoara]') – while of course it is recognized that different groups in such cities as Bratislava/Pressburg/Poszony have always used different names. Common sense demands flexibility in the application of this rule. See also §7 below.

Weights and measures. To conform with international practice, and with the declared policy of the British and United States governments, metric units are used in this dictionary (except of course where imperial weights and measures appear in quoted matter). Metricization has in the event proceeded more slowly than was planned, more slowly even than the preparation of both the previous and the present editions of the dictionary; and we ask the indulgence of readers who are disconcerted to read that (say) Cambridge is 90 km from London.

3. AUTHORS. The names of authors appear, in the form chosen by authors themselves, beneath the article to which they apply. In the case of joint or multiple authorship, this is indicated where possible by reference to the numbered sections of articles. Where authorship is joint, or the authors' work is interwoven or fused to a degree that it would be impractical to distinguish one author's work from another's, the authors' names are separated by a comma. This method is also used where one author has revised and supplemented the work of another to an extent that the article can most properly be regarded as a joint contribution.

In many cases, however, where one author has revised an article by another (usually when the original author is no longer actively engaged in work on the topic concerned), the signature will take the form

JOHN SMITH/MARY BROWN

to indicate that Mary Brown has revised John Smith's work. Where a revision is slight, and not of a kind to call for attribution, the form

JOHN SMITH/R

is used; this is also used for most revisions undertaken by editorial staff. A signature of the form

JOHN SMITH (with MARY BROWN)

indicates that John Smith is the principal author but that Mary Brown contributed material the author or editors felt required specific acknowledgment.

4. ARTICLE HEADINGS. Articles on persons begin with their name and place and date of birth and death, followed by a statement of nationality and description, thus:

Smith, John (*b* London, 1 Jan 1800; *d* London, 31 Dec 1870). English composer.

Where dates of baptism (but not birth) or burial (but not death) are known, they are given and specified as such:

(*b* London, bap. 1 Jan 1800; *d* London, bur. 31 Dec 1870).

If the year but not the month or day of birth is known, the parenthesis would appear:

(*b* London, 1800; *d* London, 31 Dec 1870).

According to the state of knowledge, the date of birth could be given with less precision, for example, '1800–05', '*c*1800' (around that year), or '?1800' (to imply conjecture). The question mark is placed close to the element it qualifies; where it is spaced, it qualifies the series of elements that follows:

(*b* ?London, 1 Jan 1800 ...) – born conjecturally in London
(*b* London, ? 1 Jan 1800 ...) – born London, conjecturally on 1 January 1800
(*b* London, ?Jan 1800 ...) – born London in 1800, conjecturally January
(*b* London, ? Jan 1800 ...) – born London, conjecturally in January 1800
(*b* London, ?1800 ...) – born London, conjecturally in 1800
(*b* ?London, 1800 ...) – born 1800, conjecturally in London
(*b* ?London, ?1800 ...) – born conjecturally in London, conjecturally in 1800
(*b* London, 1 Jan ?1800 ...) – born London, on 1 January, conjecturally 1800
(*b* London, 1 ?Jan 1800 ...) – born London, on the first day of a month, conjecturally January, in 1800.

Where a birthdate cannot be conjectured, *fl* (floruit – 'he/she flourished') dates may be given, e.g. '*fl* 1825', '*fl* 1820–35', '*fl* early 19th century' etc. Where nothing is known, nothing is stated. For example,

(*d* London, 31 Dec 1870)

means that nothing is known of the subject's birth. Any other forms used in such contexts are self-explanatory.

The opening statement gives the subject's nationality as it might be most generally and fairly understood. It may not take account of naturalization, or birth, or ancestry. One cannot very well say 'American conductor of German birth and Hungarian descent': if the subject is normally reckoned as American he will be so described; his American domicile or naturalization and his Hungarian descent will be referred to in the text, and his German birth will be clear from the initial parenthesis. Sometimes, where a double affiliation seems of especial importance, it will be noted: 'American conductor of German birth', or 'German conductor, naturalized American'. Nationals of the former USSR, Yugoslavia etc. are defined according to their own preference, as far as that has been ascertainable. The word or words of description outline the subject's musical significance – essentially the reason for his or her being entered in the dictionary. A composer who engages in other activities will not normally be described as (for example) 'composer, conductor, writer on music, teacher and pianist'.

Parentheses and brackets in name headings have specific meanings:

Smith, John (Robert) – full name 'John Robert Smith'; 'Robert' not normally used
Smith, John R(obert) – full name 'John Robert Smith', normally used in the form 'John R. Smith'
Smith [Smythe]**, John** – the name 'Smith' sometimes takes the form 'Smythe'
Smith, John [Johannes] – the name 'John' sometimes takes the form 'Johannes' (certain obvious alternatives, such as the German Carl/Karl, may not be noted)
Smith, John [Schmidt, Johann] – the entire name sometimes takes the form 'Johann Schmidt'
Smith, John [Brown, Thomas] – 'John Smith' is the pseudonym under which Thomas Brown is generally known; or John Smith used the pseudonym Thomas Brown (this will be made clear in the text)
Smith, Buster [John] – 'Buster Smith' is the name under which John Smith is generally known
Smith, 'Buster' John – John Smith is generally known by a form that incorporates the sobriquet in addition to his own name

Smith [née Brown], **Mary** – Smith is Mary Brown's married name, under which she is generally known

Smith [Brown], **Mary** – Mary Smith has the married name or pseudonym Brown; or Mary Brown is generally known under the name Smith (this will be made clear in the text).

Names of titled persons are normally shown thus:

Smith, Sir **John**

Smith, John, 5th Earl of Sussex;

but

Sussex, 5th Earl of [Smith, John]

would imply that John Smith, 5th Earl of Sussex, was normally referred to by his title, as Earl of Sussex or Lord Sussex.

5. ARTICLE STRUCTURE. The longer article texts in the dictionary are divided into sections for easier reference. The most usual division is into sections numbered with arabic numerals and with headings in large and small capitals (e.g. 1. LIFE 2. WORKS); this method is used in many entries on composers. Sections of this kind may be subdivided into smaller ones, headed by parenthesized small roman numerals and with headings in italic. Occasionally other forms of subdivision are needed. Where a long entry consists of two or more substantial sections (for example 'Art music' and 'Traditional music' in an entry on a country), these sections are numbered with capital roman numerals and the headings are printed in bold italic type. The following illustrates all three levels of the hierarchy, as well as the lists of 'contents' which are designed to guide the reader to the material he is seeking:

Ruritania. Country in southern Europe.

I. Art music. II. Traditional music.

I. Art music

1. Up to 1600: (i) The Middle Ages (ii) 1450–1600. 2. 1600–1848. 3. Since 1848.

1. UP TO 1600.

(i) The Middle Ages. The earliest reports ...

'Family' articles, indexed under the family surname, are used when three or more members of a family merit entries. Each entered member is numbered, thus:

Smith. English family of composers.

(1) **John Smith** (*b* ... [etc.]

(2) **Robert Smith** (*b* ... [etc.]

(3) **Mary Smith** (*b* ... [etc.].

The relationships between them are defined, where they are known. Entries on family firms, of publishers or instrument makers, are not necessarily numbered. If two people – whether or not members of the same family, and irrespective of whether or not they have individual entries – bear the same name (which for this purpose means the same name as far as the bold-type title is concerned), that name will always be followed by a parenthesized small roman numeral, chronologically determined (e.g. John Smith (ii); he will normally be referred to in this form throughout the dictionary). It will be understood that, for example, John Smith (i) and (ii) could be members of Smith (i) family, John Smith (iii) and (v) members of Smith (ii) family, and John Smith (iv) not a member of a family at all as far as this dictionary is concerned.

In a very few cases – notably that perennial thorn in the lexicographer's side, the Costas – we have for simplicity's sake allowed ourselves to use a family entry format for a group (Costa (i))

of whose mutual relationships, if any, no-one has the slightest idea. So that each one can readily be found, we have also placed a cross-reference under each individual name: a departure from normal procedure, as people entered within a family entry do not also have separate bold-type entries of their own unless the spelling of the surname differs.

6. Cross-references. Cross-references in the dictionary are distinguished by the use of small capitals, with a large capital for the initial letter of the entry referred to, for example:

see La rue, pierre de.

If the reference is in running prose it will take the form

he was a pupil of pierre de La rue.

All cross-references give the title of the article referred to in exactly the wording in which it appears, in bold type (but excluding parenthesized matter), at the head of the entry. The word 'see' is always italicized in a cross-reference to another entry in the dictionary; where it is printed in roman type the reference is to a different part of the same entry or to another publication.

Cross-references are of two basic kinds. First, there are those 'cross-reference' entries that direct the reader to the entry he or she is seeking, thus:

De la Rue, Pierre. *See* La rue, pierre de.
Voice. *See* Singing and Acoustics, §VI.

A cross-reference may include, for the benefit of the reader who does not require fuller information (or to distinguish usages of a term), a brief definition, thus:

Academy of Music. New York theatre opened in 1854. *See* New york, §4.

Many cross-references of these kinds lead to two or more other entries. Simple cross-references have been included in abundance to help the reader who first looks under a different orthography or formulation.

The other type of cross-reference is that within an article. Some will be found at the ends of short articles, or at the ends of sections, directing the reader to another entry where further information relevant to the subject may be found; these may, as appropriate, embody such formulae as '*see also*' or 'for a fuller discussion *see*'. Many further cross-references will be found in running text; but none is provided to titles (names, places, genres etc.) that would be understood to have Grove entries unless there is particular material to which attention needs to be drawn. The intention has been to direct the reader to places where he or she can, but might not have expected to, find further information on the topic looked up. Thus the article 'Opera' does not contain cross-references to the entries on Verdi or Wagner, although those of course contain material relevant to the history of opera; it does however carry cross-references to entries on other related forms (for example 'Azione teatrale' and 'Zeitoper') which are separately considered.

Where an illustration, table or music example is relevant to more than one entry, that will be indicated by cross-reference.

7. Transliteration. The text of the dictionary is printed in roman script, transliterated by systems chosen according to the requirements appropriate to different languages; in some cases an academic transliteration has been followed, permitting re-transliteration into the original, in others a phonetic one. The transliteration system for Cyrillic scripts (including Bulgarian [Bulg.], Serbian [Serb.] and Ukrainian [Ukr.]) is as follows:

Cyrillic	*Roman*	*Cyrillic*	*Roman*	*Cyrillic*	*Roman*
а	a	й	y	х	kh; Serb. h
б	b	к	k	ц	ts; Serb. c
в	v	л	l	ч	ch; Serb. č
г	g; Ukr. h/g	м	m	ш	sh; Serb. š
д	d	н	n	щ	shch; Bulg. sht
е	e/ye[1]	о	o	ъ	″; Bulg. a
ё	yo	п	p	ы	ï
Є	ye	р	r	ь	′; Bulg. a
ж	zh; Serb. ž	с	s	э	e̊
з	z	т	t	ю	yu
і	i	у	u	я	ya
и	i; Ukr. y	ф	f	ї	Ukr. ï

[1]ye, after ъ, ь and vowels and as initial letter

Terminations -iy or -ïy are given as -y in personal names.

Bulgarian: Ѫ – a; ѣ – ee/ay; ай (final) – y.

Serbian: ђ – dj; љ – lj; њ – nj; ћ – ć; џ – dž; j – j.

Common usage, and common sense, demand that certain exceptions be made. Place names such as Moscow and Kiev are given in their standard forms. Prokofiev, Rachmaninoff and Tchaikovsky are spelt in their accepted English ways; so are Tcherepnin (the spelling still followed by the family), Koussevitzky (the spelling used by the Foundation) and Cui, a name of Western origins. Several popular transliterations that do not originate in English and are apt for pronunciation only in other languages (usually German or French) have been avoided: thus Glier, not Glière. Strict transliteration is used in bibliographical contexts, and (for example when a Russian-language item is cited for a non-Russian composer – this applies commonly to music in the other republics of the former Soviet Union) orthography in a bibliography may often differ from that in the text of the article to which it belongs.

Chinese names, for people active in the People's Republic of China, are romanized according to the Pinyin system. Names of those based outside mainland China and best known by other spellings appear in their customary romanization.

Modified letter forms in roman script (ł, đ etc.) are of course used as needed. The special phonetic letter forms sometimes used in representing African languages are replaced by their roman equivalents.

In the romanization of ancient Greek, familiar English forms (sometimes latinized ones for proper names) are used where they exist. Different systems are used for ancient and modern Greek and for ancient and modern Hebrew.

8. Bibliographies and audio/visual resources. Bibliographies normally include studies on which authors have drawn as well as suggested further reading. In this revised edition they will be seen generally to have expanded to reflect the proliferation of studies focussed on ever more specific aspects of a subject. Nevertheless they are not, except in a small number of special cases, intended to represent comprehensive lists of the literature on the topic. Writings that are trivial or ephemeral, or that have been superseded, are (unless of particular historiographical interest) normally excluded. General histories (or of specific periods or regions) may be cited where they contain material of particular importance on the topic in question.

Bibliographies are chronologically arranged (within categories for a bibliography that is categorized); items are listed in order of first (or cited) publication. Items published in the same

year are listed alphabetically by author, or, for the same author, by title. Items for which no author or editor is given are placed before attributed items. At the head, however, are listed certain standard works of reference for which abbreviations are used, in alphabetical order of abbreviation; where these contain signed articles, authors' names are given in parentheses, with the title of the entry if significantly different. In some longer articles (usually those structured by self-contained topics rather than as historical surveys), bibliographies may be situated at the end of each section, according to convenience of use. Categories in exceptionally long bibliographies are given alphabetical designations; these are used to identify references in the text of an article in the form '(see Smith, D1992)'.

The procedures of citation are broadly self-evident, but it may be helpful to outline here the main principles (the reader is also referred to the list of bibliographical abbreviations, pp. xlvii—lii in this volume, pp. xiii–xviii in subsequent volumes, and especially its prefatory note). For books that have appeared in several editions, only the first and the most recent are cited, unless there is particular reason to omit early ones, where the relevant material is not included, or to note intermediate editions – for example because one was revised or translated, or one has been photographically reprinted (denoted by *R*). Thus while '1950, 4/1957' would be a common form of citation, '1950, 2/1951/*R*, rev. 3/1955 by J. Smith, 4/1958' would also be possible, to signify that the second edition was reprinted and the third substantially revised. English translations are normally noted and their titles given if not direct translations of the original ones; for items in less familiar languages, translations into other western European languages may also be listed. Title-page breaks or punctuation are represented by a colon. Publication places are normally given only for first (or cited) publication. In certain specialized bibliographical contexts publishers are named, in the form 'London: Smith, 1950'. Multi-volume books are not noted as such, but (unless they are through-paginated) page references will include the volume number, in lower-case roman numerals. Lower-case roman numerals, throughout the dictionary, denote volume numbers, as for periodicals: 'xiv (1950), 123–8' indicates that the cited article spans pages 123–8 of volume xiv, published in 1950. Periodicals reckoned by issue rather than volume are expressed in arabic numerals. For periodicals that are not through-paginated by volume, the issue number (or month or season) within the volume is indicated after an oblique stroke (e.g. xiv/3). Every effort has been made to find terminal page numbers where these were previously missing or unknown. Where an article is known not to be longer than a single page, this is indicated in the form '123 only'; reference to a single page number without such qualification normally indicates the initial page. Full dates are given for publications appearing daily or weekly; page numbers are not given for these.

Doctoral dissertations are noted as 'diss.', master's or other types as 'thesis', and the institution and acceptance date are named. If the dissertation is published, the citation normally refers only to the published volume; in a full citation (in an entry on the writer of the dissertation), the place and date of publication follow, thus: '(diss., U. of Vienna, 1927; Leipzig, 1930)'.

For articles in congress reports a short title is given for the congress, followed by the English name of the city where it took place and the year (e.g. *Venezia e il melodramma nel Seicento: Venice 1972*); congress reports are listed according to the date of the congress. Full publication details, including editors' names, will be found in the list of Congress Reports in vol.28. Items not qualifying for inclusion in that list will show such information in the bibliographic citation itself, which will be listed by date of publication.

Electronic resources are cited where applicable. On-line databases and websites devoted to individual subjects are placed at the end of a chronologically ordered bibliography. For each database the full title is given, followed by any abbreviated form needed to access it, the name of the organization that houses it (with the names of any individuals responsible for its management) and any useful supplementary information. This last will include the designation 'on-line database', indicating that the URL may be found through the web browser. Websites

(whose URL will be shown within angle brackets) maintained by their subject are shown in the form

> John Smith home page <www.jsmith.com> [incl. work-list, writings]

and those managed by other individuals or by an organization in the form

> John Smith website (Smith-Brown Foundation) <www.smith.org> [incl. work-list, discography]

Items published exclusively in electronic format are listed chronologically; authors, titles, dates etc. are given as for printed books and journals, except that publication details are replaced by the URL of the on-line journal or other website. Where an item first issued in printed format has been republished in electronic format, the URL follows the full publication details of the original.

Tape and video recordings are cited in such a form as to make clear whether they are available commercially (in which case catalogue numbers will be given) or only for consultation in archives, which will be named; where included, the annotation '[oral archive]' in a citation of an interview denotes an archive devoted to the spoken word, whereas a 'sound archive' is understood to consist wholly or in part of musical items.

Discographies are included in many articles on traditional and non-Western music. Citations will normally give the title of the recording, company label, catalogue number and issue date; they may also included names of performers and (in the case of ethnographic field recordings) collectors, the recording date (if significantly different from the issue date) and details of any accompanying notes. Lists of recordings may also be given in entries on performers of traditional and non-Western music and jazz. It should be noted that any hyphen (-) or dash (–) in the catalogue number of a recording is a part of that number and does not represent a span of numbers; in the interests of clarity, a series of catalogue numbers will be given in one of the following forms:

> OCL 13, OCL 14
> OCL 13 and 14
> 13001 SJ to 13006 SJ
> HP 10-110 to 10-112.

Lists of writings, found in entries on scholars, critics etc., are organized according to the same principles as bibliographies. Such lists are as a rule selective, the selection being designed to be representative and to show the range and importance of the subject's work. Unpublished writings, apart from dissertations, are included only if of special significance (where they are, a location is named); the same applies to non-musical writings. Items listed as 'ed.:' are edited by the subject (where they include articles by him or her, these may be noted as '[incl. ...]'); items listed as 'ed. J. Smith:' represent works by the subject edited, usually after his or her death, by J. Smith. The 'Editions' section in articles of this kind normally includes only scholarly or historically important editions of music. Fuller lists of the subject's writings, as well as autobiographical works and Festschriften devoted to him or her, may be noted in the bibliography.

Contributors were encouraged to continue sending material to supplement bibliographies and lists of other resources, for filing towards future editions and on-line updates if it could not be used in the present one. Some updating has been done by the editorial staff, who continued during the late stages of the dictionary's preparation to add citations of important new items. In some cases this may have resulted in an article text's apparently taking no account of facts or opinions cited in the attached list(s) of resources; but it was nevertheless felt that it would be useful to draw readers' attention to significant recent literature.

9. WORK-LISTS. Work-lists are designed not only to show a composer's output (or, for a lesser composer, to outline it) but also to serve as a starting-point for its study. While it would be beyond the scope of a general musical dictionary to be a comprehensive directory of sources – a function served by *RISM* for a large part of the repertory – an attempt has been made to include basic publication information and, in the case of manuscript material, a location. This publication information consists, for earlier music, of place and date of first publication (later printings are referred to only if of particular significance), or, for more recent music, the name of a composer's principal publishers. Any parenthesized date in a work-list is a date of publication. Locations of manuscript material are normally given by means of a *RISM* library sigillum, printed in italics (those used in the dictionary are listed on pp.li–lxvii in this volume, pp.xxi–xxxvii in subsequent volumes); shelf and even folio numbers may be given in cases of special difficulty. National sigla stand until contradicted: thus in a list '*F-Pn*, *V*; *I-Bc*' the *V* stands for *F-V*. This applies from item to item; a reader seeing an isolated library sigillum should look back to discover the national sigillum that applies. Anthologies listed in *RISM* B/I/1 (*Recueils imprimés*) are referred to by the numbering system used there (e.g. 1615^{17}; square brackets in *RISM* are not included). Manuscript locations are not generally supplied when material is published, nor when such information is given in a good library edition (which will be cited; see below) or in an established catalogue. Sometimes only sources supplementary to those given elsewhere are named. Manuscript sources are listed in alphabetical order of national sigla, and within them of library sigla; citations are not evaluative unless stated.

Work-lists are normally categorized, by genre, function or medium, and items are listed chronologically within categories. Where dates are not known, items are listed alphabetically by title. Numbers from established listings are given. Original title-page wording is normally used, with capitalization following the general rules of the dictionary; roman numerals may be used to reproduce original wording, but otherwise arabic numerals are preferred, except where their contiguity to opus numbers might cause confusion. (Thus '6 Sonatas', '6 sonates', 'VI sonate', 'op.2. Six Sonatas' etc. represent publications under those titles; '6 sonatas' represents a collective listing.) Short titles only are given, with sufficient information for unambiguous identification. For a vocal work, a parenthesized name denotes the text author (his or her initial is given only on first appearance in each list, unless its omission introduces an ambiguity); for dramatic works, a parenthesized arabic numeral following the title denotes the number of acts or other main divisions. Where a key is named, it precedes the details of instrumentation; capital letters denote major keys, lower-case minor. Alternative instrumentation is denoted by an oblique stroke (/) or, in complex cases, by an oblique stroke and parentheses: 'Qt, A (pf, fl/ob, cl, bn)/(pf, str trio)'. For voices, symbols separated by commas denote soloists and those printed continuously represent a choral group; thus 'S, A, Bar, SATB' stands for solo soprano, alto and baritone with a chorus of soprano, alto, tenor and bass. Information may be given in less specific form: '3 solo vv, 4vv' means that the work is for three soloists and fourpart chorus; for English verse anthems this is notated '3/4vv'. Unless parenthesized (when it is the date of publication), a date following details of a work is the date of composition; details of first performance (where known) are given routinely for dramatic works, and are included also for other works by major composers. Where quotation marks are included in the title of a mass (e.g. Missa 'Da pacem'), the quoted matter identifies the cantus firmus or parody model.

Editions that include a substantial number of works are cited at the heads of work-lists (or sections of them); often they are assigned a sigillum, appended in square brackets, which is noted, with volume and sometimes page numbers if appropriate, against each item included in them. In such citations, we have aimed to indicate composers' names in the form used in the edition (e.g. Ludwig van Beethovens Werke). Smaller editions, and editions of individual works or groups of works in modern anthologies or collections, are cited alongside the particular entry (such citations may refer to a work listed in the bibliography of the article, e.g. 'ed. in Smith

(1950)'). Individual items in a work-list may be referred, by a sigillum derived from an original publication date, or from *RISM* B/I/1, to a list of publications above.

Where lost works are listed, the source of information about them is normally cited. 'Inc.', following a title, means that the work is incomplete; following a source citation, it means that the source is.

Any abbreviation found in a work-list and not in the abbreviation list at the beginning of each volume is explained at the head of the list (or of the section of the list) concerned.

10. APPENDIXES. Attention is drawn to the appendixes to the dictionary, in vols.28 and 29. In vol.28 will be found lists of items that supplement the entries Collections, private; Congress reports; Dictionaries and encyclopedias; Editions, historical; Libraries; Periodicals; and Sound archives. These are followed by acknowledgements for the illustration sources both by article and by source and a list of contributors. Vol.29 contains a comprehensive index to names, terms and institutions found in the dictionary.

S.S.

Acknowledgements

The writing and editing of this dictionary represents a large corporate effort on the part of a great number of people, including several thousand contributors and more than a hundred editors, consultants, proofreaders and administrative staff. Here I can name and thank only a selection, and apologize to those who cannot be individually mentioned. These include the numerous contributors who have provided help beyond the normal obligations of scholarly collaboration, for example by drawing our attention to facts, publications and potential authors we might otherwise have overlooked, by alerting us to errors in the 1980 edition or our companion dictionaries that needed to be corrected, by warning us of possible sources of error, and in countless other ways. Many besides contributors – scholars, students, librarians, people working in other disciplines, music lovers, lay readers of the 1980 edition, and the many entrants in the dictionary who took the trouble to complete our questionnaire forms – have provided generous help towards the greater accuracy of the dictionary.

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I must first acknowledge, and express my gratitude for, the work of my senior colleagues. First among them is the Executive Editor, John Tyrrell, who joined the editorial staff in 1996, played a major role in the training of editorial staff, and assumed responsibility for the editorial process in 1998, at a critical point in the dictionary's preparation. Ian Bent, who played a central role in the planning of the 1980 edition, was crucially involved in the planning of many aspects of the revision. David Fallows, who was also involved in the preparation of the 1980 edition, played a substantial role in the planning and the execution of many of the most critical areas.

On p.vi three groups of editors and editorial advisers are listed. Those named as 'External Advisory Editors' were in the main responsible for the initial stages of planning the revision – advising as to what should be retained, what should be revised, what should be written afresh, what should be deleted, what should be added, and who should be the contributors. Those who advised on the early planning of specific areas, chiefly concerned with composer entries, are: medieval music, David Fallows; Renaissance music, David Fallows, Iain Fenlon and John Kmetz; Baroque and Classical periods, Tim Carter, Malcolm Boyd and Marita McClymonds (Italy), George Buelow and Thomas Bauman (Germany and central Europe), Julie Anne Sadie and David Charlton (France), Peter Holman (Britain) and Louise Stein (Iberia), with later help from Rudolf Rasch and Philippe Vendrix (the Low Countries); the Romantic period, Roger Parker (Italy), Walter Frisch (Germany and Austria), Leanne Langley (Britain), David Charlton and Richard Langham Smith (France), Jim Samson (central Eastern Europe), David Fanning (Russia and Scandinavia), Frances Barulich (Iberia) and George Leotsakos (Greece); on the 20th century, the five last mentioned also played a role in the early planning, along with Arnold Whittall (Germany, Austria and the United Kingdom), the late John C.G. Waterhouse (Italy), Carol Oja,

Mark Tucker and the late K. Robert Schwarz (USA), Gordon E. Smith (Canada) and Roger Covell (Australia).

Early advisers on entries in the non-composer areas include: ancient and early Christian music, the late James McKinnon and Thomas J. Mathiesen; instruments, their structure and their use, Peter Walls (bowed strings), Tim Crawford (plucked strings), William Waterhouse (woodwind), Edward H. Tarr (brass), Laurence Libin (keyboard), Barbara Owen (organ) and James Holland (percussion); non-Western and traditional music, Helen Myers (with a team of consultants, named below); conceptual, generic and theoretical topics, Ian Bent, Jim Samson, David Fallows and Tim Carter, working with the Editor; acoustics, Murray Campbell and Clive Greated; jazz, Alyn Shipton and Barry Kernfeld; popular music and musicians, Richard Middleton; 20th-century scholars and critics, Jeffrey Dean; and bibliographical reference articles, Julie Woodward. Among the 'national advisers' listed on p.vi and not already mentioned above, I should particularly acknowledge the help of Gerard Béhague, on all matters to do with Latin America; Carolyn Gianturco, for her help on Italian issues, and Jean Gribenski, on French; Jehoash Hirshberg, on matters to do with Israel and Jewish music; Masakata Kanazawa, on Japanese questions; Lyudmila Kovnatskaya, who provided much valuable advice on Russian and ex-USSR music and musicians; and Harry White, whose help ensured a proper coverage of Irish music.

Plans, however carefully laid, do not always fall neatly into place, and a very great deal of further planning proved to be necessary during the editorial stages. Some of this was carried out by those already acknowledged above, but in many important subject areas we depended primarily on the knowledge and the energies of our senior internal editors. Among these I would first mention Jennifer Doctor, who built up an extensive network of local advisers on the coverage of 20th-century composers; her work was assisted by Peter Owens and pursued, extended and carried to completion under the direction of Charles Wilson. Help and advice from Paul Griffiths, who had supervised this area in the 1980 edition, was gratefully received. Entries on 19th-century composers were at first overseen by Geoffrey Norris and later by John Tyrrell and Richard Wigmore. Dorothea Link and then Elizabeth Gibson had charge of entries on the Classical era. The Baroque area was supervised by Marija Đurićand Angela Lloyd with Malcolm Boyd. Jeffrey Dean oversaw the final planning and editing of medieval and Renaissance entries. Michael Wood supervised entries on ancient and early Christian music. Our coverage of non-Western and traditional music, planned by Helen Myers, was developed under Peggy Duesenberry and brought to fruition under the direction of Carole Pegg. Janet Page and later Richard Partridge coordinated our coverage of musical instruments and their use. Judith Nagley was the senior editor supervising all entries on concepts, genres and theoretical topics. Michael Wood and later Richard Wigmore were in charge of articles on 20th-century performers. Entries on bibliographical, publishing and reference topics were in the hands of Liesel Stanbridge and, for the extended ones, Julie Woodward, who built up an extensive international network of correspondents to supply material towards the large reference articles. John Snelson played a central role in our coverage of all aspects of popular and light music. Our resident bibliographer, Robert Balchin, oversaw the coordination of bibliographies. Polly Fallows played a vital role throughout in establishing and securing editorial and bibliographical consistency.

It is appropriate for me to name here those further members of our cohorts of text-editors who contributed substantially to the dictionary. Those who worked on medieval and Renaissance composers include Jane Alden, Jane Bellingham, Alison Bullock, Jonathan King, Emma Kempson and Laura Macy; among those dealing with composers of later periods I would mention in particular Irena Cholij, Sarah Hibberd, Fiona Little, Elizabeth McKim, Tim Parry, Audrey Twine and Richard Wigmore, and Nigel Fortune was generous with help on Baroque composers. The large team of editors working on 20th-century composers included Philip Croydon, Michael Zev Gordon, Celia Hurwitz and Ian Stephens, and James Chater, Nigel

Simeone and Ingalo Thomson also played significant roles; their support team included Amanda Hadingue, Sofi Mogenson, Robin Newton and David Lewiston Sharpe. The editors working on ethnomusicological material included Gregory Barz (Africa), Elizabeth Brewer (instruments), Veronica Doubleday (Middle East), Jan Fairley (Latin America, Oceania), Stephen Jones (East Asia), Maria Lord (South Asia), Maria Mendonca (South-east Asia) and Lilija Zobens (parts of Europe). Emma Wakelin was the principal text editor for generic articles. For articles pertaining to instruments, David Allinson and Lalage Cochrane were the main assistant editors. Entries on present-day writers on music were dealt with by Berta Joncus, David Threasher and Jill Tucker. In the preparation of entries on 20th-century performers Edmund Forey played a large role. Jennifer Wilson did much to secure a consistent handling of institutional names and to control articles on national and local musical history, where Richard Wigmore, Lucy Temperley and Harry Haskell were among the editors. Simon Lancaster, working with Eleanor Stephens, and later Rose Dawson, managed our team of bibliographical bloodhounds. David Rose's eagle eye helped us to avoid many errors. Special thanks are also due to the translators, especially those who were most often called upon: Mary Whittall (German), Anthea Bell (French), Kenneth Chalmers (Italian), Marianne Stevens (Hungarian and Spanish), Diana Turner and Philip Taylor (Russian).

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Advice received from our consultants and indeed from individual contributors has ranged widely, from the letter recommending a particular scholar for a particular entry to long and carefully considered lists of recommendations. The list that follows cannot hope to be comprehensive and I hope that those who are not individually named will accept this portmanteau acknowledgment of their generous help towards making this a better dictionary – and I may perhaps supplement this with an apology to those whose suggestions it was not possible, for one reason or another, for us to act upon.

The area in which our consultants were especially numerous are 20th-century composers. (Names of advisers and internal editors already noted above are not repeated here, and some countries will thus not be represented.) We are grateful to the following for help and advice regarding composers in the specified countries: George Leotsakos (Albania), Svetlana Sarkisian (Armenia), David Tunley (Australia), Bernhard Günther (Austria), Taisiya Shcherbakova (Belarus), Hermann Sabbe, Diana von Volborth-Danys and Eric de Visscher (Belgium), Agustín Fernandez (Bolivia), Ivan Pavlović (Bosnia-Hercegovina), Gregory Myers, Anna Levy and Anda Palieva (Bulgaria), Luis Merino (Chile), Jonathan Stock and Frank Kouwenhoven (China), Susana Friedmann (Colombia), Jorge Luis Acevedo Vargas (Costa Rica), Zdravko Blažeković (Croatia), Victoria Eli Rodríguez (Cuba), Karel Steinmetz and Jiří Macek (Czech Republic), Anders Beyer (Denmark), Samha el Kholy (Egypt), Urve Lippius (Estonia), Ilkka Oramo (Finland), Jeremy Drake (France), Leah Dolidze (Georgia), Jürg Stenzl, Erik Levi and Gisela Nauck (Germany), Harrison Ryker (Hong Kong), László Vikárius and Melinda Berlász (Hungary), Thorkell Sigurbjørnsson and Arni Heimir Ingólfsson (Iceland), Franki Raden (Indonesia), Keith Howard (Korea), Arnolds Klotiņs (Latvia), Ricardo Miranda-Perez (Mexico), Irina Sukhomlin (Moldova), Leo Samama (Netherlands), Adrienne Simpson and the late John M. Thomson (New Zealand), Arvid Vollsnes (Norway), Juan Carlos Estenssoro (Peru), Donald Thompson (Puerto Rico), Lucrecia Kasilag and José Maceda (Philippines), Adrian Thomas, Stanisław Czopowicz and Isabela Zymer (Poland), Christopher Bochmann and Sérgio Azevedo (Portugal), Octavian Cosma (Romania), Vladimir Godár (Slovakia), Ivan Klemenčić (Slovenia), James May (South Africa), Christiane Heine (Spain), Hans Åstrand (Sweden), Jean-Pierre Amann and Christopher Walton (Switzerland), Münir

Nurettin Beken (Turkey), Virko Baley (Ukraine), Susana Salgado (Uruguay), Carmen Tellez (Venezuela), Roksanda Pejović (Yugoslavia), T.M. Scruggs (Central America) and Razia Sultanova (Central Asian Republics). In our coverage of traditional music, we are particularly grateful for the help we have received from Gerhard Kubik (Africa south of the Sahara), Stephen Blum (Central Asia), James Porter (Europe), Gerard Béhague (Latin America), Philip V. Bohlman and Ruth Davis (Middle East), Mervyn McLean (Oceania), Richard Widdess (South Asia) and R. Anderson Sutton (South-east Asia). We have received much general help from Peter Cooke and Bruno Nettl and, particularly on popular traditions, Richard Middleton and Peter Manuel. Articles on conceptual and generic topics profited from advice and help from David Hiley (particularly on chant), Richard Rastall (medieval drama and notation), John Caldwell (keyboard and Anglican subjects), Franz Wiering (mode issues), Brian Hyer (theoretical topics) and Eleanor Selfridge-Field (computers); Julian Rushton provided advice on many terminological and theoretical questions and Geoffrey Chew has given assistance in several areas. Particularly valuable help was received from Lydia Goehr in the planning and execution of our coverage of philosophy of music and from John Sloboda in our coverage of psychology of music. Advice from Jeffrey Dean was an invaluable resource to all of us working in this crucial group of areas. In the area of musical instruments, help was received from Arthur W.J.G. Ord-Hume on mechanical instruments and Simon Emerson and Hugh Davies on electronic instruments. Advice on organological issues came from Frances Palmer and Albert C. Rice, on the coverage of bowed strings from Carlo Chiesa, Robert A. Green, Philip Kass and Jack Liivoja-Lorius and plucked from James Tyler. Stephen Bicknell, Felix Friedrich, Alfred Reichling and Nicholas Thistlethwaite gave us the benefit of their advice on organs and their builders as did John Barnes, Martha Clinkscale, John Koster, Charles Mould, G. Grant O'Brien, Howard Schott and Denzil Wraight on other keyboard instruments. Help towards the coverage of wind instruments came from Geoffrey Burgess, Bruce Haynes, Trevor Herbert, David Lasocki, Renato Meucci, Jeremy Montagu and Arnold Myers (who assisted generously in other spheres too). In the coverage of 20th-century performers, we benefited from the advice of Alan Blyth on singers, Charles Hopkins and Bryce Morrison on pianists, Margaret Campbell and Tully Potter on string players, Edward H. Tarr on brass players, Paul Hale on organists, Graham Wade on guitarists and José Bowen on conductors. David Cummings kindly helped with the checking of material in many of these entries. Several scholars have assisted us towards the coverage of recent or present-day scholarship in their own countries or countries on whose history they have worked, or for advice on particular aspects of their country's musical history. Some of these are already acknowledged above, as national advisers or for their help in other spheres; to their names should be added those of Christian Berger and Pamela Potter (Germany and Austria), John Bergsagel (Scandinavia), Juan José Carreras (Spain), Kurt von Fischer (Switzerland), Rudolf Rasch (Netherlands) and Henri Vanhulst (Belgium). Throughout the editing operation, we have maintained a cordial and cooperative relationship with our friends and colleagues at *Die Musik in Geschichte und Gegenwart*, Professor Ludwig Finscher and Dr Andreas Jaschinski, sometimes involving the interchange of material in cases of emergency.

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The illustrations for the dictionary, based initially on those used in the 1980 edition under the direction of Elisabeth Agate, have been assembled by Ms Agate with Martyn Evans and Lucy Davies, who managed the illustrations department in the later stages. Madeleine Ladell was in editorial charge of the music examples, which were prepared by Halstan. Copyright holders of illustrations and those of music examples are acknowledged at the end of vol.28. Everyone who

worked in the *Grove* offices in the course of the project will want to thank Michael Card for his sterling work and his generous readiness to apply his skill to help all of us solve our electronic and typographical problems.

*

On a more personal note, I should like to express my gratitude to my wife, Julie Anne Sadie, for her patience over many years when *Grove* occupied so large a proportion of my time and my energies. I should also like to thank my secretary during most of the project, Sarah Dunlop, and her successor, Emily Thwaite, for their ready help. I am deeply grateful to the senior members of the *Grove* editorial staff who maintained their personal loyalty as well as their loyalty to the project and their determination to carry it through to the highest standards in spite of the many pressures to which they were subject. I am very grateful to my friend and longstanding colleague, John Tyrrell, for his work in the later stages of the preparation of the dictionary. Dr Tyrrell joined the editorial staff in 1996 and the next year became Executive Editor, taking responsibility for overseeing the final stages of editing when my own work for the dictionary moved on to a part-time basis. I am grateful too to Laura Macy who, when in late 1999 I ceased to work in the *Grove* offices, assumed primary responsibility for the proofing, and Jane Turner, for her management of the final correction and pre-publication stages; and also to Margot Levy for her work in the earlier stages of the planning of the editing operation and her notable achievement in providing something that has not been included in *Grove* since the first edition, an index, of a special kind that she designed herself, adapted to the scale of the work (details will be found with the index itself in vol.29).

S.S.

Publishers' Note

The preparation of a major work such as *The New Grove* is a substantial undertaking for any publisher. Stanley Sadie's acknowledgements fully describe the work undertaken by a vast team of advisers, editors and contributors, and John Tyrrell's indispensable contribution as Executive Editor. I thought it would also be of interest to record how the present edition was produced, both technically and from a management point of view, together with acknowledgement of those aside from the editorial team who made its completion possible.

The foundations for publication were laid in 1993, when those planning the new edition had the forethought to provide for electronic publication as well as printed books – though at the time 'electronic publication' meant CD-ROM rather than online. The key decision to prepare the text in SGML (Standard Generalized Markup Language) was taken by the Production Director, John Peacock, at a time when few publishers realized that this was the only guarantee that text could be reliably published electronically as well as through conventional typesetting.

Despite its manifold advantages, SGML is a cumbersome tool, and it was necessary to develop a blueprint that would reflect the complexity of *The New Grove* in terms of structure, scope and orthography. The underlying structure was designed by Richard Padley, whose ability to grasp both the vagaries of SGML and the complex content of *Grove* never failed to astonish. He worked closely with the Publishing Director, Margot Levy, in analysing the text and identifying its basic components, and set up the many systems that integrated the text update, the management systems and the final output.

The implementation of SGML, a monumental task in a work of 29,000 articles and 21 million words, was the responsibility of the Text Manager, Michael Card, whose patience and attention to detail was unwavering. His team included Martin Bolchover, Kate May, David Rose and Gill Norfolk, who in the later stages of production trained and supervised a team of in-house keyboard operators. Among those who keyed and coded articles, special mention should be made of Jean Mighail, who was undaunted by the most complex of work-lists, and of the proof-readers, notably Shirley Card, Deirdre Clark, Jacquie Meredith and Sheilagh Wilson.

The backbone of the production of *Grove* was the Management Information System, a formidable relational database. Building on the foundations laid by Diana Turner, Caroline Jackson ran this system with calm and efficiency along with a team of loyal assistants.

During the long development cycle of *Grove*, editorial and production staff came and went, many of them joining us for short periods in the course of their academic or professional careers. Maintaining staff morale and setting up systems that would accommodate such unusual arrangements was a high priority, and everyone who worked on Grove has cause to be grateful to Jennie Pittam, without whom it would have been hard for anyone to work effectively.

It may be interesting and pleasurable to design a blueprint for *Grove*. It is far from easy to manage its implementation and effectively translate the ideas into print. Stephen Benaim managed the production throughout, coordinating in-house teams and external suppliers; he proved that it is possible to be at once calm, resolute and patient, and maintained a sense of humour that sustained many in the arduous task of completing the project.

This final phase was indeed an enormous challenge, since all articles had to be completed and processed in less than a year. Management of this process was the responsibility of the Managing Editor Laura Macy – who proved to be not only an expert musicologist but a gifted manager with a vision of the future – and Jane Turner, who applied to the task all her experience as Editor of *The Grove Dictionary of Art*, planning every detail with almost military precision and freely contributing her organizational skills to the last editorial stages.

Over twenty people were involved in the final corrections. Special mention should be made of Russell Torrance, Jonathan Shipley and Paul Lloyd, who administered the process and provided a fund of ready wit to spur on the troops.

Thanks also go to Andrew Davenport, Laura Gilbert, Tim Johnson, Natasha Martin, Liz Rutherford, Dave Sheringham, Michael Summers and Briar Towers, who helped ensure that even the latest corrections were implemented with the same care. In addition a small army of filers, many on night shift, was required to make sense of the tonnes of paper generated – since even with the best electronic resources, editing still needs a paper trail, after all.

This edition also includes a thematic index, the first index to *Grove* since 1889. The almost Herculean feat of researching and compiling this was undertaken with enormous dedication by Margot Levy, with valuable input from Gillian Northcott and Emma Allen.

Typesetting was undertaken by Alden Bookset, who keyed all the new material. Alexia Georgiou controlled the flow of articles to and from the typesetters, and Lucy Davies managed the illustrations department. Oxford Designers and Illustrators prepared much of the new line artwork, and Allan Adams and Robert Haines at Surrey Scanning originated the half tones. As with the previous edition, the music examples were typeset by Halstan. The pages were produced to a demanding schedule by Clowes Information.

The process of converting the SGML for typesetting, creating an online editorial system and developing the Web version of *Grove*, has been the responsibility of Semantico, a company headed by Richard Padley and Adrian Driscoll. Thanks go to Executive Producer Sara Lloyd, Producer Sophie Durlacher and Web Development Director Jeremy Macdonald for their energetic pursuit of the highest standards as they directed this process, translating the vision and concepts that inform Grove to the World Wide Web.

Finally, mention must be made of the marketing teams led by Janice Kuta, Lisa Nachtigall and Alex Lankester, whose enthusiasm for the project is unbounded and who have consistently spurred on the editorial and production efforts.

Much time and attention on the parts of many people has gone to make the second edition of *Grove* what it is and the publishers hope that the creative energy that has been harnessed to bring it about will make the present edition an even more valuable resource than its distinguished predecessors.

Ian Jacobs
London
16 August 2000

Preface to the First Edition

BY SIR GEORGE GROVE

THIS work is intended to supply a great and long acknowledged want. A growing demand has arisen in this country and the United States for information on all matters directly and indirectly connected with Music, owing to the great spread of concerts, musical publications, private practice, and interest in the subject, and to the immense improvement in the general position of music which has taken place since the commencement of the present century. Music is now performed, studied, and listened to by a much larger number of persons, and in a more serious spirit, than was the case at any previous period of our history. It is rapidly becoming an essential branch of education; the newest works of continental musicians are eagerly welcomed here very soon after their appearance abroad, and a strong desire is felt by a large, important, and increasing section of the public to know something of the structure and peculiarities of the music which they hear and play, of the nature and history of the instruments on which it is performed, of the biographies and characteristics of its composers – in a word, of all such particulars as may throw light on the rise, progress, and present condition of an art which is at once so prominent and so eminently progressive.

This desire it is the object of the Dictionary of Music and Musicians to meet. It is designed for the use of Professional musicians and Amateurs alike. It contains definitions of Musical Terms; explanations of the forms in which Musical Works are constructed and of the methods by which they are elaborated, as well as of the origin, structure, and successive modifications of Instruments; histories and descriptions of Societies and Institutions; notices of the composition, production, and contents of important works; lists of the principal published collections; biographies of representative composers, singers, players, and patrons of music – all the points, in short, immediate and remote, on which those interested in the Art, and alive to its many and far-reaching associations, can desire to be informed.

The limit of the history has been fixed at A.D. 1450, as the most remote date to which the rise of modern music can be carried back. Thus mere archaeology has been avoided, while the connection between the mediaeval systems and the wonderful modern art to which they gave rise has been insisted on and brought out wherever possible. While the subjects have been treated thoroughly and in a manner not unworthy of the attention of the professional musician, the style has been anxiously divested of technicality, and the musical illustrations have been taken, in most cases, from classical works likely to be familiar to the amateur, or within his reach.

The articles are based as far as possible on independent sources, and on the actual research of the writers, and it is hoped that in many cases fresh subjects have been treated, new and interesting information given, and some ancient mistakes corrected. As instances of the kind of subjects embraced and the general mode of treatment adopted, reference may be made to the larger biographies – especially that of Haydn, which is crowded with new facts; to the articles on Auber, Berlioz, Bodenschatz, Bull, Cristofori, David, Farinelli, Finck, Froberger, Galitzin, Gibbons, Hasse; on Additional Accompaniments, Agrémens, Arpeggio, Arrangement, Fingering, Form, and Harmony; on Académie de Musique, Bachgesellschaft, Breitkopf and Härtel, Bassoon, Carmagnole, Choral Symphony, Conservatoire, Concerts, Concert Spirituel, Copyright, Drum, English Opera, Fidelio, Grand Prix de Rome, Handel and Haydn Society,

Handel Festivals and Commemorations, Harpsichord, Harmonica, Hexachord, and many others. The engraved illustrations have been specially prepared for the work and will speak for themselves.

In an English dictionary it has been thought right to treat English music and musicians with special care, and to give their biographies and achievements with some minuteness of detail. On this point thanks are due to Colonel Joseph Lemuel Chester for much accurate information which it would have been almost impossible to obtain elsewhere, and which he has afforded in every case with the greatest kindness and promptitude.

Every means has been taken to procure an adequate treatment of the various topics and to bring the information down as near as possible to the day of publication. Notwithstanding the Editor's desire, however, omissions and errors have occurred. These will be rectified in an Appendix on the publication of the final volume.

The limits of the work have necessarily excluded disquisitions on Acoustics, Anatomy, Mechanics, and other branches of science connected with the main subject, which though highly important are not absolutely requisite in a book concerned with practical music. In the case of Acoustics, sufficient references are given to the best works to enable the student to pursue the enquiry for himself, outside the Dictionary. Similarly all investigations into the music of barbarous nations have been avoided, unless they have some direct bearing on European music.

The Editor gladly takes this early opportunity to express his deep obligations to the writers of the various articles. Their names are in themselves a guarantee for the value of their contributions; but the lively interest which they have shown in the work and the care they have taken in the preparation of their articles, often involving much time, and laborious, disinterested research, demand his warm acknowledgment.

28 Bedford Street,
Covent Garden, London,
April 1, 1879.

General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH — S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb — *Bach-Jahrbuch* P
BladesPI — J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK — F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB — Bibliotheca musica bononiensis (Bologna, 1967–)
BMw — *Beiträge zur Musikwissenschaft* P
BNB — *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM — D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL — W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM — *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH — D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM — *Black Perspective in Music* P
BrenetC — M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM — M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB — B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF — B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI — H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB — J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM — *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM — E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI — C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN — C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH — C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ — *Brass and Woodwind Quarterly* P

CaffiS — F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM — Catalogus musicus (Kassel, 1963–)
CampbellGC — M. Campbell: *The Great Cellists* D
CampbellGV — M. Campbell: *The Great Violinists* D
CAO — Corpus antiphonalium officii (Rome, 1963–79)
CBY — *Current Biography Yearbook* (1955–)
CC — B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory — *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM — Corpus of Early Keyboard Music E
CEMF — Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM — *Collectanea historiae musicae* (1953–66)
Choron-FayolleD — A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP — M.N. Clinkscale: *Makers of the Piano* D
CM — Le choeur des muses E
CMc — *Current Musicology* P
CMI — I classici musicali italiani (Milan, 1941–56)
CMM — Corpus mensurabilis musicae E
ČMm — *Časopis Moravského musea [muzea, 1977–]* P
CMR — *Contemporary Music Review* P
CMz — *Cercetări de muzicologie* P
CohenE — A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE — Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ — *Cambridge Opera Journal* P
CooverMA — J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS — C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN — B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS — *Československy hudební slovník* D
CSM — Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD — *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw — Das Chorwerk E

DAB — *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM — *Dansk aarbog for musikforskning* P
Day-Murrie ESB — C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF — *Dictionnaire de biographie française* (Paris, 1933–)
DBI — *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 — *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM — *Darmstädter Beiträge zur neuen Musik* P
DBP — E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP — Dějiny české hudby v příkladech (Prague, 1958)
DDT — Denkmäler deutscher Tonkunst E
DEMF — A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM — *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN — O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM — Documenta historica musicae E
Dichter-ShapiroSM — H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM — *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL — G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM — Documenta musicologica (Kassel, 1951–)
DMt — *Dansk musiktidsskrift* P
DMV — Drammaturgia musicale veneta (Milan, 1983–)
DNB — *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI — G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB — Denkmäler der Tonkunst in Bayern E
DTÖ — Denkmäler der Tonkunst in Österreich E
DugganIMI — M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG — *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS — The Eighteenth-Century Continuo Sonata E
ECFC — The Eighteenth-Century French Cantata E
EDM — Das Erbe deutscher Musik E
EECM — Early English Church Music E
EG — *Etudes grégoriennes* P
EI — *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM — A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT — *Yezhegodnik imperatorskikh teatrov* P
EitnerQ — R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS — R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM — Early Keyboard Music E
EL — The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM — The English Madrigal School, rev. as The English Madrigalists E
EMc — *Early Music* P
EMC1, 2 — *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muziki v notnikh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/*R*)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E

SeegerL H. Seeger: *Musiklexikon* D

SEM Series of Early Music [University of California] E

SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)

SH *Slovenská hudba* P

SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P

SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)

SM see *SMH*

SMA *Studies in Music* [Australia] P

SMC *Studies in Music from the University of Western Ontario* [Canada] P

SMd Schweizerische Musikdenkmäler E

SMH *Studia musicologica Academiae scientiarum hungaricae* P

SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)

SML *Schweizer Musikerlexikon* D

SMM Summa musicae medii aevi E

SMN *Studia musicologica norvegica* P

SMP *Słownik muzyków polskich* D

SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)

SMw *Studien zur Musikwissenschaft* P

SMz *Schweizerische Musikzeitung/Revue musicale suisse* P

SOB Süddeutsche Orgelmeister des Barock E

SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)

SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)

SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D

SovM *Sovetskaya muzïka* P

SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)

SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P

SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)

StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)

Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)

StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)

StiegerO F. Stieger: *Opernlexikon* D

STMf *Svensk tidskrift för musikforskning* P

StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)

StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)

StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)

SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E

TCMS Three Centuries of Music in Score (New York, 1988–90)

Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D

TM Thesauri musici E

TSM *Tesoro sacro musical* P

TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D

VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D

VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D

VintonD J. Vinton: *Dictionary of Contemporary Music* D

VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)

VMw *Vierteljahrsschrift für Musikwissenschaft* P

VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)

WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D

Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D

WDMP Wydawnictwo dawnej muzyki polskiej E

WE The Wellesley Edition E

WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)

Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)

WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)

WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)

WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)

WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)

WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P

YIFMC *Yearbook of the International Folk Music Council* P

YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]

YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)

ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)

ZfM *Zeitschrift für Musik* P

ŹHMP Źródła do historii muzyki polskiej E

ZI *Zeitschrift für Instrumentenbau* P

ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P

ZL *Zenei lexikon* D

ZMw *Zeitschrift für Musikwissenschaft* P

ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Françcaise
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv

Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothèque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Familglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)

MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Księżnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvennïy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. 1, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.xli–xlv; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp. xlvii–lii and discographical abbrevations on pp. liii–liv.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp. lv–lxxi; each national sigillum stands until contradicted.

Contents



A (i) (It.). A preposition found particularly in 16th- and 17th-century editions of polyphonic music where works are described as being *a due* (*a* 2), *a tre* (*a* 3), *a dieci* (*a* 10), etc., meaning in two, three or ten voices respectively. Many prints had it with an accent (*à* 2, etc.), but in modern Italian *à* is a variant form of *ha* ('he has') so is perhaps better avoided in this context wherever possible. It is the current French form, however, and is found particularly in French orchestral scores, *à* 2 (*à deux*) meaning the same as the Italian A DUE. As one of the commonest words in the Italian language, *a* occurs in many compound tempo and expression marks and has different meanings that may be found in any Italian dictionary. It appears before a vowel as *ad* and contracts with the definite article as *al*, *allo*, *ai*, *agli*, *alla* and *alle*.

DAVID FALLOWS

A (ii). *See* PITCH NOMENCLATURE.

A (iii). Abbreviation for *accelerando*, used particularly by Elgar. *See* LARGAMENTE.

Aachen (Fr. Aix-la-Chapelle). City in Germany. The cathedral and its music were the creation of Charlemagne (742–814), who made the town the northern capital of the Holy Roman Empire; the Holy Roman emperors were crowned there from 813 to 1531. The city was occupied by France in 1794 and formally annexed in 1801; after the Congress of Vienna (1814–15) it became part of Prussia. It was severely damaged in World War II.

Aachen was the political, religious and cultural centre of Charlemagne's empire, and the Hofkirche was constructed according to his own plans. The Aachen Cathedral choir dates from his founding of the Schola Palatina, whose teachers (including Alcuin from 782) were among the most distinguished scholars of the age. Alcuin described the school in a poem, mentioning a singing teacher named Sulpicius. For Charlemagne the idea of a politically united empire was closely linked with the establishment of a uniform liturgy, set to uniform music; his reforms in this direction led to the burning of all books connected with the Ambrosian rite in order to ensure adherence to the Gregorian style. As early as 774 he sent monks to Rome to study the teaching of such chant, and in 790 Pope Hadrian I responded to repeated requests from Charlemagne and sent two trained singers to the north with copies of the antiphonary. Organ music was also cultivated; in the early 9th century an Arab organ was sent to Charlemagne by Caliph Harun-al-Rashid and installed in the Hofkirche, while on the emperor's instructions a second organ was built for the cathedral.

The history of bellfounding in the city began with the early 9th-century founder Tancho (mentioned in the *Gesta Karoli*) and reached its peak in the 16th century in the work of the von Trier family. The growth of the cult of Charlemagne (still commemorated in an annual feast) gave rise to a characteristic Aachen chant repertory, including the rhymed office *Regali natus* and the sequence *Urbs aquensis*. The city came to rival Rome and Santiago de Compostela as a place of pilgrimage in the Middle Ages; the shrine was visited every seven years from about 1238, which further enriched the city's liturgy and music. Popular music and pilgrims' songs were stimulated, and wind music was played from tower galleries, with the participation of the town musicians from 1344. The coronation liturgy set a precedent for the organization of church music, and the 30 coronations that took place there between 936 and 1531 were attended by a fine choir.

In the 16th century Aachen Cathedral was an important centre of polyphony, especially of the style then developing in the Low Countries. Johannes Mangon, working at Aachen in the 1570s, transcribed a comprehensive collection of the music performed there in three choirbooks (1570–75; in *D-AAm*); apart from Mangon's own works, they include those of Chastelain, Claux, Clemens non Papa, Cleve, Crecquillon, Episcopius, Lassus, Maillard, Simon Moreau, Ponta and Rivulo. In 1632 the chronicler Johannes Noppius recorded that there were more musicians around the cathedral 'than there was standing room; and in case anyone should marvel at the beautiful music and splendid ceremonies of this church then let him know that it is just as fitting here as it is in *sede regia*'. In 1707 J.L. Blanche founded a choir school.

During the 18th century the city's cultural life benefited from the presence of visitors attracted by the sulphur springs, the most notable being Handel, who came to recover from his nervous collapse in 1737 and is reputed to have expressed his gratitude by playing the organ in the Abbey Church. The cathedral orchestra, documented from the 17th century, occasionally gave performances in collaboration with the traditional city Harmoniemusik. The Städtisches Orchester was founded in 1852, the first in the Rhineland. As early as 1835 Anton Schindler directed performances in the city and, on feast days, in the cathedral. The city participated in the Niederrheinisches Musikfest from May 1825, when it gave the second performance of Beethoven's Ninth Symphony (after its Vienna première). In the same month Spohr's opera *Jessonda* was performed to mark the opening of the Neues Schauspielhaus (renamed the Stadttheater in 1920). Lortzing, Burgmüller and Franck all had early successes

in the expanding musical life of 19th-century Aachen, and since Lortzing's time the Aachen opera stage has been a springboard for young talent.

The puritanical Cecilian Movement was fostered in the city, particularly by the Stiftskapellmeister Franz Nekes (1844–1914). The Gregoriushaus, a church music school, was founded by the cathedral Kapellmeister Heinrich Böckeler (*d* 1894); it trains organists to be sent to Ireland and the USA. The cathedral choir built up an international reputation under the Kapellmeister T.B. Rehmann (*d* 1963) and made many tours in France, Spain, Italy and Austria. After a long period of inactivity the cathedral choir school was re-established in 1972 as a private institution of the cathedral chapter. The musical reputation of the city in the 20th century is indicated by the distinguished succession of general music directors and conductors including Frite Busch (1912–18), Peter Raabe (1920–33), Herbert von Karajan (1934–42), Wolfgang Sawallisch (1953–8), Wolfgang Trommer (1962–74), Gabriel Chmura (1974–83), Yoram David (1984–90) and Bruce Ferden (from 1990).

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RUDOLF POHL

Aagesen, Truid [Sistinus, Theodoricus; Malmogiensis, Trudo Haggaei] (*fl* 1593–1625). Danish composer and organist. He was appointed organist of Vor Frue Kirke (now the cathedral), Copenhagen, on 23 June 1593 after having 'pursued and learnt his art during a long period both in Germany and Italy'. He received a number of preferments, such as the free residence formerly set aside for the palace preacher, awarded to him in 1603. He was also on at least two occasions sent on commissions for the king, once to Prague (1600). He published under his latinized name Theodoricus Sistinus a set of secular *Cantiones* for three voices (Hamburg, 1608; ed. in Dania sonans, ii, 1966), his only known published music. The publication is dedicated to King Christian IV of Denmark, and it may be assumed that it won his approval, for during the period 1609–11 he received payments from the royal treasury in addition to his salary as organist, perhaps for teaching at the court. As early as 1604 he was suspected of being 'in the pope's pay' and he seems to have made no attempt to disguise his Catholicism, for a few years later association with him was used as evidence in a complaint of 'Jesuitism' against a student named Udby. In 1611 he lost his royal subsidy and in 1613, after the publication of the king's letter stating that men of the popish religion should be driven out of Denmark, his position became untenable. On 15 September 1613, the question was raised in the governing body of Copenhagen University, by whom Vor Frue Kirke was administered, whether 'Truid, organist, who let it be publicly known that he was popishly inclined', should be allowed to continue as organist. The decision was against him and he was immediately informed of his dismissal. He appears, however, to have received his salary until Michaelmas 1615, when his successor Johan Meincke (or Meineken) took office, and two weeks later (14 October) he received a positive testimonial from the university. His whereabouts immediately thereafter are not known, but in 1625 he was living in Danzig (now Gdańsk) with his wife and children. A *Missa Baci amorosi* for five voices by him survives (*PL-GD*, inc.); otherwise his only known music is a canon (*S-Sk*).

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JOHN BERGSAGEL/OLE KONGSTED

A&M. American record company. It was founded in Los Angeles in 1962 by the former US army trumpeter Herb Alpert and the promoter-producer Jerry Moss. For first few years, A&M depended largely on revenues from Alpert's own recordings. His easy-listening instrumental music recorded with the Tijuana brass had sold over 20 million copies by 1968, when the company's turnover was $50 million. In 1966 A&M also scored a big success with Sergio Mendes and the Sandpipers' single, *Guantanamera*. Moss, however, was keen to broaden the appeal of A&M, and began recording such West Coast artists as Captain Beefheart and Dr John. In 1969 the label opened its first British office and by the early 1970s A&M also signed American recording deals with such artists as Procol Harum, The Move, Joe Cocker, Jimmy Cliff and Cat Stevens.

By the 1970s A&M were established as the most successful independent record label in the USA. In March 1977 it signed the British punk group the Sex Pistols, but dropped it after six days after complaints from other A&M artists. However, A&M showed a commitment of sorts to the new wave by signing the rather more radio-friendly act The Police. By 1989, when the company was sold to Polygram, annual turnover was over $200 million. In the late 1990s the A&M roster included the international recording stars Sting, Sheryl Crow, Bryan Adams and Del Amitri. Mowax, a dance label popular with teenagers, was also part of A&M.

DAVID BUCKLEY

Aarhus. *See* Århus.

Aaron [Aron], **Pietro** [Piero] (*b* Florence, *c*1480; *d* after 1545). Italian theorist and composer. Nothing is known of Aaron's early training, his teacher, or his career before 1516. He claims to have had 'the greatest friendship and familiarity' with Josquin, Obrecht, Isaac and Agricola in Florence (most likely between 1487 and 1495, and not necessarily at the same time). By 1516 he was a priest in Imola, where he wrote his first book, *Libri tres de institutione harmonica*, translated into Latin by the humanist Giovanni Antonio Flaminio. A contemporary poem by Achille Bocchi praises Aaron for rescuing music 'from squalor and dismal neglect'. By March 1520 he was a singer in Imola Cathedral; he was also paid by the city to teach music to those who wished to learn. He resigned in June 1522, and by February 1523 he was in Venice in the household of Sebastiano Michiel, Grand Prior of the Knights of St John of Jerusalem, to whom he dedicated

his *Toscanello*. When his patron died in 1536, Aaron became a Crutched Friar in a monastery near Bergamo. He lived to see his *Lucidario* published in 1545, but perhaps not his undated *Compendiolo*, in which the *Lucidario* is mentioned.

Apart from his brief stay at Imola, Aaron held no formal position as singer or choirmaster, an unusual situation that might be due to his Jewish origin (a hypothesis explored in Blackburn, Lowinsky and Miller). Born in tenuous circumstances (*Toscanello*, preface), he seems to have been largely self-taught; this may be the reason for his less systematic approach and questionable statements (especially in his first treatise), but also for his valuable insights into contemporary practice: from his first treatise onwards he promises to divulge 'many of the secret chambers of this art, never heretofore revealed'. He is especially informative on counterpoint and compositional process (distinguishing older and newer procedures), the modal system in polyphonic music and the application of *musica ficta*. He is one of the first theorists to discuss mean-tone temperament. His *Toscanello*, among the earliest vernacular music treatises, was highly successful and ran to four editions.

Aaron spans the generation between Franchinus Gaffurius and Gioseffo Zarlino. His roots lie in the teachings of John Hothby, Johannes Tinctoris, and above all in Gaffurius's *Practica musice*. Despite the humanistic trappings of his first treatise (perhaps owing to his translator), his orientation is largely practical. No theoretical innovator, he sought to apply the standard teachings on mode, counterpoint and *musica ficta* to contemporary music when doing so was becoming ever harder. His observations on the problems involved are particularly illuminating.

Aaron owes much to his friend and fellow theorist GIOVANNI SPATARO. Mostly by letter (only Spataro's survive), they discussed notation, composition and arcane uses of accidentals. Their early exchanges on notation, prompted by the errors in the *Libri tres*, led to an improved treatment in the *Toscanello*, which Spataro reviewed in nine letters (six survive). Aaron took Spataro's comments into account (without acknowledgement) in the 1529 edition. Spataro also wrote a lengthy critique of the *Trattato* (now lost), which he called 'without order and truth'; in the *Lucidario* Aaron quoted Spataro frequently, this time by name.

In his most original treatise, the *Trattato* of 1525, Aaron tried to apply Marchetto of Padua's modal theory to the existing polyphonic repertory, citing numerous compositions in Petrucci's publications. For him, as for Tinctoris, the mode was borne by the tenor and determined by final, range and species of 5ths and 4ths. He explained endings on *a*, *b* and *c′* not due to transposition (which did not fit Marchetto's system) by confinals and psalm tone differences, with preference given to the latter – seemingly a measure of desperation, for want of the new modes later proposed by Glareanus. He then showed how every syllable of the hexachord could be found on each note of the Guidonian hand. Severely criticized by Spataro for using only the flat *coniuncta* (e.g. *ut* on D is D♭, not D), in 1531 he published a revised treatment – an untitled pamphlet bound with some copies of the *Trattato* and the *Toscanello* – in which all the syllables are derived from *mi* or *fa*. The theory had been covered by Hothby, but Aaron's explanations are much clearer. In the *Lucidario* Aaron considered the possibility of F♭, C♭, B♯ and E♯ (a subject discussed with Spataro), but as a confirmed Pythagorean did not equate them with E, B, C and F. The manuscript *Delli principii* compares Aaron's, Stefanus Vanneus's and Gaffurius's initial notes for each mode (given its Greek name).

Despite similar content, the *Toscanello* is not a translation of the *Libri tres*: some sections are omitted (on chant, solmization, mutation), some duplicated (fundamentals), some improved (notation), some expanded (notably on counterpoint and composition) and some added (division of the monochord, tuning of keyboard instruments). The 'aggiunta' of 1529 counsels composers to sign accidentals, citing with approval numerous examples of flats written to mitigate melodic tritones (normally less tolerable than diminished 5ths) or avoid diminished perfect intervals: accidentals are like signposts, necessary even for the learned.

The *Lucidario* is an interesting and unusual treatise on a wide range of theoretical disputes: plainchant, notation and counterpoint, and further thoughts on topics from his earlier treatises, with replies to some of Gaffurius's criticisms of the *Libri tres*. Book 4 incorporates the 1531 pamphlet, a few more questions of notation and accidentals, a disquisition on the Greek mode-names and the famous list of singers 'a libro' and 'al liuto'. The *Compendiolo*, an elementary manual largely derived from his first two treatises, is of less interest.

Aaron's influence extended throughout the 16th century, most notably in his pupil Illuminato Aiguino's treatises on modes in plainchant (1562) and polyphony (1581).

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Io non posso più durare, 4vv, 1505[6]

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untitled treatise on mutations (Venice, 1531) [attached to some copies of *Toscanello* and *Trattato*]

Lucidario in musica di alcuni oppenioni antiche et moderne con le loro oppositioni et resolutioni (Venice, 1545/*R*)

Compendiolo di molti dubbi, segreti et sentenze intorno al canto fermo, et figurato (Milan, after 1545/*R*)

Delli principii di tuti li tono secondo mi Pietro Aron (MS, after 1531, *GB-Lbl*) [not autograph], bound with Bonaventura da Brescia: *Regula musice plane* (K.1.g.10)

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BONNIE J. BLACKBURN

Aaron Scotus (*b* ?Scotland, late 10th century; *d* Cologne, 18 Nov 1052). ?Scottish Benedictine abbot and music theorist. The date of his death (the 14th day before the calends of December 1052) is known from Hartzheim, who had access to local documents now lost. He was Abbot of St Martin in Cologne (Cologne like Laon and Liège attracted many Irish and Scots from the 9th century onwards) and at the same time (1042–52) abbot of St Pantaleon: double tenure was not uncommon.

Aaron decreed, presumably after a visit to Rome, that instead of the Common of Confessors his monks should sing the new Office of St Gregory the Great recently composed by Pope Leo IX (1049–54). It is difficult, however, to identify this Office among surviving Offices of St Gregory (AH, v, 1889/*R*, 184; H. Latil, *Rassegna gregoriana*, ii, 1903, pp.115–24, according to *I-MC* 542; H.M. Bannister, ibid., pp.181–90, according to *I-Rvat* lat.4749). According to Hartzheim, Aaron wrote a chronicle and a music treatise, *De utilitate cantus vocalis*, both of which are lost. A second music treatise, *De modo cantandi et psallendi*, is also lost, although Hartzheim claimed that a manuscript survived at St Martin in Cologne in the early 18th century. This treatise must have been very similar to *Instituta patrum de modo psallendi sive cantandi* (*GerbertS*, i, 5–8, edited from *CH-SGs* 556, pp.365–8), which deals with singing, both generally and in relation to asceticism. Trithemius attempted to identify this treatise with Aaron's third musical treatise, *De regulis tonorum et symphoniarum*, but it is likely that the latter dealt in a more technical manner with the Gregorian psalm tones and with consonances (*symphoniae*).

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MICHEL HUGLO

Aasim, Afrika Bambaataa. *See* AFRIKA BAMBAATAA.

Abaco, Evaristo Felice dall'. *See* DALL'ABACO, EVARISTO FELICE.

Abatessa [Abadessa, Abbatessa, Badessa], **Giovanni Battista** (*b* Bitonto, nr Bari; *d* after 1651). Italian composer and guitarist. He is known by four books of pieces for five-course Baroque guitar. They consist mainly of simple *battute* accompaniments to popular songs and dances of the early 17th century such as the passacaglia, *ciaccona*, folia, Ruggiero and aria di Fiorenza. The accompaniments are set down in the alphabet system of chord notation (*alfabeto*) devised by Girolamo Montesardo, in which letters of the alphabet designate fingering positions for various major and minor chords. Each of Abatessa's books contains instructions concerning the interpretation of the alphabet tablature, the fingering of the chords and the tuning of the guitar; the 1652 book also explains how to tune the guitar with the harp, presumably for the simultaneous playing of continuo parts. The 1627 collection gives instructions regarding the execution of certain kinds of strum such as the *trillo* and *repicco*, while the 1635 book and the undated *Ghirlanda di varii fiori* contain a table of correspondences between *alfabeto* chords in different positions. The 1635 collection contains five villanellas; others are found in the 1652 book, with, however, only the words and the accompanimental chords for guitar notated.

WORKS

Corona di vaghi fiori, overo Nuova intavolatura di chitarra alla spagnola (Venice, 1627)
Cespuglio di varii fiori, overo Intavolatura de chitarra alla spagnola (Orvieto, 1635) [incl. 5 villanellas, 1–3vv, bc]
Intessitura di varii fiori, overo Intavolatura di chitarra alla spagnola (Rome and Lucca, 1652) [incl. villanellas, texts and bc only]
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ROBERT STRIZICH/GARY R. BOYE

ABBA. Swedish pop group. Its members were Benny Andersson (*b* Stockholm, 16 Dec 1946), Agnetha Fältskog (*b* Jönköping, 5 April 1950), Anni-Frid Lyngstad (*b* Ballangen, Norway, 15 Nov 1945) and Björn Ulvaeus (*b* Göteborg, 25 April 1945). Having established separate careers within Swedish pop they started working together in 1970, from 1972 under the name Björn, Benny, Agnetha och Anni-Frid. The acronym ABBA was adopted in 1973. Their victory in the Eurovision Song Contest in 1974, with *Waterloo*, launched the most successful international career to emerge from that context. During the period 1974–82 the group attained global popularity with songs such as *Mama Mia* (1975), *Fernando* (1976), *Dancing Queen* (1976), *The Name of the Game* (1977), *Take a chance on me* (1978) and *Super Trouper* (1980), all of which were number one hits in the UK, and albums such as *Waterloo* (1974), *ABBA* (1975), *Arrival* (1976), *The Album* (1977), *Voulez-Vous* (1979) and *The Visitors* (1981). In terms of chart performance, Abba was the world's most successful pop group in the 1970s; by 1983 their cumulative record sales were estimated at 180 million units.

Abba's music, most of which was written by Andersson and Ulvaeus with some lyrics by their manager Stig

Anderson, features carefully designed, eclectic syntheses of 1970s pop and dance music with European and Latin American popular styles, most notably in stylistic pastiches such as the 'Italian' *Andante andante*, the 'Greek' *I have a dream* or the 'Andean' *Fernando*. Its prominent characteristics are sensuous combinations of diatonic melody and tonal harmony, often involving harmonic motion alternating between two or three chords. A further important factor contributing to Abba's sound is the meticulously crafted production. The engineer Michael B. Tretow created dense but transparent combinations of multi-tracked vocals with skilfully balanced backings setting new production standards for mainstream pop. In addition to the music, the group's success was also facilitated by their pioneering use of visual media for promotion, as exemplified by several video clips for single songs and the concert film *ABBA: the Movie* (1977).

The group disbanded in 1982, after which the members have pursued separate careers with varying degrees of success. Andersson and Ulvaeus wrote the musical *Chess* (with lyricist Tim Rice, 1984), *Kristina från Duvemåla* (1995), based on Vilhelm Moberg's tetralogy of novels about 19th-century Swedish emigrants to the USA, and *Mamma Mia* (2000).

ALF BJÖRNBERG

Abbà Cornaglia, Pietro (*b* Alessandria, 20 March 1851; *d* Alessandria, 2 May 1894). Italian organist and composer. He began his musical studies with his stepfather, Pietro Cornaglia. He attended the Milan Conservatory (1868–71), studying the piano with Antonio Angeleri and composition with Lauro Rossi and Mazzucato. His graduation exercise, the cantata *Caino e Abele*, won the first prize and a medal of honour. He toured abroad as a concert pianist, but from 1880 until his death was organist at the cathedral in Alessandria, where he also founded a school of composition, singing and piano, and conducted concerts for the Associazione filarmonica alessandrina. He composed three operas, *Isabella Spinola* (1877, Milan), *Maria di Warden* (1884, Venice) and *Una partita a scacchi* (1892, Pavia), the latter based on Giuseppe Giacosa's popular comedy. In these works, which did not have much success, Abbà Cornaglia remained uninfluenced by the innovatory tendencies of the 'Scapigliatura' and of Catalani and by the new *verismo* school; instead he gave evidence, especially in *Una partita a scacchi* (vocal score: Milan, 1892), of a tasteful eclecticism and excellent craftsmanship in a traditional vein. He also composed sacred works, piano pieces, chamber music, songs and works for organ and wrote two books, *Sulla introduzione del canto popolare in tutte le masse di comunità, e specialmente nella scuola* (1880) and *Impressioni d'un viaggio in Germania* (1881). In 1881 he organized a conference on the history and philosophy of music in Alessandria.

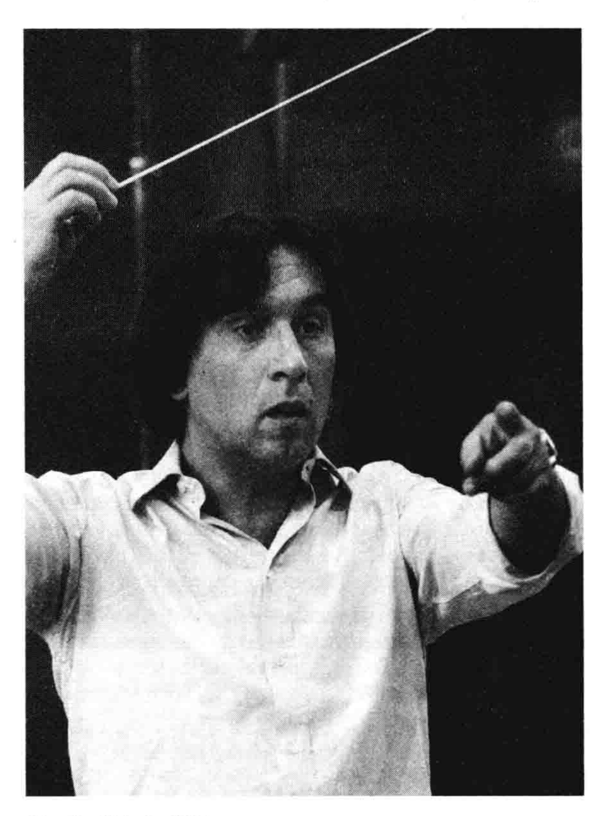
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GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

Abbado, Claudio (*b* Milan, 26 June 1933). Italian conductor. Son of the violinist and teacher Michelangelo Abbado, he heard Debussy's *Nocturnes* as a small boy and immediately had the ambition to become a conductor. Soon after the war he attended rehearsals by Furtwängler and Toscanini in Milan; his quiet, undemonstrative manner on the podium derives in part from his aversion to the dictatorial approach he witnessed in Toscanini. He first learnt the piano with his father, and studied at the Milan Conservatory until 1955, before going to the Vienna Music Academy to study conducting with Hans Swarowsky. In 1958 he won the Koussevitzky Competition, and a series of concert and operatic engagements in Italy followed. His career was further boosted when he won the Mitropoulos Prize in 1963 and worked for five months with the New York PO. His international success was rapid, and led to his first appearances at the Salzburg Festival in 1965, where he conducted Giacomo Manzoni's *Atomtod*, and to his first recordings. Although Abbado's speciality was initially 20th-century music, he was quickly welcomed as a clear-headed interpreter of the central Classical and Romantic repertory, with symphonies by Beethoven and Mendelssohn among his first recordings.

Abbado's début as an operatic conductor took place in Trieste in 1958, with Prokofiev's *The Love for Three Oranges*, and throughout his career he has sought to include 20th-century operas alongside the regular repertory. His 1960 début at La Scala was in a concert celebrating the 300th anniversary of the birth of Alessandro Scarlatti; the following year he began to conduct opera there, and in 1968 he directed the opening performance of the Scala season, Bellini's *I Capuleti e i Montecchi*. The same year he made his Covent Garden début with *Don Carlos*, the first time he had conducted Verdi. Notable among his later successes at Covent Garden was *Boris Godunov* in 1983. He became resident conductor of La Scala in 1969, music director two years



Claudio Abbado, 1984

later, and chief conductor from 1980 to 1986. During his years there he was always adventurous in developing the repertory, reviving rare Italian operas, introducing new ones and giving special attention to Berg, Musorgsky, Debussy and Rossini. He took the La Scala company on tour in Europe (including memorable performances of *Simon Boccanegra* at Covent Garden in 1976), the USA and Japan. Abbado made his début at the Vienna Staatsoper (with *Simon Boccanegra*) in 1984, and two years later he became the company's music director. His successes in Vienna have included new productions of *Wozzeck*, *Khovanshchina*, *Un ballo in maschera* and *Don Carlos*, as well as Rossini's *L'italiana in Algeri* and *Il viaggio a Reims*, the opera he had rescued from total neglect in performances at the 1984 Pesaro Festival with the Chamber Orchestra of Europe; the recording he made then was among his most successful ever. With the same orchestra he also conducted Schubert's *Fierrabras*, both in the opera house (1988) and on disc.

Abbado became principal conductor of the LSO in 1979 and was music director from 1983 to 1986, making many recordings with the orchestra. From 1982 to 1985 he was principal guest conductor of the Chicago SO, and in 1990 he became chief conductor of the Berlin PO in succession to Karajan. During his years in that post he has effectively sustained the orchestra's high standards while introducing considerably more 20th-century music into its programmes. In 1999 he announced that he would be leaving his Berlin post in 2002.

Abbado has always devoted special attention to the work of young musicians. He founded the European Community Youth Orchestra in 1978 and has remained music director, touring with it on many occasions. He is also founder and music director of the Gustav Mahler Youth Orchestra, involving musicians from outside the European Community, and artistic director of the Chamber Orchestra of Europe, founded by former members of the European Community Youth Orchestra. Abbado's recording career spans a wide repertory, embracing the complete symphonies of Beethoven, Brahms, Mahler, Mendelssohn and Schubert, the complete orchestral works of Ravel, many contemporary works (including Nono's *Como una ola de fuerza y luz*, written for him and Maurizio Pollini) and over a dozen complete opera recordings, among them outstanding readings of *L'italiana in Algeri*, *Simon Boccanegra*, *Boris Godunov*, *Wozzeck* and *Pelléas et Mélisande*. Quiet and unflamboyant, he rarely fails to draw exceptionally taut, fresh and refined playing from orchestras, although his interpretations of the standard classics tend to be reliably direct rather than distinctive. His direction of opera is generally compelling in its clarity, rhythmic vitality and command of structure. Like most of his younger Italian colleagues, he consistently avoids the vulgarities of the old Italian tradition and insists on a scholarly approach to texts.

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EDWARD GREENFIELD

Abbado, Roberto (*b* Milan, 30 Dec 1954). Italian conductor. He studied at the conservatories in Pesaro and Milan, and with Franco Ferrara in Rome. He made his conducting début with the orchestra of the Accademia di S Cecilia in 1977, and his operatic début, with *Simon Boccanegra*, in Macerata the following year. His career developed with guest appearances in leading Italian opera houses and with orchestras in Italy, France, Germany and the USA. He also conducted at the Edinburgh Festival (1982) and at festivals in Israel, Lille and Munich. In 1991 Abbado was appointed chief conductor of the Munich RO. Meanwhile, he has consolidated his operatic career with guest engagements at La Scala, the Vienna Staatsoper, the Staatsoper in Munich (making his début with a new production of *La traviata* in 1993), the Metropolitan Opera (début, with *Adriana Lecouvreur*, 1994), the Opéra Bastille (début, with *Lucia di Lammermoor*, 1995) and other major houses. His recordings include an award-winning version of Rossini's *Tancredi*, Bellini's *I Capuleti e i Montecchi* and an infectious reading of *Don Pasquale*.

RICHARD WIGMORE

Abbate, Carlo (*b* Genoa, *c*1600; *d* after 1640). Italian theorist. A Franciscan, he was chaplain and musician to Cardinal Franz von Dietrichstein, Prince-Bishop of Olomouc and governor of Moravia. Before 1629 he probably taught music at the seminary at St Oslowan and from 1629 at the newly established Loretan seminary at Nikolsburg (now Mikulov), the cardinal's principal residence. He returned to Italy in 1632. His treatise *Regulae contrapuncti excerptae ex operibus Zerlini et aliorum ad breviorem tyronum instructionem accommodate* (St Oslowan, 1629/*R*), which in spite of its Latin title and dedicatory letter is written in Italian, was conceived as a textbook of counterpoint for his seminarians. It is an entirely unoriginal and conservative compendium of the most elementary rules concerning the use of consonances and dissonances, derived, according to the title, 'from the works of Zarlino and others'.

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KAROL BERGER

Abbate, Carolyn (*b* New York, 20 Nov 1955). American musicologist. She studied at Yale University (BA 1977), and subsequently at Munich and Princeton, where she took the doctorate in 1984 with a dissertation on Wagner's Parisian *Tannhäuser*. She joined the faculty at Princeton in 1984, and was appointed professor there in 1991. She has also held visiting positions at the University of California, Berkeley, the Free University of Berlin and Harvard University. She was awarded the Dent medal in 1993. Abbate's primary interests are the history of opera, particularly Wagner, music and language and the metaphysics of musical performance. Her work centres on systematic criticism of methods in operatic interpretation, musical semiotics and narrative, the concept of voice in

music, and music and gender. Her later research involves operatic performance and vocal power as a motif in music, philosophy and literature from the Enlightenment to the 20th century.

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PAULA MORGAN

Abbatessa, Giovanni Battista. *See* ABATESSA, GIOVANNI BATTISTA.

Abbatini, Antonio Maria (*b* Città di Castello, 26 Jan 1595; *d* Città di Castello, ? after 15 March 1679). Italian composer and teacher. He travelled to Rome with his brother Guidobaldo, an artist, in 1623 and 1625 (Andrae, 17–19), and was employed at S Giovanni in Laterano from January 1627 to May 1629. According to his verse autobiography (in *I-Rvat*) he served there 'seven years and some months', or from 1622, but neither this nor his statement that he held earlier positions in Città di Castello and at the Gesù in Rome have been confirmed. He subsequently served as *maestro di cappella* at the cathedrals of Città di Castello (June 1629 to May 1632, December 1635 to November 1640 and May 1677 to March 1679) and Orvieto (December 1632 to 1635). In Rome his principal tenures were at S Maria Maggiore, where he trained boy sopranos (November 1640 to January 1646, September 1649 to January 1657 and March 1672 to June 1677), and at S Luigi dei Francesi (November 1657 to March 1667). He directed music briefly at S Lorenzo in Damaso (May to October 1649) and at S Maria di Loreto (February to November 1657). He was employed briefly from March to October 1667 at the Santa Casa in Loreto before being recalled to Rome to serve as *bussolante extra muros* to Pope Clement IX (Giulio Rospigliosi), who had earlier been his prefect of music at S Maria Maggiore. He appears to have retained this office until July 1676, when Clement X died (Andrae, 63).

Apart from his dramatic cantata *Il pianto di Rodomonte*, published in 1633 by Pietro Antonio Ubaldoni (a tenor at Orvieto who had sung under him as a boy in S Giovanni in Laterano), Abbatini's printed music was exclusively sacred. Of the ten published volumes he reports in his autobiography (*c*1667), three volumes of *sacre canzoni* (apparently identified as motets by his contemporaries) are lost, as also is his revision of Palestrina's settings of the hymns of the Roman breviary, whose Latin had been newly revised by Urban VIII. (Abbatini's revisions were rejected by the Cappella Sistina, and it is unclear who was responsible for the edition of the hymns published in Antwerp in 1644.) Eight motets appeared in various anthologies between 1643 and 1656, but Abbatini's fame as a composer of sacred music was secured when Athanasius Kircher's monumental *Musurgia universalis* (Rome, 1650) cited his works as a model of the 'stylus ecclesiasticus & motecticus', illustrated by his five-part *Jesu dulcis memoria* from the fourth book of *Sacre canzoni*. Clear textures, firm diatonic harmonies, and melodic lines more declamatory than melismatic conform to Tridentine standards. With their lively sense of phrasing, their division into sections by frequent metrical changes and their suave passages in 3rds and 6ths, however, the few-voice compositions, especially, can be heard as precursors of Corelli's generation.

Abbatini probably considered his second most important contribution to be that as a teacher and scholar. Contracts for the musical instruction and boarding of *putti* exist from the 1640s in conjunction with his first employment at S Maria Maggiore. He counted 'some five score followers and more, principally castratos'. Domenico dal Pane became the most notable among them, as an operatic singer, member of the Sistine and Viennese Imperial chapels, and later as a *maestro di cappella* in his own right. From 1658 to 1676 Abbatini was a stalwart of the Roman Congregazione di S Cecilia, serving as one of its 'guardians' in 1662–3, 1666 and 1669. He held public academies at his own house in the 1660s at which Italian music of the late 16th century, including unaccompanied madrigals by Marenzio and Monteverdi, were performed. 15 of his own academic discourses (dated 1663–8) survive, dealing in the main with music theory and contrapuntal technique. His autobiographical sketch clearly resents the reduced status of the composer as *musico* in comparison with the esteem accorded the best singers of the day.

Abbatini had no private patrons and he wrote little chamber music, but in Rome he moved within the spheres of the Barberini and their protégé Giulio Rospigliosi. *Il pianto di Rodomonte* was composed for the Accademia degli Assorditi, originally of Urbino, to a text by a member of the academy. Berardi reports that madrigals by him were sung at his academy in the 1660s. The few cantatas attributed to him have not been dated, but appear in sources from after about 1650 and may also have served the same purpose.

It was probably Abbatini's connection with Giulio Rospigliosi at S Maria Maggiore that engendered his collaboration with Marco Marazzoli on the opera *Dal male il bene*, given for the young Prince Maffeo Barberini and his new wife during Carnival 1654. Abbatini alone composed the music for Rospigliosi's *La comica del cielo*, an opera about the penitential conversion of a Spanish actress and based, like *Dal male il bene*, on a Spanish play. It was staged in Rome in 1668 under Rospigliosi's papacy, though it may have been written and partly composed earlier. Both operas portray contemporary secular characters including humorous subordinates who

have lively dialogue and arias. The ensembles of soloists that conclude Acts 1 and 3 of *Dal male il bene* (Marazzoli wrote Act 2 and the beginning of Act 3) are among the earliest known examples of the ensemble finale. Both operas also offered a variety of duets and presented arias in the new longer refrain forms or in cantata-like scenes. Despite the origins of both librettos, little of their music attempts to sound Spanish. The musical challenge, rather, was to set the long stretches of recitative dialogue demanded by the involved plots. Abbatini's recitative broadened the rate of harmonic change and provided forward momentum with a firm sense of chord progression.

Somewhat different was Abbatini's score for *Ione*, intended for the celebrations of the marriage of Emperor Leopold I to Margareta Theresia of Spain. Based on the Greek story of Io, seduced by Jupiter, and a vengeful Juno, its 12 solo roles call for more arias, with more florid passages, and greater use of treble instruments to accompany them. Its choral finales represent a return to the style of earlier spectacles. The librettist is unknown, and no performance has been documented. Abbatini did not mention any of his theatrical scores in recounting his career, yet it is for his operas that he has been known in modern times.

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Missa, 16vv (1627)

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Il sesto libro di sacre canzoni, 2–5vv, op.10 (1653); 2 ed. in Ciliberti, 3 ed. in Andrae

[2] Antifone a 12 bassi e 12 tenori … cantate in S Maria sopra Minerva … l'anno 1661 (1677)

Motets in 1643[1], 1643[2], 1645[2], 1649[2], 1650[1], *I-Bc*, *Rc*, *Rsc*; 1 ed. in Ciliberti

Jesu dulcis memoria, motet, 5vv, ed. in Kircher [from lost 4th book of sacre canzoni]

Lost: Requiem, 1672, cited in Giazotto; Ky, Gl, 16vv, cited in Andrae; ants, 12 S, 12 A, cited in Baini

SECULAR

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Dal male il bene (dramma musicale, 3, Giacomo and Giulio Rospigliosi, after A. Sigler de Huerta: *No ay bien sin ageno daño*), Rome, Palazzo Barberini alle Quattro Fontane, 12 Feb 1654, *D-MÜs* (Act 1), *IBborromeo*, *I-Bc*, *Rsc* (Acts 2 and 3), *Rvat* (2 copies, 1 partly autograph); collab. M. Marazzoli

Ione (dramma musicale, 3), unperf., *A-Wn* [dated Rome, 1666]

La comica del cielo (dramma musicale, 3, Giulio Rospigliosi, after L. Vélez de Guevara, A. Coelho and F. de Roxas: *La Baltasara*), Rome, Palazzo Rospigliosi a S Lorenzo in Lucina, 1 Feb 1668, *I-Rvat* (partly autograph)

Cantatas (all with bc): Ahi, di man de la ragione, 1v, *MOe*; Amante dubbioso, 1v, *MOe*; Passati contenti, 1v, *F-Pn*; Vieni amante, 2vv, *I-Fc*; Vo cercando la fortuna, 1v, *MOe*; Voli augello al vento, 1v, *Nc*, ed. in Andrae

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MARGARET MURATA

Abbellimenti (It.: 'embellishments'). A term applied both to improvised and to notated embellishments, and both to free ornamentation and to specific ORNAMENTS.

ROBERT DONINGTON

Abbey, John (*b* Whilton, Northants., 22 Dec 1785; *d* Versailles, 19 Feb 1859). English organ builder. The son of a local joiner, he first learnt his father's trade. Against family opinion he was apprenticed while still in his youth to the organ builder James Davis and later joined in partnership with Hugh Russell. Abbey became acquainted with Sébastian Erard in London and went to France to build an organ for the 1827 Industrial Exhibition at the Louvre, which was later moved to the Paris Conservatoire (before 1864). Settling first in Paris, and later in Versailles, he received a royal commission to build an organ for the chapel of the Légion d'Honneur at St Denis and another for the chapel of the Palais des Tuileries (1827), which was badly damaged during the 1830 Revolution. In 1831 with Meyerbeer's protection Abbey was employed to build the organ of the Paris Opéra (destroyed by fire, 1873). These instruments were the first in France to be fitted with free reeds, a Venetian swell, inverted-rib bellows (invented by the clock maker Cumming) and composition pedals.

Another innovation was Abbey's small organ built in the chancel of St Etienne-du-Mont, Paris (1829), which initiated the French tradition of the 'orgues du choeur' for accompaniment purposes, as opposed to the larger instruments to be found in west-end galleries. Such innovations, together with Abbey's reputation for fine craftsmanship and voicing, quickly established a fame

overshadowed only by Cavaillé-Coll, with whom he competed unsuccessfully for the building of the new organ at St Denis (1833).

Abbey built large new gallery organs for the cathedrals at Amiens (1833), Tulle (the 1839 Exhibition organ for which he won first prize), Bayeux (1843), La Rochelle, Rennes, Viviers and Châlons-sur-Marne (the last two survive in their original form), and restored those of the cathedrals at Mende (1835–9), Reims (*c*1845), Evreux (destroyed 1944), Moulins and Nevers (later superseded). Other restorations include those at St Etienne-du-Mont, St Philippe-du-Roule (1834) and Notre Dame de l'Assomption in Paris and the parish church of Sedan. He established smaller, one- or two-manual gallery or chancel organs in churches, chapels and convents throughout France, notably at Versailles Cathedral (1837, chancel organ), Versailles Hospital chapel, Houdan (chancel organ), Neauphle-le-Château (1845), Jouyen-Josas and in Paris at St Nicolas-des-Champs, Ste Elisabeth, St Thomas d'Aquin and St Médard (chancel organs). He also developed a trade in chamber-organs and exported small-scale instruments as far as Chile. He was competent as a teacher and many builders were trained by him and followed his principles.

After Abbey's death, the business was successfully continued by his two sons, Edwin (1840–95) and John-Albert (1843–1930) and his grandson John-Marie (1886–1931), after whose death after the firm closed down in 1935.

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W.H. HUSK/MARC LEROY/STEPHEN BICKNELL

Abbiati, Franco (*b* Verdello, 14 Sept 1898; *d* Bergamo, 22 Jan 1981). Italian music critic. He took a diploma in composition at the Turin Conservatory (1929) and studied musicology with Cesari. His career as a critic was centred in Milan; after working on *Secolo sera* (1928–34), he succeeded Cesari at *Corriere della sera*, remaining there until his retirement (1973). In 1949 he founded the monthly journal *La scala*, which he edited until its closure in 1963; he was particularly interested in opera, especially its authentic performance. Abbiati also published a history of music in five volumes (1939–46), which he later updated and revised in four volumes (1967–8). This was well received, although (being the work of a single author) it was inevitably incomplete; the comments in the second edition on 20th-century composers, notably Italian composers of Abbiati's own generation, are especially valuable as a contemporary response. His four-volume work on Verdi (1959) contains many letters and documents not previously published.

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CAROLYN GIANTURCO

Abbott, Emma (*b* Chicago, 9 Dec 1850; *d* Salt Lake City, 5 Jan 1891). American soprano and impresario. She studied first with her father and by the age of nine was performing professionally. She joined an itinerant concert troup in 1866 and after it disbanded went to New York to study with Achille Errani; her concert début there was in December 1871. In 1872 she went abroad to study with Sangiovanni in Milan and Marchesi, Wartel and Delle Sedie in Paris. Her operatic début at Covent Garden was as Marie in *La fille du régiment* (2 May 1876), but her contract was cancelled when she refused to sing Violetta on moral grounds.

Abbott secretly married Eugene Wetherell (*d* 1889); in 1876 they returned to the USA, where she gave concerts. Her American operatic début was in New York on 23 February 1877, again as Marie. In 1878 she formed an opera company that successfully toured the USA until her sudden death, of pneumonia, in 1891. Abbott retained artistic control over her troupe, which sometimes numbered 60; repertory included French, Italian and English operas and operettas, all sung in English. Many of the works were abridged; interpolated songs were commonplace.

Abbott's voice was a pure, clear soprano of great flexibility and volume. She was not popular among critics but her company was very influential; Americans called her 'the people's prima donna'.

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H. WILEY HITCHCOCK/KATHERINE K. PRESTON

Abbrederis, Matthäus (*b* Rankweil, Vorarlberg, bap. 17 April 1652; *d* after 1725). Austrian organ builder. He was the outstanding master in the upper Rhine valley south of Lake Constance before and after 1700. Stylistically his roots were still firmly in the Baroque of the 17th century, and he remained uninfluenced by the south German late Baroque of the 18th century. His organ for the monastery church of Pfäfers, Switzerland (1693–4), survives unaltered. He also built instruments at other places in Switzerland: Thal (1690), Fischingen (1690), St Luzi, Chur (1712), Sargans (1717), and Maienfeld (1725). An account of the Pfäfers organ is given in F. Jakob: 'Die Abbrederisorgel im Psallierchor der ehemaligen Stiftskirche Pfäfers', *Terra plana*, viii (1973), 35–7.

FRIEDRICH JAKOB

Abbreviations. As used in the notation of music, abbreviations fall into two main categories: modifications of normal note shapes, signs etc.; and verbal instructions that replace fully written-out music. Abbreviations are far more common in manuscript than in printed music.

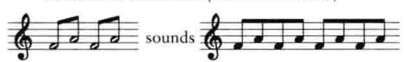
Modified note shapes and other non-verbal signs usually represent repetitions of passages of music, varying in length from a single note to a large part of a movement. Other abbreviations of this type avoid such clumsy features of notation as leger lines. See ex.1, ex.2, ex.3, ex.4, ex.5, ex.6, ex.6, ex.7, ex.8, ex.9, ex.10, ex.11.

Abbreviated verbal instructions are sometimes used in a score when instruments play in unison in orchestral music: the lines belonging to one instrument may be left blank in the score, the notes being replaced by an instruction such as *col violini* ('with the violins') or *col basso* ('with the bass'). This often occurs when, for

Ex.1 Dots over a note denote its repetition

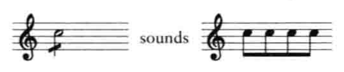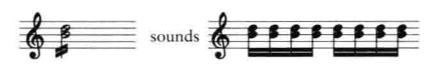


Ex.2 Bar joining notes indicates rate of oscillation, note head indicates duration of oscillation (Ger. *Brillenbässe*)
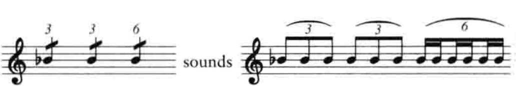




Ex.3 Slash indicates repetition, number of slashes indicates rate of repetition, note head indicates duration of repetion
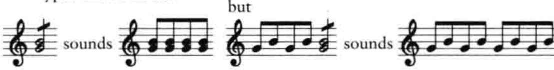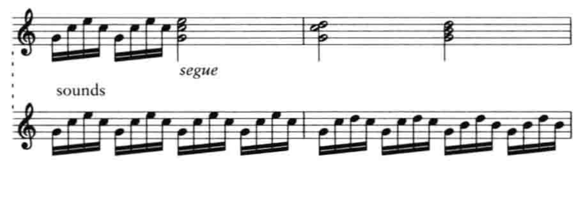








Ex.4 As exx.2 and 3, but slashes are independent of note stems
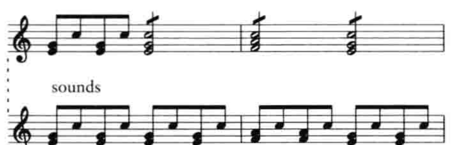


Ex.5 Some archaic ways of denoting oscillation are often confused with types shown in ex.3
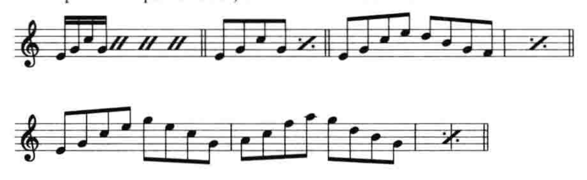


Ex.6 Other archaic forms





Ex.7 Slash, usually with a dot on either side, or two slashes, to denote repetition of part of a bar, a whole bar or two bars
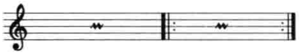


Ex.8

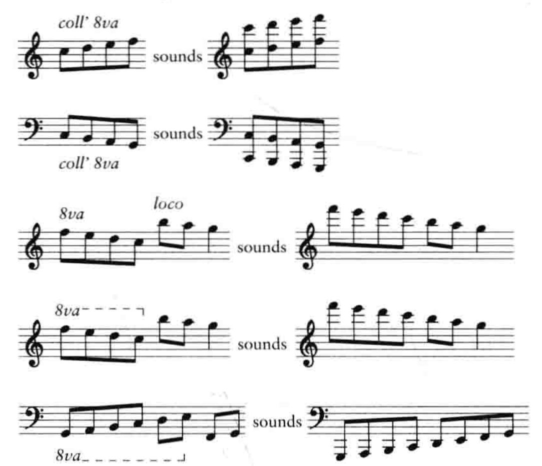
(a) Repetition from the beginning of a movement
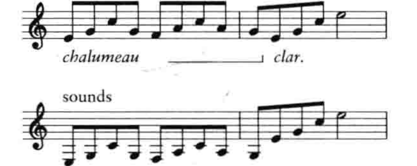


(b) Repetition from a later point necessitates another double bar



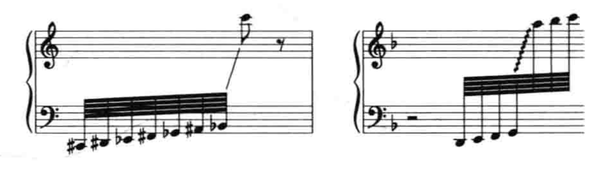
Ex.9 Avoidance of leger lines
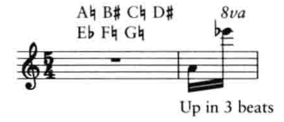


Ex.10 In clarinet music, *chalumeau* has occasionally been used to avoid leger lines



Ex.11 Harp glissandos are usually notated in abbreviated form, thus





instance, first and second violins play in unison, the seconds having *unisono* or *col primo* in the score. Where two parts are written on one staff in the score (e.g. first and second flutes), the sign *a 2* denotes that they play in unison; *1*, *a 1* or *solo* denotes that only the first plays. In a string part, however, *a 2*, *a 3* (etc.) may occasionally be used to denote a section divided into two, three (etc.) groups; the word *divisi* is a more common way of indicating this. *Come sopra* ('as above') is used in manuscript scores when a considerable part of a composition is repeated without alteration, a corresponding number of bars being left vacant. *Bis* is used to indicate a passage to be performed twice over. Dots indicating a repeat are also a form of abbreviation.

For the commonest abbreviated instructions for expression, dynamics etc., see individual entries; *see also* TEMPO AND EXPRESSION MARKS. Verbal abbreviations used in this dictionary are listed in the front of each volume.

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RICHARD RASTALL

'Abd al-Qādir [ibn Ghaybī al-Marāghī] (*b* Maragh; *d* Herat, 1435). Timurid composer, performer and theorist. He first rose to prominence in the service of the Jalā'irid rulers of Iraq and Azerbaijan, al-Ḥusayn (1374–82) and Aḥmad (1382–1410). After the conquest of Baghdad by Tīmūr (1393), most of his career was spent in Samarkand and, especially, Herat, at the courts of Tīmūr and of his successors al-Khalīl (1404–9) and Shāh Rukh (1409–47).

'Abd al-Qādir was one of the most important and influential theorists of the Systematist school. His most substantial surviving works are the *Jāmi' al-alḥān* ('Compendium of melodies'), largely completed in 1405 and revised in 1413, and the slighter *Maqāṣid al-alḥān* ('Purports of melodies'), which covers essentially the same ground and probably dates from 1418. Written in Persian, which was by then the language of culture, these works proved particularly influential among later 15th-century theorists; but although both thoughtful and highly competent, on the theoretical side they may be regarded as, essentially, restatements and amplifications of the theory elaborated by ṢAFĪ AL-DĪN, the first Systematist theorist, and further developed by QUṬB AL-DĪN. 'Abd al-Qādir also wrote a commentary on the *Kitāb al-adwār* ('Book of cycles'), by Ṣafi al-Dīn.

The information 'Abd al-Qādir provides about certain aspects of musical practice is both ample and in some respects novel. He follows the example of Quṭb al-Dīn in giving an extensive list of the rhythmic cycles and melodic modes used in his day, indicating a new group of 24 modes in addition to the traditional 12 *shudūd* and six *āwāzāt* listed by Ṣafi al-Dīn. He also adds material on *'ūd* tunings and playing techniques, and his coverage of forms and instruments is particularly illuminating, especially in view of the sketchy treatment of them in most earlier works. He lists and partly describes a wide variety of chordophones and aerophones, includes regional forms and exotica, and provides an extensive catalogue of song-types. The latter begins with an analysis of internal structure, accompanied by brief outline specimen notations for the various subsections; it includes an account of the prestigious *nawba*, a cyclical form of four songs to which he attempted, unsuccessfully, to add a fifth, intended to incorporate features from the preceding four.

'Abd al-Qādir also became well known as a performer and, especially, composer. He created a number of new rhythmic cycles, and as a young man he made his mark by achieving, for a wager, the unprecedented feat of composing a complete *nawba* for each day of the month of Ramadan. It is also claimed that, having been sentenced to death by Tīmūr, he owed his life to the impact of his cantillation of the Qur'an. The latter story may be apocryphal, but it is clear that he soon became a figure of legend to whom later compositions were attributed. He is the most prominent of the composers cited in 15th- and 16th-century Middle Eastern song text collections, and he has traditionally been considered the founding father of the Ottoman art music tradition, a number of pieces ascribed to (but certainly not by) him still forming part of the 20th-century Turkish repertory. He is also well known in Uzbekistan and in Central Asia and the Caucasus generally.

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OWEN WRIGHT

'Abd al-Wahhāb, Muḥammad (*b* Cairo, 1910; *d* Cairo, 3 May 1991). Egyptian composer and singer. As a child he had a remarkable musical memory, and at the age of seven he joined a drama troupe to sing during intervals. In 1920 he began studies of traditional Arab music at the Arabic Music Club (now the Institute of Arabic Music), and he also studied Western music for a time at the Bergrün School in Cairo. He then embarked on a dual career as a singer-composer; possessing a fine baritone voice, he achieved great popularity, and he also won fame for his improvisations on the *'ud* (lute). His acquaintance with the poet Aḥmad Shawqī helped him socially, and his settings of Shawqī are classics of the genre. Chosen by Sayyid Darwīsh to perform in his operetta *Al-barouka* (or *La mascotte*), 'Abd al-Wahhāb some years later completed Darwīsh's posthumous *Cleopatra*, though he composed no original music for the theatre. However, he played in many musical films, performing his own songs. Among the awards he received are the Order of Merit and the State Prize for the Arts.

'Abd al-Wahhāb's work had far-reaching influence on later generations of song composers. Throughout his creative career, while seeking to enrich traditional music he was more concerned with modernization on Western lines than with the preservation or development of traditional characteristics. His achievement in that sphere is controversial: conservatives considered his music eclectic, but many people acclaimed him as the star of Egyptian music ('The musician of the generations'). He is the foremost representative of the generation of transition, which first came into contact with Western music. He

superimposed a heterogeneous mixture of Western features on a foundation of oriental monody. The process of adaptation was long, involving the introduction of Western instruments including the cello, the double bass and jazz instruments into the oriental ensemble and the adoption of Western and Latin American dance rhythms. This eventually led to the neglect of complex rhythmic patterns, an ascendancy of the major–minor system over Arab modes and the use of textual quotations in some songs of melodies from Western classics. He also introduced simple harmonizations to his songs, several of which were arranged by André Ryder (*d* 1969). His hybridization moved Egyptian music away from the spirit of its traditional sources, but it was very popular.

'Abd al-Wahhāb received the highest awards and honours from Egypt, most notably the State Prize for Cultural Achievement in 1969, and from most other Arab countries. His popularity began to decline after his death.

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SAMHA EL KHOLY

Abdel-Rahim, Gamal (*b* Cairo, 25 Nov 1924; *d* Königstein, 23 Nov 1988). Egyptian composer. His father performed classical Arab music with his own ensemble. After learning the piano and developing an interest in Western music, Gamal studied history at Cairo University (BA 1945), at the same time continuing his musical studies with Hans Hickmann and others. A government bursary enabled him to study musicology in Heidelberg with Georgiadis (1950–52) and composition at the Freiburg Hochschule with Harald Genzmer (1952–7). After graduation he returned to Egypt, where he taught at the newly founded Cairo Conservatory. In 1971 he was appointed professor of composition there, and he proceeded to establish the first composition department in the Arab world, teaching several Egyptian and Arab composers (including Daoud, Ghoneim, Salama and Al-Saedi) until his retirement in 1986. In 1987 he left for the University of South Florida, in Tampa, Florida, where he lived and taught until his death during a visit to Germany.

Abdel-Rahim's music fuses Arab melodic and rhythmic features with Western techniques. He resisted the major-minor system, which was then becoming widespread in Egypt, preferring melodies based on traditional modes, especially those of the *higaz* (augmented 2nd) and *ṣabā* (diminished 4th) genres. (However, folk melodies do not feature in his works, except in variations or choral settings.) In the 1980s he developed a polyphonic system of composing in the microtonal Arab modes, using the $\frac{3}{4}$ tone. He also developed a way of working freely with tetrachords rather than with the ancient modal scales, sometimes building synthetic modes, as in the second movement of the Flute Concerto (also known as *The Lotus Pond*). Both his harmonies and his linear contrapuntal writing are affected by these intervals, leading to a certain degree of dissonance, particularly in his early works. Rhythmically, he uses traditional irregular patterns (e.g. groups of five and seven, as in the Violin Sonata) or variable metres (as in the cantata *Al-Ṣaḥwa*). In his sonata-form movements he introduced Eastern improvisation as a means of contrast in the second subject. In his settings of classical Arabic poetry he preserved the correct pronunciation by means of variable metres, thereby avoiding the much criticized failing of certain settings by previous composers. He used Arab folk instruments alongside modern Western percussion instruments, for example in the ballets *Osiris* and *Ḥassan and Na'iīma.* His music reflects Egypt in all its aspects: the Pharaonic era (*Osiris*), urban life (*Sahba, Introduction and Rondo 'Baladi'*) and peasant life (*Hassan* and *Na'iīma*). He received many awards and honours, including the state prize for composition (1973).

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(*selective list*)

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SAMHA EL KHOLY

Abdon, Bonifacio (*b* Santa Cruz, Manila, 14 May 1876; *d* Manila, 23 April 1944). Filipino composer, conductor and violin teacher. At an early age he studied solfège, composition, conducting and the violin with Ladislao Bonus. He played the violin in the Rizal Orchestra in his youth, and in 1910 he founded the Oriental Orchestra; in the early 1920s he conducted many zarzuelas and operas. He was the moving spirit behind the Manila Chamber Music Society, of which he became director in 1921. A well-known violin teacher, he also excelled as a nationalist composer. Among his works are the zarzuelas *Ang sampaguita* ('The Sampaguita Flower'), *Anak ng dagat* ('Son of the Sea'), *Luha't dugo* ('Tears and Blood'), *Ang masamang kaugalian* ('The Bad Traits'), *Delinquente* and *Declaracion de amor*. Other compositions include a cantata, *O! dios sa kalangitan* ('O God in Heaven'), *Ibong adarna* ('The Adarna Bird'), a coloratura song, and *Kundiman* (1920), a set of popular love songs, in which he brought dignity and vitality to the genre.

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LUCRECIA R. KASILAG

Abe, Keiko (Kimura) (*b* Tokyo, 18 April 1937). Japanese marimba player and composer. After xylophone study with Eiichi Asabuki (1950–59), she earned two degrees from Tokyo Gakugei University, studying composition with Shosuke Ariga and Toshio Kashiwagi as well as percussion with Masao Imamura and Yusuke Oyake. An active professional performer since 1960, she has toured extensively in Europe, North America and Asia with annual recital tours since 1981. Through development of new technical skills and by expanding the repertory with over 70 commissions, she has contributed significantly to the status of marimba music, for which she was honoured by induction into the Percussive Arts Society Hall of Fame in 1993. After a decade of studio work and orchestral playing, she studied the performances of jazz artists such as Milt Jackson and Lionel Hampton in order to develop her own personal style of improvisation as a creative source for composition. Technically challenging yet idiomatic for the marimba, her works generally begin with improvisation and are later notated. Her compositions include wide dynamic ranges, techniques borrowed from folk music traditions and careful voicing of chords. Using four- and sometimes six-mallet technique, she often combines a melodic line with an impressionistic background of rhythmic patterns. Her performances of her compositions and those of other Japanese composers have been very influential on developments in the USA, especially since 1969 when Columbia Records released *Keiko Abe: Art of Marimba*, a three-record album of works by Japanese composers. Her compositions, all including the marimba as soloist or featured instrument, are widely performed and have become standard repertory for marimba. She advanced from lecturer (1969) to professor (1988) at Tōhō Gakuen College of Music in Tokyo. Her principal publishers are Xebec Music Publishing (which also houses her manuscripts) and Schott, Japan.

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J. MICHELE EDWARDS

Abeille, (Johann Christian) Ludwig (*b* Bayreuth, 20 Feb 1761; *d* Stuttgart, 2 March 1838). German composer, pianist and organist. In 1771 he became a pupil of A. Boroni at the Hohe Karlsschule in Stuttgart, where in 1782 he joined the private band of the Duke of Württemberg as a harpsichordist. On Zumsteeg's death in 1802 he succeeded him as Konzertmeister, and took over the direction of the ensemble until the appointment of J.F. Kranz. By 1815 he held the position of organist at court and director of the official music. In 1832, having completed 50 years' service with the court, he was given a gold medal and a pension.

Most of Abeille's compositions date from the first 30 years of his service at Stuttgart. Besides two sonatas for keyboard with accompanying violin (1783), his published instrumental works include sonatas and other pieces for both piano solo and piano duet, a piano trio, a piano concerto and a concerto for piano duet, which was favourably mentioned by Gerber (*Neues Lexikon*). But Abeille was best known for his vocal music. With Zumsteeg, Dieter, Eibenbenz and Christmann, who had all been students at the Karlsschule, he was a member of the 'Swabian Liederschule', where the primary concerns were ease of singing, simplicity and communication of the text, as well as displaying some affinity with opera. Several collections of his songs were published, including the *Vermischte Gedichte von Hübner* (1788, 1791), *Zwei Hirten-Lieder aus Florians Estelle von Schwan* (1795) and *Acht Lieder mit Begleitung des Pianoforte* (1805). He also contributed songs to volumes of the *Musikalischer Potpourri* which appeared in Stuttgart in 1790–91. His setting of Jacobi's *Aschermittwoch Lied* for four voices and piano (1798) was popular in its day, as were his two Singspiels, *Amor und Psyche* (four acts, Stuttgart, 1800) and *Peter und Aennchen* (one act, Stuttgart, 1809), which continued the Singspiel tradition of Stuttgart. In its use of a huntsmen's chorus and of horns, *Amor und Psyche* anticipates *Der Freischütz*. Both Singspiels were published in vocal score.

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C.F. POHL/JOHN D. DRAKE/STEPHAN HÖRNER

Abeille, Pierre-César (*b* Salon-de-Provence, bap. 24 Feb 1674; *d* after 1733). French composer. He was the son of Jean Abeille, a royal notary, and may have been a

choirboy at the collegiate church of St Laurent in Salon-de-Provence. From 1699 to 1700 he was *maître de chapelle* of the primate's church of St Trophime, Arles; from 31 March 1713 until 17 October 1713, when he was succeeded by François Pétouille, he was *vicaire de choeur* and *maître de musique* at the royal parish church of St Germain-l'Auxerrois in Paris. No further details of his life are known.

His most important compositions were two volumes of the Psalms of David translated into French by Antoine Godeau, Bishop of Vence, dedicated to Mme de Maintenon and intended for the use of the young ladies at Saint-Cyr. The 150 psalms are set with considerable skill and variety: the earlier ones are short and simple, but the later ones, in three parts alternating with *airs*, duets and ritornellos, become progressively more elaborate and require instrumental accompaniment (violin, flute, oboe or viol), often treated in concertante style with the voice parts. The second volume in particular shows balance and imagination, harmonic subtlety, descriptive episodes and expressive declamation of the words. Several verses are written as passacaglias; there are two chaconnes in Psalm lxxxviii. Abeille's settings are much superior to similar ones by Lemaire, Gobert and Oudot.

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Miserere, chorus 5vv, 4 insts, bc, Bordeaux, 29 June 1733, *Pn*
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GUY BOURLIGUEUX

Abejo, Rosalina (*b* Tagoloan, Oriental Misamis, 13 July 1922; *d* Fresno, CA, 5 June 1991). Filipina composer and conductor. She studied music at Lourdes College, the piano at St Scholastica's College and composition at the Philippine Women's University (MM 1957). Later she attended the Labunski School of Composition in Ohio, the Eastman School and the Catholic University of America, Washington DC. A nun of the Order of the Virgin Mary, she taught music theory and composition, conducted fund-raising concerts, and travelled widely to take part in international music conferences. In 1977 she moved to the USA, teaching at Kansas University and St Pius Seminary in Kentucky before moving to Fremont, California; in 1980 she was elected president of the Philippine Foundation of Performing Arts in America. Among the honours she received were the Republic Culture Heritage Award (1967) and the Philippines' Independence Day Award (1973). She produced over 300 compositions and some published music textbooks. Her style is marked by neo-classical and Impressionist features, with quartal harmonies, added-note chords, pentatonic and modal scales.

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(*selective list*)

Orch: Vespers in a Convent Garden, sym. suite, 1956; 13 Variations, 2 pf, orch, 1957; Valle de los caidos, rhapsody, 1964; Sym. 'The Trilogy of Man', 1971; Sym. 'Guerilla', 1972; Ov. 1081, 1974
Choral: Advent Cant., 1957; The Conversion of King Humabon, cant., 1967; Redemption Orat, 1969; masses, other pieces
Solo vocal: Pamuhat-Buhat [Faith Healing], Bar, wind, native perc, str, 1973; Larawan ng Isang Babae [Woman's Portrait], S, orch, 1965; Buhay [Life], S, orch, 1969; sacred songs
Other inst: 5 str qts, 1949–59; Academic Festival Qt, 1966; Pf Qnt, 1966; Octet, wind, str, 1970; Maranaw Trail, 2 mar, pf, perc, 1971; Octet, brass, perc, 1972; Strings on the Dignity of Man, 1979; The Absent Baritone, 1985

LUCRECIA R. KASILAG

Abel. German family of musicians. They originated from middle and north Germany and were noted chiefly as bass viol players, violinists and composers; some members of the family were painters and landscape gardeners. The spelling 'Abell' is often found, especially among the earlier members of the family, but there is no known relationship to the English composer John Abell (1650–1724). Nor has any relationship been established between them and a musical family of the same name originating in Löwenberg (Mark) and active in Grosswoltersdorf and Berlin, of whom the first musician was Georg Friedrich Abel (1755–1835); see Zachau: 'Die Abel aus Löwenberg (Mark) und ihr musikalisches Erbgut', *Familie und Volk*, v (1952), p.154.

The earliest known musician of the family was Heinrich Othmar Abel (*b c*1580; *d* after 1630), who is said to have served as town musician in Magdeburg and Brunswick about 1600; for religious reasons he went to Bremen, where he received the freedom of the city in 1615, and from about 1630 he was a musician at Schloss Hünnefeld near Osnabrück. His son Ernst Abel (*b* Bremen, *c*1610; *d* Bremen, 1680), a keyboard player, was a member of the chapel at Hanover from 1636 and a musician at the Celle court, 1650–56; from 1662 to his death he was a Bremen town musician.

(1) **Clamor Heinrich Abel** (*b* Hünnefeld, 1634; *d* Bremen, 25 July 1696). Composer, organist and bass viol player, son of Ernst Abel. He served at Celle (1662–4) and then at Hanover, where he was court organist and viol player until 1685; possibly he then returned to Celle. His final appointment, in 1694, was as a town musician in Bremen. As a composer he is known for his collection of suites, *Erstlinge musikalischer Blumen*, consisting of 59 pieces: allemandes, courantes, sarabandes, sonatinas and preludes, as well as a 'Sonata battaglia', for four instruments and continuo (three parts, Frankfurt, 1674, 1675, 1677).

(2) **Christian Ferdinand Abel** (*b* Hanover, *c*1683; *d* Cöthen, 1737). Bass viol player and violinist, youngest son of (1) Clamor Heinrich Abel. As a young man he served with the troops of Charles XII of Sweden, then occupying north Germany and Bremen. He may have served at the Celle court before moving with his elder brother, the landscape gardener Johann Christoph, to join the establishment of Prince Leopold I of Anhalt-Cöthen about 1715. Christian Ferdinand was listed as chamber violinist and viol player when J.S. Bach was appointed Kapellmeister there in 1717; the two were soon good friends, and Bach stood as godfather to Abel's first daughter (*b* 6 Jan 1720). Spitta supposed that Bach had written the six cello suites for Abel, but there is no

indication that Abel played the cello, and the Cöthen chapel had a competent and highly paid cellist in Christian Bernhard Linike. Prince Leopold had a particular affection for the viol, and it is likely that Bach provided the three sonatas for bass viol and harpsichord for Abel to teach to the prince. Although Abel's fortunes rose on Bach's departure in 1723, Leopold's death in 1728 brought on the decline of the chapel; Abel was eventually dismissed, and he is said to have died in poverty. Of his six children, the eldest son (3) Leopold August and (4) Carl Friedrich continued the family's musical inheritance.

(3) Leopold August Abel (*b* Cöthen, 24 March 1718; *d* Ludwigslust, 25 Aug 1794). Composer and violinist, eldest son of (2) Christian Ferdinand Abel. He was a pupil of Franz Benda in Dresden (1735) and worked as a violinist in the court orchestras at Brunswick (1745) and Sonderhausen (1757–65). He was next appointed Konzertmeister in the orchestra at Brandenburg-Schwedt (1766), then with Benda in Berlin, and he was finally a first violinist in the chapel of the Prince of Mecklenburg-Schwerin in Ludwigslust from 1770. His compositions include a Symphony in D (1776; *D-SWl*, under 'Leba') and violin 'arpeggien' (*A-Wgm*). His two sons, August Christian Andreas (1751–1834) and Friedrich Ludwig Aemilius (*b* 1770), were both violinists at Ludwigslust; the latter's grandson Ludwig (1835–95) was a violinist in Basle from 1865, and from 1867 at Munich, where he taught at the conservatory, composed for the violin and published a violin method (1875).

(4) Carl [Karl] **Friedrich Abel** (*b* Cöthen, 22 Dec 1723; *d* London, 20 June 1787). Composer and bass viol player, son of (2) Christian Ferdinand Abel. He was no doubt a pupil of his father's, especially for the bass viol; but on his father's death in 1737 Carl Friedrich may have turned to the former relationship with the Bach family and gone to Leipzig to study, as Burney, who knew Abel, stated. By 1743 Abel was a player in the court orchestra under Hasse in Dresden; the connection with the Bachs was maintained – W.F. Bach was an organist there until 1746, and J.S. Bach had held an appointment as court composer from 1736. Abel left Dresden in 1757–8 during the destruction of the city by Frederick the Great. He then travelled, visiting the house of Goethe's family in Frankfurt and probably the musical centres of Mannheim and Paris. He had already begun to compose in Dresden; the Breitkopf catalogue of 1761 advertises solo and trio sonatas and concertos, all with the flute, and describes Abel as a chamber musician to the King of Poland.

During the 1758–9 season Abel went to London, the city where he was to spend most of his remaining years. His first public concert there was on 5 April 1759 (a few days before Handel's death). Abel demonstrated his versatility by performing on the bass viol, the harpsichord, and Sir Edward Walpole's newly invented pentachord, as well as being the composer of most of the music. Over the next five years Abel increased his reputation in London through his own annual concerts and through his direction of the concerts of other artists. In 1760 he was granted a royal privilege for the publication of his music in London; while publishing his early works there on his own account, he ensured his continental reputation by selling his op.1 to Hummel and his opp.2 and 3 to Breitkopf. The association with J.C. Bach began late in 1763, and the first sign of their joint efforts was a concert on 29 February 1764; thus the relationship of the Bach and Abel families continued. Both men were appointed chamber musicians to Queen Charlotte in about 1764, posts they held to their deaths; both were also friends to the Mozarts during their visit to London (1764–5) and served as mentors to the young Wolfgang. Abel's Symphony in E♭ op.7 no.6 was copied by Mozart and was long regarded as Mozart's work (formerly K18).

The association between Abel and Bach led to the establishment of the Bach-Abel concert series. This annual series of 10–15 concerts began on 23 January 1765 and continued up to 9 May 1781. They began as part of Mrs Cornelys's entertainments at Carlisle House, Soho Square, and moved in 1768 to Almack's Great Room, King Street, St James's. Their success encouraged Bach and Abel to enter into partnership with G.A. Gallini, a retired dancer and brother-in-law of Lord Abingdon, to build their own concert room in Hanover Square. 1775, when that hall opened, marks the zenith of the Bach-Abel concerts, for in addition to the series there they offered 11 oratorio evenings at the King's Theatre, with new works in the sinfonia concertante form proving a popular attraction.

The opening of the Pantheon concerts in 1774 gave rise to an element of competition that doomed the complacent Bach-Abel series. The decline was no doubt hastened by Gallini's rival series at the Hanover Square rooms on another night. Bach's death at the beginning of 1782 might have ended the faltering enterprise, but Abel managed to continue the concerts under his own name for the rest of the season. Strangely, Bach's widow declined Abel's public offer of assistance. Possibly the relationship between Bach and Abel had by then become no more than a business matter; after sharing a home for many years, they had found separate residences in 1771, and unlike his flamboyant partner, Abel seems to have led a quiet and well-ordered life.

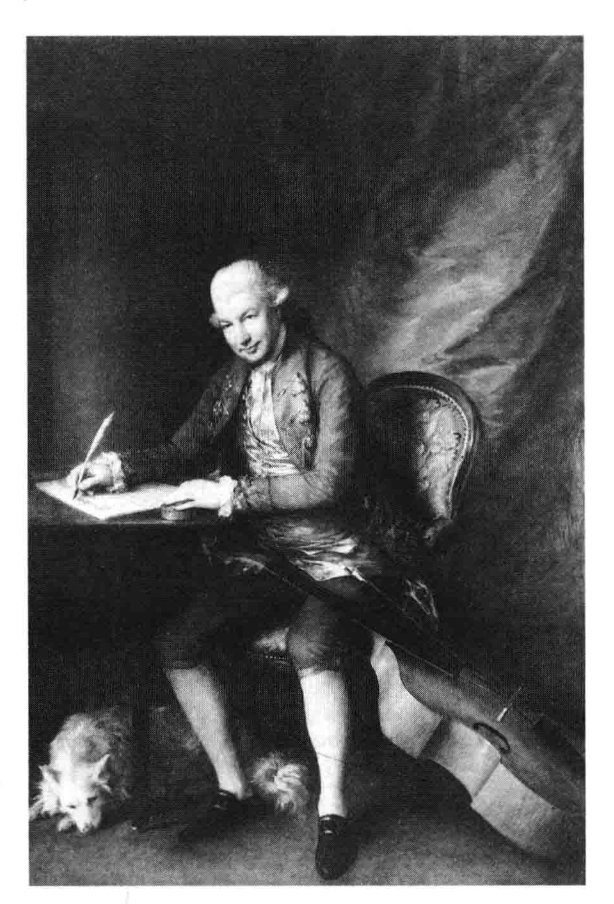
Abel's contribution to the Bach-Abel concerts included the direction on alternate evenings. The concerts introduced to London many musicians from the Continent, and while Bach's influence can be seen in the choice of singers, many of the instrumentalists had known Abel at Dresden or his brother at Ludwigslust. Abel seems to have visited Paris with some regularity in the 1770s and 1780s; he was said to be teaching the viol to a *fermier-général* there, and it was probably he who introduced the several performers from Paris featured at the concerts. The directors also supplied most of the music that was given; much of it must appear among Abel's published symphonies, concertos, quartets and trios. Those and his keyboard sonatas designed for the amateur were published from 1765 by Robert Bremner, who thereafter issued the first editions of almost all Abel's works and reissued those that had been printed before that date. At this time Abel was highly regarded as a performer on the bass viol, and at most concerts he displayed his talents in a solo or concerto. The concerts Bach and Abel gave at court (for example one for the Prince of Wales's fifth birthday on 12 August 1767) were in a sense an offshoot of their series; their influence is also seen in the number of individual benefit concerts that they were asked to direct both in London and in nearby cities during the summer. The programmes of these events serve as a good guide to the music played at the Bach-Abel series, the programmes of which are not extant.

At the end of the 1782 season Abel left London to visit his homeland. He saw his brother in Ludwigslust and probably his younger brother Ernst Heinrich (who was to claim Abel's possessions after his death) in Hamburg. He also spent some time at the court of Friedrich Wilhelm, Crown Prince of Prussia, at Potsdam; Abel had dedicated his op.15 quartets to the prince in 1780, and now he so impressed with his viol playing that he received 100 louis d'ors and a gold snuff-box. The manuscripts of five of his symphonies were (until 1943) in the Berlin Stadtsschloss-bibliothek, which suggests that he composed them for the prince, possibly on this visit. An advertisement in Cramer's *Magazin der Musik* (25 February 1783) shows that manuscript copies of his sonatas and quartets for the gamba were in circulation.

From the beginning of 1785 until his death Abel was again active at the Hanover Square rooms. He was billed as principal composer and viol player to the Grand Professional Concert, successor to the Abel concerts of 1782 that maintained much the same personnel as the Bach-Abel series; but the new symphonies performed there (perhaps the Berlin set) remained unpublished. His last concert appearance was as a bass viol virtuoso in a benefit for Mrs Billington, the daughter of Bach's pupil Mrs Weichsell, on 21 May 1787.

That final concert represents an act of generosity typical of the warm-hearted Abel, who often gave concerts for the needy and helped to introduce young performers. The most famous among those whose careers he furthered are the cellists John Crosdill and James Cervetto, for whom Abel provided a showy duet in 1778. With the violinist Wilhelm Cramer and the oboist J.C. Fischer, they formed the core of the Bach-Abel troupe for many years. Cramer's son, the pianist Johann Baptist, later publicly acknowledged Abel as one of his composition teachers, but it seems that Abel had no other famous pupils for either composition or the viol. His generosity was equalled by the strength of his attachment to his friends, among whom was the painter Thomas Gainsborough; the friendship resulted in an exchange of music and paintings – Gainsborough's magnificent portrait of Abel with his gamba (see illustration) was exhibited at the Royal Academy in 1777 and is now at the Huntington Library, San Marino, California (other portraits of Abel include one by Robineau in the royal collection and an anonymous painting in the Music School at Oxford). Abel appears to have had a particular fondness for art and artists, for in addition to his collection of Gainsboroughs he cultivated the friendship of the designers and engravers Bartolozzi and Cipriani. He was also good friends with the Mannheim violinist Wilhelm Cramer, and the two shared an apartment before Cramer's second marriage, from 1776 to about 1779. It was at this time that Abel first showed signs of the illness that was to kill him; it was apparently brought on by rich living and in particular by an over-indulgence in drink, but it seems impossible to link this with any tragedy in his life (as has been suggested). Up to the time of his death Abel maintained a highly respected position in London society, at court, in the homes of the nobility, in fashionable circles, and among his fellow musicians; the several obituaries were unanimously laudatory.

Abel's reputation as a performer is closely connected with the bass viol. He also played the harpsichord well, but references to his performance on the french horn are



Carl Friedrich Abel: portrait by Thomas Gainsborough, before 1777 (Henry E. Huntington Library and Art Gallery, San Marino, CA)

the result of his admiration for a keyboard sonata by Ferdinand Horn which he must have played either on the harpsichord or in an arrangement for solo bass viol. That instrument was by this time approaching the end of its history; Abel's obituary in the *Morning Post* of 22 June 1787 remarked that 'his favourite instrument was not in general use, and would probably die with him'. It still had players in amateur circles; and in his last ten years Abel experienced in London the professional competition of Andreas Lidl. His playing may have been slightly influenced by the possibilities of the cello; the only direct evidence of his style comes from the obbligato to an aria from *Sifari*, performed with Guarducci on 5 March 1767, which consists of an expressive cantabile in the upper register with few chords. The several pieces for solo bass viol now in the New York Public Library exploit the instrument's resources more fully and in virtuoso fashion, especially in the rich adagios and in one fugue; these works may have been written for a pupil rather than for Abel's own performance. Most of the rest of the surviving literature was obviously intended for amateurs, which perhaps implies that Abel's own performances were usually improvised; Burney wrote: 'I have heard him modulate in private on his six-stringed base with such practical readiness and depth of science, as astonished the late Lord Kelly and Bach, as much as myself'. Abel was especially praised for his refinement of taste and his depth of feeling in adagios. He did not emphasize technical display in his performances; Burney commented that the

'most pleasing, yet learned modulation; the richest harmony; and the most elegant and polished melody were all expressed with ... feeling, taste and science', and that his manner of playing an adagio soon became a model for string players.

Abel was primarily a composer of instrumental music; his few vocal pieces are relatively unimportant. The symphonies, sonatas and bass viol pieces form the largest groups among his output. Abel's style underwent little change; although he eventually came to write bass lines free of the plodding continuo style, the texture of two parallel melodic voices with a supporting bass, derived from the trio sonata, can be found in most of his trios and in many of his quartets and symphonies. Most of his works are in three movements, the remainder in two.

Abel's music is generally genial, energetic and light-hearted. He rarely used minor keys, and there is little trace of deeper emotion or *Sturm und Drang*, although his harmonic style is exceptionally rich and expressive. His melodies are often markedly instrumental in character, with broken chords, syncopation and appoggiaturas as common features; but he had a penchant for phrases of unusual lengths, and some of his music is refreshingly free from the two- and four-bar unit so common in the pre-Classical period. The slow movements usually have elegant, lyrical, highly ornamented melodies of considerable breadth; his finales are commonly in dance rhythm, often minuets (sometimes with variations but rarely with trios) or rondos. The result is a refined, urbane version of the Mannheim style with perhaps an Italian influence evident in the more vocal melodies and lighter moods. Burney remarked that his 'invention was not unbounded, and his exquisite taste and deep science prevented the admission of whatever was not highly polished'; he commented on a certain languor, and praised his harmony and 'selection of sounds' as models of perfection.

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unless otherwise stated all printed works published in London

numbering in left-hand column is that of Knape (1971)

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ORCHESTRAL

1–6 VI symphonies à 4 parties, 2 vn, va, bc, op.1 (Amsterdam, *c*1759); K i; ed. F.B. Zimmerman, The Symphony, 1720–1840, E2 (New York, 1983)
7–12 Six Overtures in 8 parts, op.4 (1762); K ii
45a Overture, D, to T.A. Arne, Love in a Village (comic opera, I. Bickerstaff), London, CG, 8 Dec 1762, pubd in Abel, Arne and Smith's Six Favourite Overtures (1763); K viii
45b Overture, B♭, to S. Arnold, The Summer's Tale (comic opera, R. Cumberland), London, CG, 6 Dec 1765 (1766); K viii
44 The Periodical Overture in 8 Parts, no.16 (1766); K viii
13–18 Six Simphonies, op.7 (1767); K iii
19–24 Six Simphonies, op.10 (1773); K iv
53–8 Six Concerts, hpd/pf, insts, op.11(1774); K x
25–30 Six Overtures in 8 Parts, op.14 (1778); K v
42 Simphonie concertante à plusieurs instruments obligés, libro I, vn, ob, vc (Berlin, 1781), ? perf. 1775; K viii
31–6 Six Overtures, op.17 (1783); K vi
46–50 Five flute concertos, C, e, D, C, G, before 1759, *D-LEm*; K ix
51 Flute Concerto, C, before 1759, *KA*; K ix
52 Cello Concerto, B♭, before 1759, *Bsb*; K ix
43 Sinfonia concertante, D, vn, ob, vc, 1783, *Bsb*; K viii
37–41 Five symphonies, C, B♭, E♭, B♭, D, after 1783, formerly Berlin, Deutsche Staatsbibliothek, destroyed; K vii
59 Flute Concerto, G, after 1783, *Dl*; K x
60 Cello Concerto, C, after 1783, *Bsb*; K x suppl.
233 Violin Concerto, E, *c*1783; K x suppl.

CHAMBER

111–16 Six Sonatas, hpd, vn/fl, vc, op.2 (1760); K xv
80–85 Six Sonatas, vn/fl, vn, bc (hpd), op.3 (1761/*R*); K xiii
117–22 Six Sonates, hpd, vn/fl, vc, op.5 (1764); K xv
123–8 Sei Sonate, fl, bc, op.6 (1765); K xv
61–6 Six Quartettos, 2 vn, va, vc obbl, op.8 (1769); K xi
86–91 Six Sonatas, vn, vc, bc, op.9 (1772); K xiii
67–72 A Second Sett of Six Quartettos, op.12 (1775); K xi–xii
225–6 Two quartets in Six Quartettos ... by Messrs. Bach, Abel and Giardini, fl, vn, va, bc; 2 vn, va, bc (1776); K xvi
129–34 Six Sonates, hpd/pf, vn, op.13 (1777); K xvi
102–3 Two trios in Six Sonatas, by Messrs. Bach, Abel and Kammell, 2 vn, vc (1777); K xiv
73–8 Six Quatuors, 2 vn, va, vc obligés, op.15 (1780); K xii
92–7 Six Trios, vn, va, vc, op.16 (1783); K xiv
98–101 Quatre trios, 2 for 2 fl, bc, 2 for fl, vn, bc, op.16 (Berlin, 1783); K xiv
135–40 Six Sonates, hpd/pf, vn, op.18 (1784); K xvi
228 Duetto, 2 vc (after 1787), perf. 1778; K xvi
104–10 Seven sonatas, G, D, G, F, c, G, G, 2 fl, bc, no.106 also for fl, vn, bc, *c*1765, *D-Bsb*; K xvi
213–16 Four minuets from Entradas and Minuetts for the Balls at Court, C, D, G, G, kbd red., 1765–9, *GB-Lbl*; K xvi
217–23 Seven regimental marches, F, F, F, F, F, B♭, F, kbd red., ? 1765–9, *Lbl*; K xvi
110a–f VI sonates à 3, D, G, C, B♭, C, C, fl, vn, bc, ?before 1780, *S-Uu* (doubtful authenticity); K xv
147 Sonata, G, vc, bc, after 1783, *D-Bsb*; K xvi
148 Sonata, A, vc, bc, after 1783, *Bsb*; K xvi

BASS VIOL

141–6 Six Easy Sonattas, hpd/(viol/vn/fl, bc) (Amsterdam, 1771); K xvi
152–85 [34] Sonatas, viol, some with bc, ?*c*1760, *GB-Lbl*; K xvi
186–212 Twenty-seven pieces, viol, *c*1770, *US-NYp*; K xvi
227 Quatuor, G, fl, vn, viol, vc, no.4, after 1783, MS owned privately, copy in *D-Bsb*; K xvi
149 Sonata, G, viol, bc, after 1783, *Bsb*; K xvi
150 Sonata, e, viol, bc, after 1783, *Bsb*; K xvi

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— Frena le belle lagrime (aria), S, viol obbl, in Sifari (pasticcio), London, King's Theatre, 5 March 1767, other music by B. Galuppi and J.C. Bach, pubd in The Favourite Songs in the Opera Sifari (1767)
— Where can we run (air), T, in kbd red., from Tom Jones (comic op, J. Reed, after H. Fielding), London, CG, 14 Jan 1769 (1769)
231 Dolly's eyes are so bright (catch), 3vv, *c*1765–70, *GB-Lbl* Add.31463; K xvi

(5) **Johann Leopold Abel** (*b* Ludwigslust, 24 July 1795; *d* London, 1871). Pianist and composer, grandson of (3) Leopold August Abel. He was brought up by his father, August Christian Andreas Abel, to emulate his great-uncle (4) Carl Friedrich Abel. An attempted tour as a child prodigy, during which he played the piano and violin and later the cello, was a failure. After some success teaching music in German courts, his health failed and he left his homeland in 1819 to travel and regain his strength. He first visited his elder brother, a musician in Savannah, Georgia, and then sailed for England, arriving in London in 1820, in time to meet J.B. Cramer as he was publishing his tribute to Carl Friedrich Abel. Johann Leopold stayed in London, married Luise Hopkins, and published several songs and piano pieces.

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WALTER KNAPE, MURRAY R. CHARTERS/SIMON McVEIGH

Abelard [Abaelard, Abailard], **Peter** [Petrus Abailardus] (*b* Le Pallet, nr Nantes, 1079; *d* Saint-Marcel, nr Chalon-sur-Saône, 21 April 1142). French philosopher, poet and musician of Breton origin. After studying philosophy in Paris, he taught dialectic at the cathedral school. His love affair with Heloise, the young niece of Canon Fulbert, brought him fame as a musician. However, after they had secretly married in 1118 Fulbert had Abelard castrated. Heloise became a nun and he became a monk at St Denis. His highly original scholastic method and his restless and blunt nature aroused opposition to his teaching; principal among his opponents was Bernard of Clairvaux. After condemnation by the Council of Sens in 1140, Abelard found support from Peter the Venerable, Benedictine Abbot of Cluny.

Abelard's songs are few beside his numerous theological and philosophical writings. Heloise's testimony suggests that his love songs must have been important from both a literary and a musical point of view. In a later letter (probably revised by Abelard) she declared that he had 'the gift of poetry and the gift of song'; he 'composed quite a number of metrical and rhythmic love songs. The great charm and sweetness in language and music, and a soft attractiveness of the melody obliged even the unlettered'. These songs, presumably in Latin, have all been lost: they have not been identified among the anonymous repertory.

Some time after 1130 Abelard composed a hymnbook for Heloise, who was by that time Abbess of the convent of the Paraclete. While Bernard of Clairvaux was having a hymnal composed for the Cistercians from the traditional material, Abelard was creating one which was totally new and homogeneous in style. He grouped the hymns by metre, and thus managed with only a few melodies. The hymnbook was not widely used and only one of the melodies has survived: that of the splendid hymn of Saturday, *O quanta qualia*. It is in the Dorian mode and in *AAB* form, yet it is shaped in wide-ranging melodic arches. The verse is iambic, but the placing of melismas is as irregular as is usual in hymns of the period.

The six planctus, written after 1130, mark the climax of Abelard's poetic and musical work. All are based on biblical themes. They are conservative in use of rhyme, often employing only assonance, and yet in rhythm and musical structure they show a highly original style. Formally these songs are linked with the intermediate sequence form (*see* SEQUENCE (i)) by their rhymed lines and parallel strophes. Abelard extended this parallelism by three- and fourfold repetition. Internal rhyme and musical repetition are used to make smaller phrase-units within a line. (*See also* PLANCTUS.) The form was imitated in the French LAI, partly by means of direct contrafactum: thus the *Lai des pucelles*, a French love song from the end of the 13th century, adopted the verse structure and melody of Abelard's *Planctus virginum*.

All six planctus survive with imprecisely diastematic staffless neumes (in *I-Rvat* Reg.lat.288, ff.63*v*–64*v*). Planctus VI is the only one found also in square notation (in *GB-Ob* Bodley 79, ff.53*v*–56, and *F-Pn* n.a.lat.3126, ff.88*v*–90*v*); it is in the Mixolydian mode, and yet the first and last strophes are Hypomixolydian. Because of this the song has the unusual range of *d* to *g′*. Contemplative passages are extended by melismas, while narrative sections are set syllabically and feature dramatic climaxes. The musical form was imitated in Godefroy de Breteuil's Marian lament *Planctus ante nescia* (included in the *Carmina burana*).

Stäblein's theory that Abelard was only a poet and that the melodies were 'written by an anonymous musician' has not been taken up in the literature. The written evidence is too convincing, as is the matching of words and music in Planctus VI. The planctus are found only in sources from the late 12th century and the 13th, and show the influence of later musical taste. Their notation gives no suggestion of modal rhythm, and nothing is otherwise known about how or under what circumstances they were performed.

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LORENZ WEINRICH

Abelardo, Nicanor (*b* San Miguel, Bulacan, 7 Feb 1893; *d* Manila, 21 March 1934). Filipino composer, conductor and teacher. As a child he had violin lessons from his father, and in 1901 he wrote his first composition, *Ang unang buko* ('The First Fruit'), a waltz. He was sent to study at the Liceo de Manila and he learnt to play the piano, but at the same time he had to take various jobs to support himself and his family. In 1916 he entered the Conservatory of the University of the Philippines, and in the next year he composed a march, *U. P. Beloved*, which won first prize in an open competition. He studied with Victoriano Carreon (singing), José Silos (bandurria), Bonifacio Abdon (violin) and José Estella (piano); he received a teacher's certificate at the conservatory in 1921, and in 1923 he pursued postgraduate studies there.

The piano concerto, which he wrote for these later courses, was the first concerto written by a Filipino. From the same period are *Nasaan ka irog* ('Where are you, Beloved?') and *Mutya ng Pasig* ('Muse of Pasig River'), examples of his work in developing the *kundiman* (love-song) into an art song form. Even before graduating he had begun to teach at the University of the Philippines, encouraged by his teachers Guy Harrison and Robert Schofield. But in 1925 he came into controversy with the conservatory director, Alexander Lippay, when he took charge of the Santa Ana cabaret orchestra. Among the awards he received in the following years were two first prizes at the Philippine Carnival Contest of 1931. In that year he went to the USA under a fellowship from the University of the Philippines, and in 1932 he took the MM at the Chicago Musical College. These were his most productive years, which saw the composition of several important works, among them the polytonal suite *Panoramas* and the concert overture *Cinderella*, with which he won the La Violette Scholarship. He returned to the Philippines in 1932 and rejoined the university staff. At his sudden death he left incomplete a symphony and an opera, *Florante at Laura*. His contribution to Philippine music lies not only in his abundant and profound output (he wrote over 150 works), but also in his work as a brilliant teacher of theory and composition. He published a number of treatises and scholarly essays.

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LUCRECIA R. KASILAG

Abeliyovich, Lew Mayseyevich (*b* Vilnius, 6 Jan 1912; *d* Minsk, 8 Dec 1985). Belarusian composer. He studied at the Warsaw Conservatory (1935–9), with Kazimierz Sikorski for composition and Drzewiecki for piano, and then at the National Conservatory in Minsk, where he graduated from Zolotaryov's composition class in 1941. He received the title Honoured Artist of the Belarusian SSR in 1963. The works he produced in the late 1940s and 1950s are conservative, but his First Symphony (1962) reflected a renewal in Belarusian music, under the influence of Shostakovich. In the later symphonies there is an increase in confrontation to the point of expressionism, and tragi-grotesque themes come to play a major role, though the Fourth Symphony has elements of neoclassicism that became characteristic of Abeliyovich's music in the 1970s. His two books of *Freski* ('Frescoes') for piano, in an impressionist manner, are Belarusian classics, while his songs range from dramatic wartime ballads to Tyutchev settings remarkable for their emotional poise and psychological depth.

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RADOSLAVA ALADOVA

Abell, John (i) (*b* Aberdeenshire, 1653; *d* ?Cambridge, after 1716). Scottish countertenor, composer and lutenist. The first occurrence of his name in official records is on 1 May 1679, when he was admitted 'extraordinary' then 'in ordinary' to the Chapel Royal. From the same time he is listed among the musicians of the King's Private Musick as one of the lutes and voices and also as a violinist,

though the latter post was probably a sinecure. Between 1679 and 1688 he received considerable sums of 'bounty money' for undisclosed services to the king while travelling abroad. Evelyn recorded (27 January 1682):

After supper came in the famous Trebble, Mr Abel, newly returnd from *Italy*, & indeed I never heard a more excellent voice, one would have sworne it had been a Womans it was so high, & so well & skillfully manag'd.

He graduated MusB at Cambridge in 1684. His marriage to Lady Frances Knollys on 29 December 1685 caused something of a scandal, and he left the country after the revolution in 1688, his sympathies being strongly Catholic. He had been a singer in James II's Catholic Chapel, and a Groom of the Queen's Privy Chamber. For the next ten years or so he was with the exiled court at Saint-Germain as Page of the Queen's Bedchamber (1689–97), but was allowed to travel widely on the Continent, visiting France, Germany, Italy, the Low Countries and Poland. There are many anecdotes referring to this period of his life. Hawkins quoted the following:

Upon his arrival at Warsaw, the king having notice of it, sent for him to his court. Abell made some slight excuse to evade going, but upon being told that he had everything to fear from the king's resentment, he made an apology, and received a command to attend the king next day. Upon his arrival at the palace, he was seated in a chair in the middle of a spacious hall, and immediately drawn up to a great height; presently the king with his attendants appeared in a gallery opposite to him, and at the same instant a number of wild bears were turned in; the king bade him then choose whether he would sing or be let down among the bears: Abell chose the former, and declared afterwards that he never sang so well in his life.

Towards the end of the century he hankered after a return to England (his wife had apparently already returned), but heavy debts there delayed him until he could be sure of his financial situation. After some bargaining with the Drury Lane Theatre, in the course of which he lowered his terms from £500 to £400 a year, he was back in London by January 1699. Congreve wrote on 10 December 1700:

Abell is here: has a cold at present, and is always whimsicall, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.

He immediately set about restoring his fortune by giving concerts. He took the title role in Daniel Purcell's *The Judgment of Paris* (1701) and performed in numerous musical entertainments in London and the provinces. He also set himself up as a teacher. His 'coronation song' for Queen Anne (*Aloud proclaim the cheerful sound*) was performed and published in 1702; his masque-like entertainment *Hark, Britain, hark* was given the following year (6 February) at St James's in honour of the queen's birthday (the score (*GB-Ob*) is attributed erroneously to John Eccles). Later that year he went to Ireland in the household of the Duke of Ormonde, but returned to London in 1704. Newspaper advertisements report concert tours in Britain as far afield as Scotland in 1705; later there are suggestions that he spent further periods on the Continent, though he was back in London by 1715. Mattheson stated that Abell possessed some secret that preserved the purity of his voice into old age. He published in London *A Collection of Songs in English* (1701), dedicated 'to the English Nobility and Gentry', and in the same year *A Collection of Songs in Several Languages* dedicated to the king, who had been 'so Gracious as to hear 'em both in Holland, and on my return Home'. The pieces in *A Choice Collection of Italian Ayres* (1703) were 'sung to the Nobility and Gentry in the North of England; and at both Theatres in London'. Roger of Amsterdam published a small collection of *Airs pour le concert de mecredy, le 12 decembre, au Doule, composes par Jean Abell Anglois* (n.d.), presumably a memento of a concert Abell gave in Doullens on one of his continental tours (12 December was a Wednesday in 1694, 1705 and 1711).

Abell is remembered principally as a singer, and is usually regarded as a countertenor; however, Evelyn called him a treble, and Jakob Greber in 1704 referred to him as a tenor (H. Samuel: 'A German Musician Comes to London in 1704', *MT*, cxxii, 1981, p.592). His range appears to have been from (written) *g* to *d''*, but at flat pitch this may have been as much as a tone lower by modern standards. His songs were influenced by the Italian style but are short-winded and hardly rise above the trivial.

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IAN SPINK

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Abello de Torices, Benito. *See* BELLO DE TORICES, BENITO.

Abendmusik (Ger.). The name given to a particular type of concert held in the Marienkirche, Lübeck, during the 17th and 18th centuries. The exact origins of the Abendmusiken were already obscure in the mid-18th century, but they began as organ recitals, probably during Franz Tunder's tenure as organist (1641–67), perhaps even earlier. The original purpose may have been to entertain businessmen who assembled in the Marienkirche to await the opening of the stock exchange at noon on Thursdays. However, Tunder already referred to them as 'Abendspiele' in 1646. It is also possible that the Lübeck businessmen who financed them were imitating the municipally sponsored organ recitals in the Netherlands, where Reformed Church doctrine prohibited the use of the organ during church services.

Tunder's musical offerings later included vocal and instrumental soloists, but Buxtehude, who succeeded him, added orchestra and chorus, necessitating the building of four extra balconies in 1669 to accommodate 40 performers. He also changed the time from a weekday to 4 p.m. on the last two Sundays of Trinity and the second, third and fourth Sundays of Advent, a schedule that was maintained throughout the 18th century. Although as late as 1700 Buxtehude presented programmes of assorted choral and solo vocal music, he had much earlier

introduced oratorios at these concerts. A libretto for his 1678 oratorio *Die Hochzeit des Lamms* survives (published in Pirro); it is in two parts, presumably performed on two successive Sundays. Two Buxtehude oratorios advertised for publication in 1684, *Himmlische Seelenlust auf Erden* and *Das Allerschröcklichste und Allererfreulichste* were each in five parts. Under Buxtehude's successors, Johann Christian Schiefferdecker (1679–1732), Johann Paul Kunzen (1696–1757), his son Adolf Carl Kunzen (1720–81) and Johann Wilhelm Cornelius von Königslöw (1745–1833), it became standard practice for the organist to compose and present each year a new oratorio in five parts, extending over all five Sundays. The subjects were mainly taken from the Old Testament (*see* ORATORIO, §7).

There are only two surviving oratorios that are known to have been performed at the Lübeck Abendmusiken: Adolf Kunzen's *Moses in seinem Eifer gegen die Abgötterey in den Wüsten* (in *D-Bsb*) and *Absalon* (in *D-LÜh*). *Wacht! Euch zum Streit*, published by Willi Maxton, under the title *Das jüngste Gericht*, as a work of Buxtehude (Kassel, 1939), is anonymous in the manuscript source, and its authenticity as a work of Buxtehude has been the subject of controversy (see Ruhle; *see also* BUXTEHUDE, DIETERICH, §2(viii)). Before World War II manuscripts of numerous other oratorios by Adolf Kunzen and von Königslöw were still extant at Lübeck; they are discussed by Stahl but were lost during the war. They contained chorale settings in addition to the more usual components: recitative, arias and choruses, both dramatic and contemplative.

The Abendmusik concerts were financed mainly by the business community; individual donors were rewarded with a printed libretto and a good seat, but admission to the church was free, and disorderly conduct during the performances was often a problem. In 1752 Johann Kunzen instituted the practice of charging admission to the dress rehearsals that were held on Fridays in the spacious stock-exchange hall, and in time these performances became the more important ones. The free Sunday performances in the Marienkirche were abolished in 1800, and ten years later the Lübeck Abendmusiken ceased entirely as a result of the Napoleonic Wars. The term has since come into general use for concerts in churches anywhere.

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KERALA J. SNYDER

Abendroth, Hermann (*b* Frankfurt, 19 Jan 1883; *d* Jena, 29 May 1956). German conductor. He studied at Munich with Ludwig Thuille, Felix Mottl and Anna Langenhan-Hirzel (a pupil of Leschetizky). His first post was as conductor of the amateur Orchestral Society of Munich (1903–4), after which he moved to Lübeck, first as conductor of the Verein der Musikfreunde, and later also as chief conductor at the Städtische Oper (1907–11). He then became music director at Essen (1911–14), after which he went to Cologne as director of the conservatory in succession to Fritz Steinbach, becoming Generalmusikdirektor there in 1918. His tours abroad included frequent concerts with the LSO (from their 1926–7 season to 1937). After 20 years in Cologne he was appointed to succeed Bruno Walter as conductor of the Leipzig Gewandhaus Orchestra, where he remained until 1945. He conducted at the Bayreuth Festival (1943–4), and after World War II became conductor of the Weimar SO; he was the first German conductor to be invited to the USSR after the war. Abendroth's recordings, the earliest of which date from the 1920s, include Brahms's first and fourth symphonies, Beethoven's Fifth Symphony and tone poems by Richard Strauss, as well as a complete *Meistersinger* (Bayreuth, 1943). His reputation was based on the German and Viennese orchestral repertory, especially Mozart, Beethoven, Brahms and Bruckner, in which he was respected for his faithfulness to the composer's score and for his warmth of expression, as well as for his ability to encourage high orchestral standards.

ROBERT PHILIP/R

Aberdeen. City in Scotland. Bishop Elphinstone founded the University of Aberdeen in 1495 with stringently chosen prebendary priests to sing the daily Divine Office. From 1662 to 1720 John Forbes, printer to the town council, was Scotland's only notable music publisher, and during the 1760s and 1770s John Gregory, James Beattie and Alexander Gerard, all professors at King's or Marischal universities, were the leading British writers on musical aesthetics. From about 1890 to 1930 Aberdeen was the centre of Scots fiddle playing and folksong collecting, and the university library houses the Greig

Duncan collection of north-east songs. Aberdeen's most distinguished native musicians are the operatic soprano Mary Garden, the tenor Neil Mackie, the percussionist Evelyn Glennie, the folksinger Jeannie Robertson and composers Martin Dalby, John McLeod and Judith Weir.

Aberdeen's earliest-known musical institutions are the St Nicholas, St Machar and King's College song schools, which were in existence at the beginning of the 16th century. During the course of the century the composers John Fethy, John Black and Andrew Kemp were employed as 'maisters' at the St Nicholas song school. As church schools the first two of these establishments survived the Reformation and continued to teach singing, theory and instrumental playing until about 1750, when they were eclipsed by the Enlightenment and by new standards of international professionalism. In 1748 the Aberdeen Musical Society was formed to give weekly aristocratic concerts, initially of Italian Baroque music, but later also featuring music by Handel, Arne, Haydn and works by the Scottish composers Lord Kelly, Robert Barber and John Ross. The society was disbanded in 1809 due to changes in popular taste. St Paul's Episcopal Chapel, opened in 1722, held services with Anglican cathedral choral music and organ music, both new phenomena for post-Reformation Scotland. St Paul's organists included Andrew Tait (to 1774), Barber (1774–83) and Ross (1783–1836).

Charles Sanford Terry, lecturer at the university from 1898 and professor of history from 1903, revived music there, and under his direction the choral society (instituted 1875) and orchestra gave several first Scottish performances. Terry founded an annual choral festival in 1909 to which many distinguished musicians, including Elgar, were invited. Since 1945 musical performance has rapidly increased with the formation of Haddo House Choral and Operatic Society (1945), Aberdeen Choral Society (1946), Aberdeen Bach Choir (originally 1912, re-established in 1956), the International Youth Festival (1973), Aberdeen Sinfonietta (1986) and other societies promoting classical repertory and newly commissioned works. The Alternative Festival (founded 1982) and The Lemon Tree (founded 1992) promote non-classical music, while the Doric Festival (founded 1994) and the university's Elphinstone Institute (established 1995) preserve and promote the distinctive cultural heritage of north-east Scotland. In 1995 the Yggdrasil Quartet of Aberdeen, funded by the city, the university and the Scottish Arts Council, was appointed as the first resident professional music group. Both city and university promote regular series of concerts, for which Weir, Dalby, McLeod, Cresswell and Peter Maxwell Davies have all written specially commissioned works. The North-East of Scotland Music School (established 1975) hosts visiting international tutors. The Royal Scottish National Orchestra, BBC Scottish SO, Scottish Chamber Orchestra, BT Scottish Ensemble, Scottish Opera and Cappella Nova are all regular visitors to Aberdeen.

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DAVID JOHNSON/ROGER B. WILLIAMS, CHARLES FOSTER

Aberle, Juan (*fl* 1890–95). Guatemalan musical educator and band director. He was the first director of the Guatemalan *banda marcial* and was appointed director of the National Conservatory of Music in 1890. His initial task in this post was the upgrading of the conservatory's facilities. He acquired a variety of musical instruments and enlarged the institution's library with music primarily from Germany. His tenure as director was marked by particular emphasis on the teaching of stringed instruments, especially the violin. Aberle also worked to establish a new plan of studies, which was accredited by the secretary of public education. If a student failed a course, he or she was given only one opportunity to repeat it successfully, while advanced students were excused courses where appropriate. Scholarships were awarded to exceptional students between the ages of nine and 15, and from 1893 select students were eligible for government scholarships for further studies in Europe.

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ALFRED E. LEMMON

Abert, Anna Amalie (*b* Halle an der Saale, 19 Sept 1906; *d* Kiel, 4 Jan 1996). German musicologist, daughter of HERMANN ABERT. She studied musicology with her father, Blume and Sachs as well as history with Friedrich Meinecke and philosophy with Eduard Spranger at the University of Berlin and took the doctorate there with a dissertation on Schütz's *Cantiones sacrae* in 1934. She then became an assistant lecturer at the musicology institute at the University of Kiel, where she completed the *Habilitation* in 1943 with a work on Monteverdi and music drama. In 1950 she became supernumerary professor at the University of Kiel and in 1962 research fellow and professor. From 1949 to 1958 she was an editor of the first edition of *Die Musik in Geschichte und Gegenwart* and from 1964 she was a member of the Zentralinstitut für Mozartforschung. She retired in 1971. Her main field of research was opera from Monteverdi to Richard Strauss, with special emphasis on Mozart, and her writings laid particular emphasis on sources, librettos, aesthetics and the relationship between speech and music. Although her approach to music scholarship was essentially conservative, her conclusions about Mozart's Lambach symphonies were later criticized for being based on stylistic analysis rather than source studies. At the age of 88 she published a short history of opera summarizing a lifetime of thought devoted to the subject.

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HANS HEINRICH EGGEBRECHT

Abert, Hermann (*b* Stuttgart, 25 March 1871; *d* Stuttgart, 13 Aug 1927). German musicologist. His father was court Kapellmeister at Stuttgart and composed operas, seven symphonies and other works. From 1890 to 1895 Abert studied classics and then music in Berlin under Bellermann, Fleischer and Friedlaender. He took the doctorate at Berlin in 1897 with a dissertation on Greek music, and in 1902 he completed his *Habilitation* at the University of Halle with a work on the basis of the aesthetics of medieval melody. He was appointed honorary professor in 1909 and reader in 1911. In 1920 he was appointed professor at the University of Leipzig (succeeding Riemann) and in 1923 he became professor at Berlin University (succeeding Kretzschmar). In 1925 he was elected an ordinary member of the Prussian Academy of Sciences at Berlin, the first musicologist to have earned this distinction.

Abert was one of the leading German musicologists of his generation, and he did much to increase regard for his subject among followers of more traditional university disciplines. His numerous distinguished pupils include his daughter ANNA AMALIE, Blume, Fellerer, Gerber and Vetter. Much of his work was influenced by the humanism of classical antiquity and concerned itself with the effect of music on man and of the way in which social patterns and cultural ideals were expressed in the music of various epochs. He later turned towards dramatic music, particularly research into the history of opera. He was not interested in the purely archival and theoretical aspects of musicology. He frequently returned to the music of Greek antiquity with studies that eventually led him to specific problems of musical aesthetics in ancient times, the Middle Ages and his own time. His interest in 19th-century and contemporary music, shown in studies of Beethoven, Schumann, the Romantic era and Meyerbeer, led him to confront specific problems of opera. Exemplary editions of important operatic works, his editorship of the *Gluck-Jahrbuch* (1913–18), the *Mozart-Jahrbuch* (1923–9) and many monographs (from 1905, and including *Niccolò Jommelli als Opernkomponist*, 1908) preceded his great Mozart biography (1919–21), which, although it made use of new research methods, was still in the tradition of the great 19th-century musical biographies of Jahn, Chrysander and Spitta. Abert modestly called his work the fifth edition of Jahn's biography, but it is in almost every respect an entirely independent work. He presented Mozart in his full stature and in lively, human terms, at the same time revealing in imposing breadth the sources of the various aspects of Mozart's art. Although Mozart scholarship since Abert's time has advanced in the field of source study and in terms of detailed insight and general understanding, this monumental biography is still one of the great standard works of music literature.

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LOTHAR HOFFMANN-ERBRECHT/MICHAEL VON DER LINN

Abeti [Masikini, Abeti] (*b* Stanleyville [Kisangani], Belgian Congo [Democratic Republic of the Congo], 9 Nov 1951; *d* Paris, 29 Sept 1994). Congolese singer and songwriter. Abeti first reached prominence in West Africa in the early 1970s under the tutelage of Togolese impresario Gérard Akueson who later became her husband. On the strength of her West African following, Abeti performed at the Paris Olympia concert hall in 1973 and made her first recording shortly thereafter, an album called *Abeti* for the record label of Pierre Cardin. Abeti returned home to Congo to widespread acclaim. Her enormous popularity opened the door for other women to enter the region's male-dominated music business.

Abeti helped to pioneer *le spectacle*, the 'show style' of performance. Her stage presentations included an array of musicians (*Les Redoutables*) and dancers (*Tigresses*), lavishly costumed and precisely choreographed. She played Carnegie Hall in 1974 and the Olympia again in 1975. Moving to Paris in the 1980s, when Zaire's economy declined, Abeti helped popularize an up-tempo version of the Congolese rumba known as *soukous*. Her 1986 *soukous* album *Je Suis Fâché* earned a gold record. Abeti went on to play Paris' Le Zénith concert hall in 1988 and to tour China in 1989. She recorded her final album, *La Reine du Soukous* in 1991 before her life was cut short by cancer.

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GARY STEWART

Abgestossen (Ger.). *See* ABSTOSSEN.

Abhinavagupta (*fl c*1000). Indian philosopher, mystic and scholar. He was born to a Brahman family probably of Srinagar, Kashmir, and continued in their Śaiva Hindu religious tradition, being trained in grammar and philosophy by his father; but he also studied more widely with Hindu, Buddhist and Jain teachers. He lived a life of renunciation as a scholar and religious devotee and never married. His hugely prolific scholarly and literary output in Sanskrit included approximately 50 works which may be crudely grouped into the areas of religious exegesis, philosophical analysis and commentary, and aesthetics. For the historian of music his most important contribution is the monumental commentary *Abhinavabhāratī*; this became the most celebrated of all commentaries on the *Nāṭyaśāstra* of Bharata and attests a flowering of interest in aesthetics and the arts in medieval Kashmir. Manuscript evidence has hitherto been insufficient for a full critical edition and reliable translation of the work, and there remain many obscurities in the existing text. Abhinavagupta showed considerable knowledge of the practice of his own time, and it is not always easy to assess the validity of his judgments of earlier music. He argued a distinction between the religious *gāndharva* music of the preliminaries of the Sanskrit drama and the *gāna* music of the main part of the production. He developed a powerful interpretation of the theory of *rasa*, providing a famous model for understanding the aesthetic experience as an enlightened level of cognition.

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JONATHAN KATZ

Ability, musical. *See* PSYCHOLOGY OF MUSIC, §VI.

Abing [Hua Yanjun] (*b* Wuxi, Jiangsu province, 20 Aug 1893 or 3 Nov 1898; *d* 4 Dec 1950). Chinese folk musician. The illegitimate or adopted son of Daoist priest and musician Hua Qinghe in the city of Wuxi, Hua Yanjun also became a Daoist musician, performing in ritual instrumental ensembles and mastering several instruments, including *pipa* four-string lute and *erhu* two-string fiddle.

With Hua Qinghe's death in the mid-1920s, Hua Yanjun inherited a small amount of property. However, visits to local brothels resulted in his contraction of gonorrhoea, leading eventually to blindness. At about this time, Hua appears to have become an opium smoker.

Unable now to take part in Daoist ensembles, Hua, under the name Abing, became a street musician, specializing in extemporized songs based on local news. He also performed *pipa*, *erhu* and the three-string lute *sanxian*. Abing has typically been described as the archetypal Chinese folk musician; following political and social trends in China, he has been portrayed at various times in articles, books, film and an eight-part TV series as working-class revolutionary, romantically inspired composer and Daoist musical craftsman.

Chinese scholars recorded six of Abing's solos in 1950, three each for *erhu* and *pipa*. It seems that, rather than being fixed compositions, these were improvisatory performances wherein Abing demonstrated his exceptional powers of melodic and rhythmic creativity. The six solos were issued on record and in transcription with descriptive titles probably selected at the recording session. Adopted as part of the standard teaching material for students of *erhu* and *pipa*, they became very widely disseminated. One of the three *erhu* solos, *Erquan yingyue* ('The Moon Reflected on the Second Springs', named after a fountain in Wuxi), has subsequently been arranged for many different instrumental combinations, including piano solo, string quartet and string orchestra.

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J.P.J. Stock: *Chinese Violin Solos* (London, 1998), 27–31

JONATHAN P.J. STOCK

Abingdon, 4th Earl of [Bertie, Willoughby] (*b* Gainsborough, 16 Jan 1740; *d* Rycote, 26 Sept 1799). English music patron, composer and political writer. He was educated at Westminster and Oxford (MA 1761) and spent several years in Europe. In Rome he met Grétry, who wrote a flute concerto for him based on the improvisations he had played to Grétry to demonstrate his prowess. He spent time in Geneva with the exiled politician John Wilkes and met Voltaire in nearby Ferney. From the mid 1770s he was much involved in the musical and political life of Britain. He was brought into close contact with J.C. Bach and C.F. Abel through his brother-in-law Giovanni Gallini, who was concerned in the organization of the Bach-Abel concerts, which he is said to have subsidized. At his request, Abel composed *Four Trios: Two for Two Flutes and a Bass* op.16 and J.C. Bach is the author of one or two trios composed for the earl, 'selected' and published by Monzani in about 1800. After the death of Bach in 1782 Abingdon continued the concert series for two seasons in 1783-4: his withdrawal paved the way for the Professional Concert. He also initiated the move to bring Haydn to London.

Abingdon's incentive to compose may well have been strengthened by his friendship with Haydn, with whom he was often together during the latter's visits to London, as can be seen from the many references to him in Haydn's notebooks. Haydn wrote the piano or harp accompaniments to Abingdon's *Twelve Sentimental Catches and Glees, for Three Voices* and composed a trio (HXXXIc:17) comprising variations on a song by the earl. Abingdon urged Haydn to set the poem *Neptune to the Commonwealth of England* (prefaced to Nedham's translation of Selden's *Mare Clausum*, and later published separately with the title *The Invocation of Neptune*), but only two numbers were completed. Abingdon's most extensive composition is *A Representation of the Execution of Mary Queen of Scot's* (rev. version, 1791). Dedicated 'To those female Philosophers, Members of the Blue Stocking Club', it attempts to unite the sister arts of music, poetry and painting in a single work which would be 'thus to the *Outward* Senses as well as to the *Inward* Sense Conveyed'. The music is well written but lacking somewhat in emotional intensity.

A second work of a similarly descriptive nature, to which is attached, as an *impresa*, an engraved picture of the revelation of St John by J.F. Rigaud, is *A Selection of Twelve Psalms and Hymns* scored for chorus, oboes, clarinets, horns, bassoons and timpani. As a songwriter he juxtaposed conventional pastoral texts with ones of a highly political or aphoristic, humorous nature. In many instances the words are of greater merit than their musical settings. His purely instrumental music comprises generally very short pieces, many with programmatic titles, such as *The Magdalen* and *A Cure for the Spleen*. In addition to varous political pamphlets his writings also include the autobiographical poem *An Adieu to the Turf* (London, 1788).

WORKS

all printed works published in London

VOCAL

A Representation of the Execution of Mary Queen of Scot's in 4 Views, chorus, orch (1790; rev. 1791 as A Representation ... in 7 Views)
A Selection of 12 Psalms and Hymns, chorus, orch (1793)
A Hymn to the Praise and Glory of God, SATB, hpd (*c*1795)
6 Songs and a Duet, 1–2vv, 2 fl, 2 vn, b, hpd/pf (*c*1788)
12 Songs and 2 Catches, 1-3vv, [vn], kbd (*c*1790)
12 Sentimental Catches and Glees, 3vv, with pf/hp acc. by J. Haydn (1795)
21 Vocal Pieces, pf acc. (1797)
Mentre dormi, 2vv, str (1798)
6 of the Last Vocal Pieces composed by the late Willoughby, Earl of Abingdon, 1v, pf (*c*1801)
19 other songs, duets, trios, pubd singly
[18] Sentimental Catches, 3vv, formerly S. Towneley's private collection, Burnley, Lancs., ?lost

INSTUMENTAL

12 Country Dances and 3 Capricios ... with 3 Minuets, 2 fl, b (*c*1787), minuets also with 2 vn, hns
9 Country Dances & Minuets, mostly 2 vn, b (1789)
Other country dances and marches, pubd singly
18 Divertimentos, ?lost

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H.C.R. Landon: *Haydn: Chronicle and Works* (London, 1976–80), ii, iii, v
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J. Solum: 'Concerning the Authenticity of Grétry's Flute Concerto', *Revue de la Société liégeoise de musicologie*, no.7 (1997), 75–85
D.G. McCulloch: 'Die charmante Dame im Spiegel: zu dem Lied Hob.XXXIc:17', *Haydn-Studien*, vii, 398–403 (1998)
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SIMON TOWNELEY (with DEREK McCULLOCH)

Abingdon, Henry. *See* ABYNDON, HENRY.

Ablinger, Peter (*b* Schwanenstadt, Upper Austria, 15 March 1959). Austrian composer. After studying jazz piano at the Graz Hochschule für Musik (1977–9), he studied composition privately with Gösta Neuwirth (1979). He continued his studies at the Vienna Music Academy (1979–82), where his teachers included Haubenstock-Ramati. From 1982 until 1990 he taught at the Kreuzberg Musikschule. His other activities have included founding the ensemble Zwischentöne (1988), and directing the zeit geben I–III, Klangwerkstatt (Berlin, 1990–92) and Insel Musik 24 (Berlin, 1997) festivals. He has served as guest conductor for various ensembles in Vienna and Berlin, and as guest composer at the Graz Institut für Elektronische Musik (1996).

Ablinger has remarked, 'It is not what is different that counts but what is the same; that is where the One can occur'. This aesthetic posture has led him to compose several series of works in which many of the same elements carry over from one piece to the next. The first piece in his series *Weiss/Weisslich* (1980) is a plea for perception beyond the linear; the series as a whole is to be understood in terms of non-linear 'actualizations of a sound, a place, a presence'. *Ohne Titel/14 Instrumentalisten* (1992) aims to show that 'all is in one' by directing attention to timbre, articulation and intonation rather than to a musical narrative. A combination of monotone and rushing sound in *Der Regen, das Glas, das Lachen* both undertaxes and overtaxes the listener. Linear time is finally annulled and space for 'presence' is created. In *Instrumente und ElektroAkustisch Ortsbezogene Verdichtung* (1995) a traditional concert situation is electro-acoustically condensed into a simultaneity, the temporal sequence occurs all at once, 'raised up in a moment'.

WORKS

SERIES

Weiss/Weisslich, 1980–95

Ohne Titel: [I] (Mappe 4 der Überlegungen), pf, 1984–9; [II] (Mappe 13a der Überlegungen), sax, 1984–90; [III] (Mappe 13b der Überlegungen), sax, 1984–90; [IV] 3 fl, 1989–91; [V] fl, t sax, b cl, tpt, trbn, tuba, pf, 2 perc, str qt, db, 1992; [VI] 3 pf, 1992; [VII] 2 cl, 1993; [VIII] 3 x 3 Instrumentalisten (Der Mantel des heiligen Jakob), 3 fl, 3 tpt, 3 perc, 1993–4

Instrumente und ElektroAkustisch Ortsbezogene Verdichtung: [I] (das Blaue vom Himmel), vc, 1995–7; [II] (für Johann Michael Fischer), 2 trbn, 2 vc, 1995–7; [III] (Läuterung des Eisens), sax, pf, perc, 1995; [IV] (Portraits), 2 vn, 1995–6

Instrumente und Rauschen: [I] (Veronica), vn, CD, 1995–6; [II] pic, CD, 1996–7; [III] (24 Short Pieces) (Ablinger), 1v, sax, bandoneon, pf, 2 perc, vn, CD, 1996

OTHER WORKS

Inst ens: Der neuvermählte Hermaphrodit – zufällig, und mit sich selber, pf trio, 1980–81; Rêve d'Enfer (Mappe 7b der Überlegungen), fl, pf, 1984–9; 5 Stücke (Mappe 7a der Überlegungen), fl, pf, 1984–9; Annahme 2, ob, str trio, ad lib inst, 1989; Verkündigung, fl, sax, pf, 1990; Grisailles 1–100, 3 pf, 1991–3; Ins Nasse 2, dancer, t sax, gui, pf, diverse materials, live elecs, 1991; Regenstück 1–6, perc, 1993; Der Regen, das Glas, das Lachen, chbr orch, 1994; Stühle, Bambus, Sonnenaufgang, Sonnenuntergang, 36 chairs, 6 bamboos, 1996–7

Vocal: Ens (Ablinger), Mez, fl, va, gui, pf, perc, 1987; 3 Minuten für Berenice I, S, dancer, 1988; Ins Nasse (Aria al fresco) (Ablinger), Mez, pfmr, improvising ens, 1990; 3 Minuten für Berenice II, S, dancer, 1991; Weisse Litanei (Ablinger), 7 female vv, 1991

Solo inst: Traktat, fl, 1984; ... ist ein Auszug aus ... , vn, 1985, unfinished; Vergissmeinnicht/Unwirkliche Veränderungen I–VIII (Mappe 10a der Überlegungen), pf, 1986; Vergissmeinnicht/Unwirkliche Veränderungen I–VIII (Mappe 10b der Überlegungen), hp, 1986–91; Zwei halbe Kreise (3 Solos): Escapse, t sax, tape, 1986–9, und Vibraphon, vib, 1987–9; Klavierstudien 1–9 (Mappe 14 der Überlegungen), pf, 1990–92; La fleur de Terezín (Monolith I–II), trbn, 12 tape recorders, 1990–91; Anfangen (: Aufhören), vn, 1991

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ANDREAS VEJVAR

Åbo (Swed.). *See* TURKU.

Abondante [Abundante, dal Pestrino], **Giulio** [Julio] (*fl* 1546–87). Italian lutenist and composer. 'Pestrin' is Venetian dialect for 'mill' or 'dairy', and may indicate his family's occupation and Venetian origins. He published at least seven volumes of solo lute music, of which only three are extant. A book of lute music by 'Pestrin', now lost, is listed in Vincenti's catalogue of 1591; that this is by Abondante is confirmed by Giunta's catalogue of 1604. Because of the different forms of Abondante's name and the 41 years that elapsed between the publication of the first and fifth books, Eitner mistakenly concluded that 'Julio Abondante', composer of the first two books, and 'Giulio Abundante, detto dal Pestrino' or 'Giulio dal Pestrino', composer of the fifth book, were different musicians. In the dedications of his *I nomi antichi e moderni delle provincie* (Venice, 1567) Orazio Toscanella mentioned a Giulio del Pietrino, 'lutenist without equal', who was one of several musicians active in Antonio Zantini's house at Venice; the group included Girolamo Parabosco, Annibale Padovano, Claudio Merulo and Donato.

The three lutebooks are representative of the various kinds of instrumental music prevalent at the time. The first is devoted to dance music and includes 21 galliards, four passamezzos, two pavans and five miscellaneous pieces. The second contains five fantasias and 21 intabulations of vocal pieces, including motets, madrigals, *napolitane* and chansons by Willaert, Rore, Arcadelt, Janequin, Nicola Vicentino, Leonardo Barré, Nollet and Payen. The fifth book comprises 13 fantasias, 12 paduanas, three passamezzos and a *bergamasca*. The intabulations of vocal music are fairly literal transcriptions, sparingly embellished with stereotyped figures. In some of the dances the chordal structure is enlivened by continuous passage-work.

WORKS

for lute; published in Venice

Intabolatura ... sopra el lauto de ogni sorte de balli ... libro primo (1546; repr. 1563 as Intabolatura di liuto ... libro primo); 1546 edn ed. D. Benkö (Budapest, 1981); 1563 reprint ed. in Lefkoff; 7 pieces ed. in Moe

Intabolatura di lautto, libro secondo madrigali ... canzoni franzese. mottetti, recercari di fantasia, napolitane, intabulati & accomodati per sonar di lautto (1548[12]); 4 ed. in Chilesotti, 1901–2 and 1902

Il quinto libro de tabolatura da liuto ... nella qual si contiene fantasie diverse, pass'e mezi & padoane (1587); paduana ed. E.E. Lowinsky, *Tonality and Atonality in Sixteenth Century Music* (Berkeley and Los Angeles, 1961)

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HENRY SYBRANDY/R

Aboriginal music. *See* AUSTRALIA, §I.

Abos [Geronimo], **Girolamo (Matteo)** (*b* Valetta, 16 Nov 1715; *d* Naples, Oct 1760). Maltese composer and teacher. His grandfather, who was French, settled in Malta in 1661. Abos's cousin Carol Farrugia paid for him to go to Naples as a child and receive his musical training at the Conservatorio dei Poveri di Gesù. An entry in the 1729 account book of the institution lists a payment to a 'Maltese maggiore' for copying a 'new work by Sig Francesco Durante, Dixit'. Abos's principal teachers at the conservatory would have been first Gaetano Greco, then Durante and Gerolimo Ferrara (not Leonardo Leo). His first opera for Naples was *Le due zingare simili*, an *opera buffa* staged at the Teatro Nuovo in 1742. In the same year he took teaching posts at two Neapolitan conservatories: the Poveri di Gesù Cristi, where he succeeded Alfonso Caggi as *secondo maestro* and assisted Francesco Feo until the institution was dissolved in 1743, and the S Onofrio a Capuana, where he remained until his death, serving first with Ignazio Prota and Leonardo Leo, then with Francesco Durante, and finally with Carlo Cotumacci and Joseph Doll. In 1754 he also became *secondo maestro* at the conservatory Pietà dei Turchini, but retired from the post on 11 July 1759 and was succeeded by Pasquale Cafaro. He also served as *maestro di cappella* at several important Neapolitan churches. On 29 May 1752 he had married Angela Maria Gauttier, by whom he had two children.

Abos was a respected composer whose *opera buffe* and *serie* were performed in Italy and beyond, although with varying degrees of success. In 1756 his *opera seria Tito Manlio* (Naples, 1751) was presented in London. According to Burney, however, it was 'performed but once; the parts being probably ill cast, and the songs unfit for any but the singers for whom they were originally composed'. It seems unlikely that Abos was the *maestro al cembalo* for the London revival as has been claimed. Walsh printed some 'favourite airs' from the opera, but Burney commented that 'none were favoured by the public'. Nevertheless, arias from his operas continued to be included in pasticcios staged in London (*Love in a Village*, 1763, and *The Maid of the Mill*, 1765). In his church music Abos followed the example of Durante, striving for a synthesis of the modern style and the traditions of sacred vocal polyphony. In older literature (Villarosa, 1840), biographical information about Girolamo Abos was confused with that on the composer Giuseppe Avossa, and mistaken attributions exist among manuscript copies. Abos's name was also attached to a number of sacred works by Francesco Corbisieri (in *I-Nc*).

WORKS

music lost unless otherwise stated

OPERAS

Le due zingare simili (ob, A. Palomba), Naples, Nuovo, spr. 1742; as pasticcio, Palermo, 1745, lib *I-Rli*
Il geloso (commedia, Palomba), Naples, Fiorentini, spr. 1743
Le furberie di Spilletto (commedia), Florence, Cocomero, carn. 1744
La serva padrona (ob, A. Federico), Naples, 1744
La moglie gelosa (commedia, ?Palomba), Naples, Fiorentini, carn. 1745, lib *Rsc*, *GB-Lbl*; as pasticcio (incl. music by E. Gasparrini), Foggia, spr. 1746, lib *I-Mb*
Adriano in Siria (dramma per musica, Metastasio), Florence, Pergola, carn. 1746
Artaserse (dramma per musica, P. Metastasio), Venice, S Giovanni Grisostomo, carn. 1746
Pelopida (dramma per musica, G. Roccaforte), Rome, Argentina, carn. 1747, *F-Pc*; arias, *GB-Lbl*
Alessandro nelle Indie (dramma per musica, Metastasio), Ancona, Fenice, July 1747, arias, *F-Pc*, *GB-Lbl*, *I-MAC*, *Nc*
Arianna e Teseo (dramma per musica, P. Pariati), Rome, Dame, 26 Dec 1748, arias, *F-Pc*, *I-Nc*
Tito Manlio (dramma per musica, ?Roccaforte), Naples, S Carlo, 30 May 1751, *I-Mc*; arias *F-Pc*, *GB-Lbl*, *I-Mc*, *Nc*
Erifile (dramma per musica, G.B. Neri), Rome, Dame, carn. 1752, arias, *GB-Lbl*
Lucio Vero o sia Il Vologeso (os, A. Zeno), Naples, S Carlo, 18 Dec 1752, *A-Wn*; arias *I-Rsc*
Il Medo (dramma per musica, C.I. Frugoni), Turin, Regio, carn. 1753, *A-Wn*; arias *I-Rsc*
Doubtful: Andromeda (os), *A-Wn*
Arias in: Armida placata, Vienna, 1750, *Wn*; Nerone, 1753; Creso, London, 1758; Love in a Village, London, 1763; The Maid of the Mill, London, 1765

SACRED

all with instruments

La morte d'Abel (orat, P. Metastasio), Palermo, 1754; La sposa vincitrice de' sacri cantici ovvero Il mondo debellato (melodramma)
Mass, 4vv, *F-Pc*, *I-Nc*; mass, 2 choirs, *Nc*; Ky, Gl, *F-Pc*, *I-Nc*; Magnificat, 4vv, *A-Wn*, *I-Bc*; Litaniae de BVM, 2vv, *A-Wn*, *D-MÜs*, *F-Pc*; Lezione terza del Giovedì Santo, 1v, *I-PAc*
Adeste, ah non tardate, S, hns, vns, va, bc, *Tf*; Dixit Dominus, 4vv, 1750, *Gl*; Dixit Dominus, 1758, 5vv, *A-Wn*, *F-Pc* (?autograph), *I-Nc*; Juravit Dominus, 5vv, *Nc*, Stabat mater, 3vv, 1750, *A-Wn*, *D-MÜs*, *F-Pc*, *GB-Lbc*, *I-Nc*; 2 Tantum ergo, 1v, 2vv, *Nc*; Veni Creator Spiritus, *Nf*, (?autograph)

Doubtful: Veni sponsa Christi, 4vv, *Nc*

OTHER WORKS

Arias, *F-Pn*, *GB-Lbl*, *Lgc*, *D-MÜs*, *I-Gl*, *Nc*
Cantatas: Abbastanza finora le tue pompe, 4vv, insts, *I-Tf*, L'arca del testamento atterra l'idolo Dagone, 1747, S, choir, insts, *Tf*
Sinfonia, 2vn, bc, *Nc*

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HANNS-BERTOLD DIETZ (with JOSEPH VELLA BONDIN)

Abrabanel, Isaac ben Judah (*b* Lisbon, 1437; *d* Venice, 1508). Philosopher and biblical exegete. His writing on music forms the introduction to his commentary on *Exodus* xv (the 'Song of the Sea', 1505; *I-Rvat* Rossiano 925, also printed in Venice in 1579). Relying on earlier sources including Ibn Rushd's commentary on Aristotle's *Poetics* and Moses ibn Tibbon's commentary on the *Song of Solomon*, Abrabanel describes three kinds of verse set to music: with metre and rhyme, as in Hebrew hymns (*piyyutim*); without metre or rhyme, yet arranged in a succession of short and long lines (as in the 'Song of the Sea'); and metaphorical texts, by which he appears to refer to *Psalms*. Whereas, for him, the first and third kinds

do not require music to qualify as poetry (prosodic considerations prevail in the first, conceptual ones in the third), the second kind does (its construction depends on its musical usage). Yet all three kinds rely on music for their usual mode of presentation. The author recognizes different functions for music in conjunction with poetry: to serve as a mnemonic device for retaining the texts, to improve the understanding of their content, and to elevate the spirit.

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DON HARRÁN

Abraham, Gerald (Ernest Heal) (*b* Newport, Isle of Wight, 9 March 1904; *d* Midhurst, 18 March 1988). English musicologist. Apart from having piano lessons as a boy, musically he was entirely self-taught. His formal education was completed in Portsmouth in preparation for a career in the navy, but he was obliged to abandon this plan owing to ill-health. During a period of recuperation he was able to put some of his self-acquired musical knowledge into practice by making orchestrations, arrangements and some attempts at original composition for the garrison band on the Isle of Wight. A year spent in Cologne resulted in his first major contribution to musical literature, a study of Borodin, which was begun in 1924 and published in 1927; this book (which he later disowned) immediately established him as an expert in the field of Russian music. He spent the next eight years as a freelance writer, contributing to a wide variety of publications, notably *Music & Letters*, the *Musical Times*, the *Radio Times* and the *Musical Standard*; he also edited the last-named for the publisher William Reeves. Many of his articles of this period were devoted to detailed analysis of different aspects of Russian music – especially opera – for which purpose he learnt the language. Two important collections of these essays were published by Reeves under the titles *Studies in Russian Music* and *On Russian Music*. Abraham's work in the Russian field also brought him into close contact with his colleague M.D. Calvocoressi, with whom he collaborated on *Masters of Russian Music*; after Calvocoressi's death in 1944, he completed and edited his unfinished study of Musorgsky for the Master Musicians series. The pre-war book which best illustrates the unusually wide-ranging and penetrating quality of his musical analysis is *A Hundred Years of Music*, which covers the century from 1830.

In 1935 Abraham began a long association with the BBC when he became an assistant editor of the *Radio Times*. This led to a period as deputy editor of *The Listener* from 1939 to 1942, when he was appointed director of the gramophone department, an appointment made doubly important during the war by the BBC's severely reduced facilities for broadcasting live music. After a short period during which he helped to launch the Third Programme he left the BBC in 1947 to become the first professor of music at Liverpool University. He edited the *Monthly Musical Record* from 1945 to 1960 and continued to be music editor of *The Listener* until 1962, the year in which he took up his final appointment with the BBC as assistant controller of music. On leaving this post in 1967, he spent a year as a deputy music critic on the *Daily Telegraph* before becoming visiting professor for a year at the University of California, Berkeley, where he delivered the Ernest Bloch lectures (published under the title of *The Tradition of Western Music*). After 1969 he devoted himself to writing and editing. In the latter capacity he was active as secretary of the editorial board of the *New Oxford History of Music* (he was editor of its supplement, *The History of Music in Sound*) and as a member of the editorial committee of Musica Britannica. He was also chairman of the editorial board of *Grove6* and was president of the Royal Musical Association from 1969 to 1974. He was an honorary DMus of the universities of Durham (1961), Liverpool (1978) and Southampton (1979), honorary Doctor of Fine Arts of the University of California (1969), a corresponding member of the American Musicological Society and a Fellow of the British Academy (1972); he was made a CBE in 1974.

Because of his early championing of Russian music Abraham is usually associated particularly with this field. Thanks, however, to a combination of deep musical learning, an inquiring mind and an unusual facility for mastering languages, Abraham acquired wide-ranging sympathies with which few British musicologists could compete. Although he was primarily a specialist in the 19th century, his writings and editorial work showed him to be equally at home with such diverse subjects as medieval music, Handel, Polish music, Sibelius and Bartók. His reconstructions of the postulated string quartet movement original of Wagner's *Siegfried Idyll* (1947) and the last two movements of Schubert's 'Unfinished' Symphony (1971) further display a characteristic, closely reasoned ingenuity. No one volume demonstrates the range of his sympathies and his complete and intimate knowledge of a chosen area better than *Slavonic and Romantic Music*, while his encylopedic knowledge and command of musical perspective were magisterially displayed in his modestly titled *The Concise Oxford History of Music*. Yet always he retained his ability to select the right kind of characteristic detail to draw a more generalized conclusion and his detective-like delight in uncovering new facts or exposing past errors, all presented with an engaging freshness and enthusiasm that were well served by an unpretentious, lucid command of language. The Festschrift *Slavonic and Western Music: Essays for Gerald Abraham*, ed. M.H. Brown and R.J. Wiley (Ann Arbor and Oxford, 1985), was published to mark his 80th birthday.

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DAVID LLOYD-JONES/DAVID BROWN

Abraham, Otto (*b* Berlin, 30 May 1872; *d* Berlin, 24 Jan 1926). German physician and psychologist. He graduated in medicine at Berlin University in 1894, and thereafter dedicated himself primarily to psychoacoustics and the physiology of music. From 1896 to 1905 he was assistant professor under Carl Stumpf at the Psychological Institute of Berlin University (which in 1905 became the Berlin Phonogramm-Archiv). In 1900, when Hornbostel joined the staff, Abraham and Stumpf recorded on wax cylinders a visiting Siamese court orchestra – the first German attempt to record non-Western music. Abraham also recorded music from South Africa in the same year. In 1901 he published an article on absolute pitch which later (1906) resulted in a polemic between him and Auerbach. Adopting Stumpf's methods, Abraham and Hornbostel entered into a collaboration which laid the foundation for comparative musicology; he also collaborated with the physiologist and otologist K.L. Schaefer (1888–1904). Between 1903 and 1906, Abraham and Hornbostel contributed important studies largely based on their tonometric measurements and transcriptions of recorded examples of Japanese music, Armenian and Muslim songs, Indian and Amerindian music. They also suggested methods for transcribing non-Western music which provided guidelines for this essential phase of the nascent field of ethnomusicology.

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ISRAEL J. KATZ

Abraham, Paul [Ábrahám, Pál] (*b* Apatin, Hungary, 2 Nov 1892; *d* Hamburg, 6 May 1960). Hungarian composer. He studied at the Budapest Academy of Music (1910–16) and began as a composer of serious orchestral and chamber music, a cello concerto being performed by the Budapest PO and a string quartet at the 1922 Salzburg Festival. In 1927, however, he was appointed conductor at the Budapest Operetta Theatre, where he was called upon to write numbers for various operettas. *Viktória* (1930), a work making use of the dance styles of the time, enjoyed huge popularity and led to a move to Germany, where his success continued with his score for the film *Die Privatsekretärin* (1931) and the operettas *Die Blume von Hawaii* (1931) and *Ball im Savoy* (1932). However, the rise of Hitler forced him to leave Germany, at first for Vienna where the operettas *Märchen im Grand-Hotel* (1934), *Dschainah* (1935) and *Roxy und ihr Wunderteam* (1937) failed to establish themselves.

On the outbreak of war he fled to Cuba, where he earned a modest living as a pianist, and later moved to New York. In February 1946 he was committed to hospital after a mental breakdown, but in May 1956 he returned to Europe to live in Hamburg. Abraham's operettas pandered openly to the popular musical idiom of the time, but contained strikingly effective numbers which have remained justly popular.

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ANDREW LAMB

Abrahamsen, Erik (Schack Olufsen) (*b* Brande, Jutland, 9 April 1893; *d* Copenhagen, 17 Feb 1949). Danish musicologist. After studying at the Royal Danish Conservatory of Music (1910–13), where he graduated as an organist, he was organist and choirmaster at the Luther Church (1914–24) and head of the music division of the Copenhagen Royal Library (1916–21). As a student he attended Hammerich's lectures in music history at Copenhagen University (there was no degree course in music history until 1915) and in 1917 he became the first MA in musicology in Denmark, graduating with a dissertation on the transition from Catholic to Protestant liturgy in Denmark in the 16th and 17th centuries. During his years at the Royal Library he began to study its large collection of Latin liturgical fragments on the basis of which he tried to reconstruct the Danish medieval liturgy and to provide a demonstration of Peter Wagner's theory of the two traditions, Roman and Germanic, of Gregorian chant. He submitted this as a doctoral dissertation to the university in 1921, but when Hammerich retired (1922) and no successor was appointed, Abrahamsen submitted it instead to Wagner at the University of Fribourg, where he was awarded the doctorate in 1923. In 1924 he was appointed senior lecturer in music at the University of Copenhagen and subsequently became the first Danish professor of musicology (1926), with responsibility for organizing and directing the study of music in the university and for establishing the musicology institute, which led him to take an active interest in music education at the broadest level. He gained first-hand experience of its problems by teaching music in St Jørgens Gymnasium (1928–43); he was also a frequent and popular broadcaster on music on Danish radio, and music critic of the *Nationaltidende* (1934–9) and the *Berlingske tidende* (1939–49). His later books all represent varied attempts to convey elementary musical information and an explanation of music's place in society to the general reader, while also discussing important problems for the professional music teacher. He maintained his earlier scholarly interests by collaborating in the preparation of the valuable editions *En klosterbog fra middelalderens slutning* (1933) and *Niels Jespersøns Gradual 1573* (1935) and of the melodies to *Danmarks gamle folkeviser* (1935–76).

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JOHN BERGSAGEL

Abrahamsen, Hans (*b* Copenhagen, 23 Dec 1952). Danish composer. He first studied the horn and was later trained in music theory at the Royal Danish Academy of Music. He also undertook private studies in composition from Nørgård and Gudmundsen-Holmgreen, among others. Abrahamsen was active for a period in the Gruppen for Alternativ Musik, a forum for musicians who wished to perform new music in alternative forms; the group also aimed to develop socially and politically committed music, and Abrahamsen was thus able to cultivate his interest in political issues expressed through music. (His first symphony was originally entitled *Anti-EEC-Sats* ('Anti-EEC Movement'); it became Symphony in C after the composer came to the realization that 'music cannot be against'.) In 1982 Abrahamsen became a teacher of instrumentation at the Royal Danish Academy of Music. He has also been artistic director of the Esbjerg Ensemble since 1988.

The composer's first works adhered to the style of the Danish 'new simplicity' movement of the mid-1960s. For Abrahamsen and other composers such as Gudmundsen-Holmgren, Christiansen and Ole Buck, this stylistic attitude, which marked a break with serial music, was a Danish response to the complexity emanating from central Europe, particularly the circle around the Darmstadt School. In Abrahamsen this aesthetic anchorage came to mean an almost naive simplicity in musical expression, as exemplified in his orchestral piece *Skum* ('Foam', 1970). During the 1970s and 80s he developed an entirely personal style, in which a modernist stringency and economy are incorporated into an individual musical universe. The mature Abrahamsen emerged as early as in the first string quartet, 'Ten Preludes' (1973), which combines an assured sense of structure with clarity of expression. With later works such as the orchestral *Stratifications* (1973–5) and *Nacht und Trompeten* (1981), the ensemble works *Winternacht* (1976–8), *Märchenbilder* (1984), *Lied in Fall* (1987) and the wind quintet *Walden* (1978), the composer developed a multi-layered texture, both stylistically and emotionally.

Abrahamsen's music possesses a particular epic quality. He likes to tell stories, to create musical images for the listener. But these are not in the shape of clear forms and figures: his works never reveal their innermost secrets, and the composer rarely presents the listener with unambiguous solutions. It is as if works talk to each other, new works borrowing material and structure from old. The epic element in Abrahamsen's music is countered by its strict structure. Some of his music is arranged according to serial principles, using numerical systems and closely calculated structures (*Lied in Fall*, *Märchenbilder*, *Winternacht*, the 22 Piano Studies and the pieces for horn trio). As Abrahamsen has written: 'My imagination works well within a fixed structure. ... The more stringent it is, the more freedom I have to go down into detail. Form and freedom: perhaps much of my music has been an attempt to bring the two worlds together'. His compositions are relatively small in number, and mainly instrumental. Often of short duration, his pieces are nevertheless highly concentrated in expression, balancing dramatic gestures and structural finesse.

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Solo inst: Oktober, pf (left hand), 1969; Gush, a sax, 1974, rev. 1979; Canzone, accdn, 1977–8; 22 studier, pf, 1984–98; Storm og stille, vc, 1988; Hymne, vc/va, 1990; Capriccio bagateller, vn, 1990

Vocal: Efterår [Autumn] (J. Paulsen), T/S, fl, gui, vc, 1972, rev. 1977; Danmarkssange (Abrahamsen), S, fl, cl, perc, pf, va, 1974; Universe Birds (I. Holk), 10 or 5 S, 1973; Aria (I. Christensen), S, fl, perc, hp, vc, 1979; 2 Grundtvig-motetter, mixed chorus, 1983–4; Efterårslied [Autumn Song] (R.M. Rilke, trans. T. Bjørnvig), S, hpd/pf, cl, vn, vc, 1992

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ANDERS BEYER

Abrahamyan, Medeya (*b* Yerevan, 8 March 1932). Armenian cellist and teacher. She studied first at the Yerevan Central Music School (where her teachers were K. Khizanov and L. Grigoryan) and then with Grigoryan at the Komitas Conservatory in Yerevan (1950–53). She continued her studies with Rostropovich at the Moscow Conservatory (1953–6) and became a laureate of the H. Wihan International Cello Competition (1955). In 1956 she made her début as a soloist with the Armenian PO, and has performed regularly with the orchestra since then. In 1960 she became professor of cello at the Yerevan Conservatory. She has performed widely in Russia, the USA, Canada and Western Europe, as a soloist and during numerous festivals, specializing in 20th-century works, notably those by Armenian composers. She has given premières of some 100 works, a number of which are dedicated to her. Her playing is distinguished by refinement of intonation, a broad range of colour and a strong dramatic impetus.

SVETLANA SARKISYAN

Abrahan. *See* EBRAN.

Abramino [Abramo] **dall'Arpa** (*fl* Mantua, *c*1577–93). Italian harpist. He was one of a small number of Jewish musicians active in Mantua in the late 16th century. He appears to have been the grandson of Abramo dall'Arpa (not his nephew, as sometimes claimed) and, as his name implies, to have excelled as a harpist. His service for the Mantuan court may be dated from about 1577 to 1593. His name appears on payrolls from 1577 and 1580,

though as Abramo. In 1587 he participated in a 'water music' entertainment to mark the baptism of a newborn member of the ducal family. In the same year, he accompanied the ill-disposed Duke Guglielmo Gonzaga to Goito, where he comforted him with his playing. In his *Trattato dell'arte* (1584), the poet and painter Giovanni Paolo Lomazzo referred to Abramino, his grandfather Abramo and Giovanni Leonardo dall'Arpa (from Naples, *d* 1602) as the three most prominent harp players of their time.

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DON HARRÁN

Abramo dall'Arpa (*d* 1566). Italian musician. From his name it can be assumed that he excelled as a harpist. He is probably identifiable with the moneylender Abraham Levi, a prominent member of the Mantuan Jewish community. In 1542 he participated in a dramatic production at the Mantuan court, playing the part of Pan. He appears to have served the court under Duke Guglielmo in the 1550s and 60s. About 1560 he was called to Vienna, where, at the imperial court, he instructed Emperor Ferdinand I's children in music. His grandson ABRAMINO DALL'ARPA continued in his footsteps, serving the court under Guglielmo and his son Vincenzo I and, along with him, winning the praise of the painter Lomazzo.

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DON HARRÁN

Abrams, Harriett (*b c*1758; *d* Torquay, 8 March 1821). English soprano and composer. She made her début in October 1775 as the little gypsy in *May Day*, a piece designed for her by Garrick with music by her teacher Thomas Arne. However, she had limited success as a stage personality and in 1780 she left Drury Lane to become a principal singer at fashionable London concerts and provincial festivals. She appeared in the Handel Commemoration concerts in 1784, when Burney praised the sweetness and taste of her singing, in the next three Handel festivals, the Concerts of Ancient Music, and concert series organized by Rauzzini, Ashley and Salomon. Her sister Theodosia (*d* Torquay, 4 Nov 1849), whose voice Mount-Edgcumbe described as the most beautiful contralto he ever heard, often sang with her. In 1783, the *Public Advertiser*, while admiring Harriett's solo singing, commented that the '*Forte* of the Sisters ... lives manifestly in Duettos'. After 1790 they appeared mainly in private concerts and in Harriett's annual benefits, where in 1792, 1794 and 1795 Haydn presided at the piano.

Her published works were all vocal. M.G. [Monk] Lewis wrote of how 'the celebrated Miss Abrams' made the first and most successful setting of his *Crazy Jane* and sang it herself at fashionable parties. She published two sets of Italian and English canzonets, a collection of Scottish songs harmonized for two and three voices, and more than a dozen songs, mainly sentimental ballads. In 1803 she dedicated a collection of her songs to Queen Charlotte.

Harriett was the dominant personality of a large musical family. A third sister, Eliza (*d* Torquay, 21 Aug 1831), often sang with her and Theodosia; Mount-Edgcumbe remembered how their 'united voices formed the very perfection of harmony'. Eliza was also a solo pianist. Miss G. Abrams sang at Drury Lane during Harriett's last two seasons there and may have been the 'Miss Abrams jun.' in concerts in the early 1780s. Miss Jane Abrams first sang in public at Harriett's benefit in 1782. William Abrams (*fl* 1792–5) played the violin and Charles (*fl* 1794) the cello. The violinist Miss Flora Abrams (*fl* 1776–82) may have a relative, but does not appear to have performed with the others.

Of Jewish descent, they were baptized at St George's, Hanover Square, in 1791, on which occasion Harriett was said to be 29, Jane 24, Theodosia 21 and Eliza 14. However, these ages are likely to be underestimates: Harriett was described as 'about 17' by the prompter Hopkins at her début in October 1775 and Theodosia was a soloist in the Concerts of Ancient Music in 1783. At her death Theodosia's age was given as 75.

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OLIVE BALDWIN, THELMA WILSON

Abran. *See* EBRAN.

Abranovics, August. *See* ADELBURG, AUGUST.

Ábrányi, Emil (*b* Budapest, 22 Sept 1882; *d* Budapest, 11 Feb 1970). Hungarian composer and conductor, grandson of Kornél Ábrányi. He studied composition, the organ and piano at the Budapest Academy of Music, and spent a year with Nikisch in Leipzig. From 1904 he was a theatre conductor in Cologne, and from 1907 in Hanover. In 1911 he returned to Budapest to become conductor at the Royal Hungarian Opera House; he was director there (1919–20) and then at the Budapest Theatre (1921–6). He taught conducting at the Lizst Academy of Music.

Ábrányi was the most prolific Hungarian opera composer of his generation; between 1903 and 1923 five of his operas and a Singspiel were produced at the Budapest Opera House and the City Theatre. Rather than subscribing to the established Hungarian romantic opera style or folklore, Ábrányi composed in a cosmopolitan style. The operas *Monna Vanna* and *Paolo és Francesca*, for example, display a modern approach and indulge in artificially sensuous melody typical of both Italian and German *Jugendstil*, while *Don Quijote*, on the other hand, draws on the declamatory style of French opera. His choice of colourful and erotic subjects corresponded, in some cases literally, to that of leading opera composers of the time. A similar eclecticism characterizes his works in other genres, whose broadly Romantic style, employing extended tonality, is informed by a variety of folk idioms.

Though Ábrányi was frequently employed by the Budapest Opera House as a composer and conductor (partly, perhaps out of reverence towards his father, an eminent poet, and his grandfather), his operas never gained lasting popularity.

WORKS
(*selective list*)

STAGE
for fuller list see GroveO

A ködkirály [The King of Mist] (op, 1, Á. Pásztor), Royal Hung. Op, 17 May 1903
Monna Vanna (op, 3, E. Ábrányi sr, after M. Maeterlinck), Royal Hung. Op, 2 March 1907
Paolo és Francesca (op, 3, Ábrányi sr, after Dante: *Commedia*), Royal Hung. Op, 13 Jan 1912
Don Quijote (op, 3, Ábrányi sr, after M. de Cervantes), Royal Hung. Op, 30 Nov 1917
Ave Maria: Májusi intermezzo [A May Intermezzo] (op, 1), Budapest, Municipal, 25 Feb 1922
A vak katona [The Blind Soldier] (Spl, 1, E. Sas), Budapest, Municipal, 11 June 1923

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Petőfi szvit [Petőfi Suite], orch, 1898; Str Qt, 1898; Sym., c, 1899; Andante e Minuetto, wind, 1900; Epikus szvit, orch, 1930; Himnusz as Úrhoz [Hymn for the Lord], male chorus, orch, 1930; Trianon, sym. poem, orch, 1930; Szegedi mise [Szeged Mass], chorus, orch, 1933; *c*30 songs (acc. pf)

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TIBOR TALLIÁN/ANNA DALOS

Ábrányi, Kornél (*b* Szent-György-Ábrány, 15 Oct 1822; *d* Budapest, 20 Dec 1903). Hungarian writer on music, composer and pianist. He came from the wealthy Eördögh family: the name means 'devil' and his father changed it to Ábrányi, the name of their estate. He studied the piano under János Kirch (1810–63) and Vilmos Dolegni. His first composition, *Magyar ábránd* ('Hungarian Fantasy'), was published in 1841. In the early 1840s he gave concerts in Hungarian towns, and in 1846 left for Vienna to take piano lessons with Joseph Fischhof. There is no reliable evidence that he was ever a student of Chopin in Paris. From 1847 he lived in Pest, in the 1850s as a piano teacher, and studied composition with Mosonyi, together with whom he became a devoted follower of Liszt and Wagner. He was one of the founders of the first Hungarian music periodical, the *Zenészeti lapok*, in 1860, and as its editor until 1876 he led an important campaign for an original Hungarian musical idiom and for the improvement of musical life and education. To promote these aims he founded and directed (1867–88) the National Association of Choral Societies, played an important part in the establishment of the National Hungarian Royal Academy of Music (1875) under Liszt's and Erkel's direction, and did much to increase and strengthen Liszt's connections with Hungary. As assistant professor at the academy (until 1888), he was the first to teach harmony, the aesthetics of music and, with Robert Volkmann, composition, and to publish textbooks of harmony (1874, enlarged 2/1881), aesthetics (1877) and the general history of music (1885).

Ábrányi won great fame for his books on 19th-century Hungarian music which, in spite of their occasional errors of fact, are among the richest sources for the study of this particular subject. They are the first biographies of Mosonyi (1872) and of Erkel (1895), the history of 25 years of the National Hungarian Choral Association (1892; continued, 1898), *Életemből és emlékeimből* ('From my life and memories', 1897), *Képek a múltból és jelenből* ('Pictures from past and present', 1899), and *A magyar zene a 19. században* ('Hungarian music in the 19th century', 1900). He was very active as a music critic, and as a composer was prolific but less important (he wrote piano works, songs and choruses). Liszt transcribed his five Hungarian folksongs for piano (1873), and composed the 19th Hungarian Rhapsody (1885) on Ábrányi's *Csárdás nobles*. Of Liszt's letters to him, 11 were published by La Mara (*Franz Liszts Briefe*, ii) and 31 by M. Prahács (Franz Liszt: *Briefe aus ungarischen Sammlungen, 1835–1886*, Budapest, 1966).

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DEZSŐ LEGÁNY

Abravanel, Maurice (de) (*b* Thessaloniki, 6 Jan 1903; *d* Salt Lake City, 22 Sept 1993). American conductor of Spanish-Portuguese descent. He was taken to Switzerland at the age of six and studied medicine at the University of Lausanne before, on Busoni's recommendation, he moved to Berlin in 1922 to study with Weill. He conducted in provincial German theatres and finally in Berlin until 1933, when he moved to Paris to conduct the Balanchine ballet company and the première of Weill's ballet *Die sieben Todsünden*. The following year he toured Australia with the British National Opera Company. On the recommendation of Walter and Furtwängler, he was hired by the Metropolitan Opera, making his début with *Samson et Dalila* in 1936. In an era of specialization, the mainly negative reviews for his mixed repertory of French opera and Wagner forced him out in 1938. He turned to Broadway, where he renewed his association with Weill, conducting the premières in New York of *Knickerbocker Holiday* (1938), *Lady in the Dark* (1941), *One Touch of Venus* (1943), *The Firebrand of Florence* (1945) and *Street Scene* (1947). He also spent a season with the Chicago Opera Company (1940–41) and conducted the première of Blitzstein's *Regina* in 1949, for which he won a Tony Award.

In 1947 Abravanel was appointed music director of the newly reorganized Utah SO, and by his retirement in 1979 had transformed this unknown community orchestra into a leading US ensemble. He made more than 100 recordings in Utah, including major works by Gould, Rorem and Schuman, and the first Mahler symphony cycle recorded by a single orchestra. He led the campaign for construction of a 2812-seat symphony hall in Salt Lake City, renamed Abravanel Hall in 1993, but was never to conduct there. He also created touring, educational and outreach programmes which were a model in their time. From 1954 to 1980 he served as music director of the Music Academy of the West in Santa Barbara, from 1981 taught conducting at Tanglewood, and in the same year was awarded the Golden Baton by the American Symphony Orchestra League.

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CHARLES BARBER, JOSÉ BOWEN

Abreu, Antonio [el Portugués] (*b* c1750; *fl* Salamanca; *d* c1820). Portuguese guitarist or of Portuguese descent. He provided the rules and music to his guitar method, *Escuela para tocar con perfección la guitarra de cinco y seis órdenes con reglas generales de mano izquierda y derecha*. P.F. Victor Prieto discovered Abreu's manuscript and published it under the original title in Salamanca in 1799 with supplementary material concerning the origins of the guitar and a historical view of the aesthetics of music. Abreu's method offers a systematic approach to pedagogy, and is one of the first to treat the guitar having six double courses, the precursor to the 19th-century guitar with six single strings. It also discusses guitar accompaniment in the orchestra and, of special note, describes in detail the preparation of right-hand fingernails.

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RONALD C. PURCELL

Abreu, José Antonio (*b* Valera, 7 May 1939). Venezuelan cultural administrator. He founded the Venezuelan youth orchestra system. He earned degrees in economics from the Central University of Venezuela (1961) and composition and organ from the José Angel Lamas School of Music, Caracas (1964, 1966). From 1966 to 1974 he occupied various political and administrative positions, was a member of the Venezuelan parliament and worked for the Instituto Nacional de Cultura y Bellas Artes.

In the mid-1970s Abreu proposed a new system of youth orchestras coupling the needs of music education with the aim of national affirmation and social assistance for underprivileged young people. This network of orchestras, comprising students of all ages in all regions of the country, revolutionized the training of orchestra musicians but caused controversy among conservatory teachers and established professionals, some of whom questioned the project's empirical emphasis and criticized an arguably insufficient academic support. In spite of controversy and changing political and economic circumstances, the Simón Bolívar Orchestra in Caracas, the flagship ensemble of the movement, gradually attained professional status, outranking the traditional orchestras in Venezuela and earning a reputation as the best in Latin America during the 1990s.

Abreu has earned important honours, including the Gabriela Mistral Prize of the Organization of American States (1995). He was the Venezuelan Minister of Culture of (1988–94) and has worked with UNESCO towards the establishment of a worldwide system of youth orchestras. His papers are in the Latin American Music Center, Indiana University, Bloomington.

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CARMEN HELENA TÉLLEZ

Absatz (Ger.). A term, first used by H.C. Koch, denoting an opening phrase. *See* ANALYSIS, §II, 2.

Absetzen (Ger.). As a musical term, *absetzen* has two meanings: (1) to separate one note from another, as is usual in staccato performance and (2) to transcribe vocal music into tablature for some solo instrument, for example lute or organ. In the 18th century Quantz described staccato playing in general as *abgesetzet*, and his use of the term implied lifted, off-string bow strokes on the violin; but not all staccato notes (e.g. quavers in Allegro passages and semiquavers in Allegretto) were to be *abgesetzt* in this sense (*see* BOW, §II, 2(vii) and AUFHEBEN). For a discussion of this usage, see *BoydenH*, pp.412f. In its second meaning the term was in general use from the 16th to the 18th centuries. For example, the title-page of Elias Nicolaus Ammerbach's *Ein new künstlich Tabulaturbuch* (Nuremberg, 1575) states that the collection includes motets and German lieder 'auff die Orgel unnd Instrument abgesetzt'.

See also ABSTOSSEN.

CLIVE BROWN

Absil, Jean (Nicolas Joseph) (*b* Bonsecours, Hainaut, 23 Oct 1893; *d* Uccle, Brussels, 2 Feb 1974). Belgian composer. He studied the organ, the piano and harmony with Alphonse Oeyen, organist of Bonsecours. He continued his studies at the Ecole St Grégoire, Tournai, where he gave his first organ recital in 1912. In 1913 he entered the Brussels Conservatory to study with Desmet (organ), Edouard Samuel (practical harmony) and (from 1915) Lunssens (written harmony). He took a first prize for organ and harmony in 1916 and, after a year's further work with Paulin Marchand (counterpoint) and Léon Du Bois (fugue), another for counterpoint and fugue. Abandoning the idea of a career as an organist, he went to Gilson for composition lessons (1920–22). In 1921 his First Symphony won the Agniez Prize; in 1921 he took the second Belgian Prix de Rome with the cantata *La guerre* and was appointed director of the Etterbeek Music School. From 1930 he taught practical harmony at the Brussels Conservatory, where he was made professor in 1936. In 1934 he won the Rubens Prize and stayed for a time in Paris. Then with Dotremont and Leirens he founded the *Revue internationale de musique* (1938); in the same year the Piano Concerto, composed for the Ysaÿe Competition, brought him to international notice. For some time he was president of the Belgian section of the ISCM. He was appointed professor of fugue at the Brussels Conservatory and at the Chapelle Musicale Reine Elisabeth in 1939, retiring in 1959. In 1955 he was elected to the Belgian Royal Academy, and in 1964 he received the Prix Quinquennial of the Belgian government.

Absil's conservatory training introduced him to no music later than Franck, and with Gilson he studied only the orchestration of Wagner, Strauss and the Russian nationalists. It was at the concerts given in Brussels by the Pro Arte Quartet that he came to know the work of Milhaud, Hindemith and Schoenberg, and he attended rehearsals in order to penetrate their scores more deeply. He dedicated his op.9 choruses (1932) to Berg, who sent a warm letter of thanks, and during his Paris stay he met Milhaud, Honegger, Ibert and Schmitt, with whom he struck up a friendship. In imitation of the Parisian Concerts Triton, he collaborated with Chevreuille, Poot, Souris and other young Belgian composers in founding

the La Sirène series for performing new music in Brussels and abroad. Faced with public incomprehension Absil published his *Postulats de la musique contemporaine* (Huy, 1937), a brief essay with a preface by Milhaud. In it Absil claimed that the distinction between consonance and dissonance is meaningless and that polytonality has existed since the Middle Ages, *The Rite of Spring* being its first full expression. He considered atonality to be less readily acceptable in Latin or Nordic countries than in central Europe.

In his earliest works Absil was clearly under the influence of his teachers: the *Rhapsodie flamande*, for example, is in the Gilson tradition. With *La mort de Tintagiles*, however, he sought a more individual manner, but his style was formed in the chamber music that he wrote after 1934. This style is essentially polyphonic and polymodal, with different modes used in each work, although there is a predilection for intervals of an augmented 4th and a diminished octave. Changes in metre and irrational divisions are frequent; sometimes there are superimpositions of triple and binary metres, or of differently divided gruppettos, so producing characteristically vigorous effects. Often cast in variation or other conventional forms, Absil's music has great structural clarity. An evolution took place after 1938 when he attempted to make his work more accessible, but without removing its distinctiveness. From drama and ruggedness his music turned to settled charm. He followed Bartók, whose work he much admired, in studying, from 1943, the peasant music of Romania and other countries, and several of his works use folk or folk-like themes. But in 1963 Absil appeared to stop making concessions to public taste and devoted his efforts almost exclusively to instrumental music.

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ORCHESTRAL

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Conc. grosso, op.60, wind qnt, str, 1944; Jeanne d'Arc, op.65, 1945; Rites, op.79, band, 1952; Rhapsodie brésilienne, op.81, 1953; Mythologie, op.84, 1954; Croquis sportifs, op.85, band, 1954; Divertimento, op.86, sax qt, orch, 1955; Introduction et valses, op.89, 1955; Légendes d'après Dvořák, op.91, band, 1956; Suite d'après le folklore roumain, op.92, 1956; Suite bucolique, op.95, str, 1957; Fantaisie concertante, op.99, vn, orch, 1958; Rhapsodie bulgare, op.104, 1960; 2 danses rituelles, op.105, 1960

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CHAMBER

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INSTRUMENTAL

Pf: 3 impromptus, op.10, 1932; Sonatina, op.27, 1937; 3 pièces, op.32, right hand, 1938; Marines, op.36, 1939; Sonatina no.2 (Suite pastorale), op.37, 1939; Bagatelles, op.61, 1944; Grande suite, op.62, 1944; Hommage à Schumann, op.67, 1946; Esquisses sur les 7 péchés capitaux, op.83, 1954; Variations, op.93, 1956; Echecs, op.96, 1957; Danse rustique, 1958; Passacaglia in memoriam Alban Berg, op.101, 1959; Rhapsody no.5, op.102, 2 pf, 1959; Danses bulgares, op.103, 1959; 30 études préparatoires à la polyphonie, op.107, 1961; Du rythme à l'expression, op.108, 1961; Grande suite no.2 'Hommage à Chopin', op.110, 1962; Sonatina no.3, op.125, 1965; Humoresques, op.126, 1965; Ballade, op.129, left hand, 1966; Asymétries, op.136, 2 pf, 1968; Alternances, op.140, 1968; Féeries, op.153, 1971; Poésie et vélocité, op.157, 1972

Gui: 10 pièces, op.111, 1962; Suite, op.114, 1963; 3 pièces, op.119, 2 gui, 1963; Pièces caractéristiques, op.123, 1964; Suite, op.135, 2 gui, 1967; Contrastes, op.143, 2 gui, 1969; Sur un paravent chinois, op.147, 1970; 4 pièces, op.150, 1970; Petit bestiaire, op.151, 1970; 12 pièces, op.159, 1972

Other: Chaconne, op.69, vn, 1949; 3 pièces, op.121, bandoneon, 1964; Etude, drum, 1964; 3 pièces, op.127, org, 1965; Sonata, op.134, vn, 1967; Entrée solennelle pour un Te Deum, org, 1968

CHORAL

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VOCAL

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Chanson de 4 sous (Fort), Mez/Bar, pf, 1942; Phantasmes, op.72 (H. Michaux, L. Hughe, Beerblock [incl. op.22]), A, a sax, pf, perc, 1950; Rêves, op.80 (R. Lyr), 1v, pf, 1952; Heure de grâce, op.98 (Carême), S/T, pf, 1958; 3 vocalises, op.116, Mez/Bar, pf, 1963; Cache-cache, op.117 (Carême, E. Vollène), Mez/Bar, pf, 1963

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HENRI VANHULST

Absolute music. The term 'absolute music' denotes not so much an agreed idea as an aesthetic problem. The expression is of German origin, first appearing in the writings of Romantic philosophers and critics such as J.L. Tieck, J.G. Herder, W.H. Wackenroder, Jean Paul Richter and E.T.A. Hoffmann. It features in the controversies of the 19th century – for example, in Hanslick's spirited defence of *absolute Tonkunst* against the *Gesamtkunstwerk* of Wagner – and also in the abstractions of 20th-century musical aesthetics. It names an ideal of musical purity, an ideal from which music has been held to depart in a variety of ways; for example, by being subordinated to words (as in song), to drama (as in opera), to some representational meaning (as in programme music), or even to the vague requirements of emotional expression. Indeed, it has been more usual to give a negative than a positive definition of the absolute in music. The best way to speak of a thing that claims to be 'absolute' is to say what it is not.

It is not word-setting. Songs, liturgical music and opera are all denied the status of absolute music. For in word-setting music is thought to depart from the ideal of purity by lending itself to independent methods of expression. The music has to be understood at least partly in terms of its contribution to the verbal sense. It follows that absolute music must at least be instrumental music (and the human voice may sometimes act as an instrument, as in certain works of Debussy, Delius and Holst). Liszt and Wagner insisted that the absence of words from music did not entail the absence of meaning. Liszt's *Programm-Musik* and Wagner's *Gesamtkunstwerk* both arose from the view that all music was essentially meaningful and no music could be considered more absolute than any other. This view gives rise to a further negative definition of the 'absolute' in music: it is music that has no external reference. So the imitation of nature in music is a departure from an absolute ideal: Vivaldi's concertos the 'Four Seasons' are less absolute than the *Art of Fugue*. The symphonic poem is also tainted with impurity, as is every other form of PROGRAMME MUSIC.

The yearning for the absolute is not yet satisfied. Having removed representation from the ideal of music, critics have sought to remove expression as well. No music can be absolute if it seeks to be understood in terms of an extra-musical meaning, whether the meaning lies in a reference to external objects or in expression of the human mind. Absolute music is now made wholly autonomous. Its raison d'être lies entirely within itself; it must be understood as an abstract structure bearing only accidental relations to the movement of the human soul. Liszt and Wagner claimed that there could be no absolute music in that sense; it is possible that even Hanslick might have agreed with them.

It is at this point that the concept of absolute music becomes unclear. Certainly it no longer corresponds to what Richter and Hoffmann had in mind. Both writers considered the purity of music – its quality as an 'absolute' art – to reside in the nature of its expressive powers and not in their total absence. For Richter music was absolute in that it expressed a presentiment of the divine in nature; for Hoffmann it became absolute through the attempt to express the infinite in the only form that renders the infinite intelligible to human feeling. To borrow the terminology of Hegel: music is absolute because it expresses the Absolute. (On that view, liturgical music is the most absolute of all.)

The notion of the 'absolute' in music has thus become inseparably entangled with the problem of musical expression. Is all music expressive, only some or none at all? The answer to that question will determine the usage of the term 'absolute' in criticism. To define the term negatively leads at once to an intractable philosophical problem. A positive definition has therefore been sought.

An analogy may be drawn with mathematics. Pure mathematics can be defined negatively: it is mathematics which is not applied. But that is shallow; for what is applied mathematics if not the application of an independent and autonomous structure of thought? One should therefore define pure mathematics in terms of the methods and structures by which it is understood. Similarly, it might be argued that music is absolute when it is not applied, or when it is not subjected to any purpose independent of its own autonomous movement. Absolute music must be understood as pure form, according to canons that are internal to itself. Unfortunately, such a positive definition of the term raises another philosophical problem: what is meant by 'understanding music'? And can there be a form of art which is understood in terms that are wholly internal to itself?

Attempts by the advocates of absolute music to answer those questions have centred on two ideas: objectivity and structure. Their arguments have been presented in this century most forcefully by the Austrian theorist Heinrich Schenker and by Stravinsky. Music becomes absolute by being an 'objective' art, and it acquires objectivity through its structure. To say of music that it is objective is to say that it is understood as an object in itself, without recourse to any semantic meaning, external purpose or subjective idea. It becomes objective through producing appropriate patterns and forms. These forms satisfy us because we have an understanding of the structural relations which they exemplify. The relations are grasped by the ear in an intuitive act of apprehension, but the satisfaction that springs therefrom is akin to the satisfaction derived from the pursuit of mathematics. It is not a satisfaction that is open to everyone. Like mathematics it depends on understanding, and understanding can be induced only by the establishment of a proper musical culture. For Schenker, this means learning to hear a piece of music 'structurally', as an elaboration of an underlying harmonic and melodic structure, 'composed out' into a musical foreground. But this technical explanation of musical form need not be accepted in order to believe that music

should be understood as pure form, without reference to any content.

It is such a conception of the absolute in music that has figured most largely in modern discussions. It is in the minds of those who deny that music can be absolute, as of those who insist that it must be. It has inspired the reaction against Romanticism, and sought exemplification in the works of Hindemith, Stravinsky and the followers of Schoenberg. Indeed, the invention of 12-note composition seemed to many to reveal that music was essentially a structural art, and that all the traditional effects of music could be renewed just so long as the new 'language' imitated the complexity of the classical forms. (Schoenberg did not share the enthusiasm of his disciples for such a theory; for him music had been, and remained, an essentially expressive medium.)

It should be noted that 'absolute' music, so defined, means more than 'abstract' music. There are other abstract arts, including architecture and some forms of painting. To call them abstract is to say that they are not representational. It is not to imply that they are to be understood by reference to no external purpose and no subjective state of mind. An abstract painting does not have to lack expression. Yet 'absolute' music is an ideal that will not allow even that measure of impurity.

As an ideal it certainly existed before the jargon of its name. Boethius and Tinctoris gave early expression to it, and even Zarlino was under its influence. Paradoxically, however, the rise of instrumental music and the development of Classical forms saw the temporary disappearance of the absolute ideal. Only after Herder and his followers had introduced the word, and Wagner (through his opposition to it) the concept, did the ideal once more find expression in serious aesthetic theories.

The advocacy of absolute music has brought with it a view of musical understanding that is as questionable as anything written by Liszt in defence of the symphonic poem. It is of course absurd to suppose that one understands Smetana's *Vltava* primarily by understanding what it 'means'. For that seems to imply that the grasp of melody, development, harmony and musical relations are all subordinate to a message that could have been expressed as well in words. But so too is it absurd to suppose that one has understood a Bach fugue when one has a grasp of all the structural relations that exist among its parts. The understanding listener is not a computer. The logic of Bach's fugues must be heard: it is understood in experience and not in thought. And why should not the musical experience embrace feeling and evocation just as much as pure structured sound? Hearing the chorus 'Sind Blitze sind Donner' from the *St Matthew Passion* may provide a renewed sense of the significance of the *Art of Fugue*, and that sense may originate in a recognition of the emotional energy that underlies all Bach's fugal writing. Clearly, however 'absolute' a piece of music may be, it can retain our interest only if there is something more to understanding it than an appreciation of patterns of sound.

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ROGER SCRUTON

Absolute pitch. The ability either to identify the chroma (pitch class) of any isolated tone, using labels such as C, 261 Hz or *do* ('passive' absolute pitch), or to reproduce a specified chroma – for example, by singing or adjusting the frequency of a tone generator – without reference to an external standard ('active' absolute pitch (AP): Bachem, 1937; Baggaley, 1974; Ward, 1982). Both skills may be called 'tone-AP'. Absolute pitch may also involve recognizing whether a familiar piece is played in the correct key (passive), or singing a familiar song in the correct key (active); this skill is known as 'piece-AP'.

Cognitively, both tone- and piece-AP involve two separate sub-skills: long-term pitch memory and an appropriate form of linguistic coding for attaching labels to stimuli (Levitin, 1994). True tone-AP requires individual internal pitch standards for all 12 chroma. This template can shift with age by as much as two semitones (Vernon, 1977; Wynn, 1992); shifts can also be induced neurochemically (Chaloupka, Mitchell and Muirhead, 1994). A musician with only one absolute pitch reference (e.g. a' = 440 Hz) and good relative pitch has 'pseudo-AP' (Bachem, 1937); so has an experimental participant who internalizes several, but not all, pitches of the chromatic scale (Cuddy, 1970). The labels used in tone-AP are musical note names; in piece-AP they are names of pieces and texts of songs.

The popular term 'perfect pitch' is misleading. Musicians claiming tone-AP are not necessarily better at discriminating tones of almost the same frequency, or at perceiving small deviations in intonation, than other musicians (Bachem, 1954; Burns and Campbell, 1994). AP possessors can typically tune pitches to within 20–60 cents of target frequencies (Rakowski and Morawska-Büngeler, 1987). In passive tasks, they regularly make semitone errors (Lockhead and Byrd, 1981; Miyazaki,

1988), and are not necessarily better than other musicians at identifying octave registers (Rakowski and Morawska-Büngeler, 1987; Miyazaki, 1988). There is nothing 'perfect' about absolute pitch.

Nor does absolute pitch appear to correlate with other musical skills. Composers with tone-AP (e.g. Mozart, Skryabin, Messiaen, Boulez) have not written indisputably better or worse music than composers without it (e.g. Wagner, Tchaikovsky, Ravel, Stravinsky: see Slonimsky, 1988). While tone-AP is sometimes an advantage (helping horn players to imagine tones before playing them, singers to perform atonal music and theorists to follow large-scale tonal structures by ear), it can also be a hindrance (e.g. when playing or singing in a key other than written). Regarding relative pitch, musicians with tone-AP can be less skilled than other musicians, calculating intervals and chords from note names rather than hearing them directly (Miyazaki, 1991–2, 1993–4). Moreover, their constant awareness of musical pitch labels can detract from their enjoyment of music.

Only about one person in 10,000 claims to have tone-AP (Profita and Bidder, 1988). The distinction between possessors and non-possessors is not clearcut: the former can usually label 70–100% of randomly selected middle-range piano tones (Miyazaki, 1988), while the latter identify up to 40% of the tones – well above the chance level of 8·3% (Lockhead and Byrd, 1981; Miyazaki, 1988). This is not surprising given that neurological information on absolute pitch is available at all levels of the auditory system (Moore, 1977). Even songbirds (Hulse, Cynx and Humpal, 1984), wolves (Tooze, Harington and Fentress, 1990) and monkeys (D'Amato, 1987–8) demonstrate absolute pitch memory.

Clearly, tone-AP must be learnt from exposure to music containing fixed pitches, coupled with knowledge of pitch labels (Wedell, 1934; Levitin, 1999). Chroma identification rates are higher, and response times lower, for white piano keys than for black (Miyazaki, 1989–90; Takeuchi and Hulse, 1991), presumably because white keys occur more often in piano music and have simpler labels (see Rosch, 1975). Similarly, piece-AP relies on repeated exposure to pieces played in the same key. Tone-AP may also be 'unlearnt' during musical acculturation in which familiar music and pitch relationships are regularly transposed into different keys; this may explain its rarity (Abraham, 1901–2; Watt, 1917).

Like language, tone-AP usually develops during a critical period in early life (Ward, 1982). Musicians who start musical training early are more likely to acquire tone-AP than those who start late (Wellek, 1938; Sergent, 1969). Younger children acquire piece-AP more easily than older children (shown by singing a song in its regular key: Sergeant and Roche, 1973). Tone-AP can be acquired in later life, but only with considerable motivation, time and effort (Meyer, 1899; Cuddy, 1968; Brady, 1970). Late acquirers of tone-AP are generally less spontaneous and accurate in their identification of pitches; they tend not to develop a complete internal chroma template, filling the gaps by means of relative pitch.

Both infants (Clarkson and Clifton, 1985) and adults (Wedell, 1934) seem able to perceive pitch absolutely within a range of about three semitones. According to the 'innateness hypothesis' (Révész, 1913; Bachem, 1937) newborns vary in their predisposition to acquire tone-AP, that is, to reduce this range to one semitone and apply chromatic labels. This hypothesis has not been confirmed experimentally. Even if it were, it would not provide unequivocal support for innateness: newborns have at least four months of prenatal auditory experience (Lecanuet, 1995). The search for an absolute-pitch gene (Profita and Bidder, 1988) or brain centre (Schlaug and others, 1995) may be in vain, given that, in a learnt skill, 'nature' and 'nurture' cannot easily be separated (Jeffress, 1962) and that absolute pitch involves several neurally separate sub-processes (pitch perception, classification, labelling, storage in long-term memory, retrieval from memory: Levitin, 1999).

Absolute pitch can be enhanced by association or integration with other perceptual or cognitive parameters (Siegel, 1974; Zatorre and Beckett, 1989). For example, tone-AP is enhanced by linking pitches to colours (*chromaesthesia*: Peacock, 1984–5; Rogers, 1987). Musicians with tone-AP tend to identify the tones of their main instrument more reliably than other timbres (Lockhead and Byrd, 1981), suggesting an intrinsic cognitive link between pitch and timbre. For similar reasons, piece-AP, involving complex, meaningful sound objects, is more widespread than tone-AP: musicians not claiming tone-AP can recognize whether a familiar piece is played in its correct key (Terhardt and Seewann, 1983–4), and non-musicians can sing well-known tunes in the same key on different occasions (Halpern, 1989; Heaton, 1992), or in the keys in which they learnt them (Levitin, 1994), at levels considerably exceeding chance. Piece-AP is further facilitated by the use of everyday linguistic labels rather than abstract note names.

Tests for absolute pitch should be designed to prevent other parameters from facilitating tone recognition. It is impossible to rule out the use of relative pitch (Ward, 1982; Costall, 1985), although slow reactions can be reliable evidence of its use (Bachem, 1954). Use of timbre can be completely eliminated by randomly varying the spectral envelope of presented tones, or by having participants sing their responses. Because the pitch of a pure tone depends on its intensity (Stevens, 1935), results of absolute pitch experiments using pure tones should be interpreted with caution.

See also PSYCHOLOGY OF MUSIC, §V, 3(vii)

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RICHARD PARNCUTT, DANIEL J. LEVITIN

Abstossen [Stossen]. The normal German equivalent of the Italian verb *staccare* ('to separate or detach; to play staccato'); the noun *Stoss* was used to mean staccato. Like its Italian counterpart it implies not only separation but also, in many cases, accent. *Stoss* means literally a blow or shove and the verb means to push, shove or jab. The prefix *ab-* indicates 'off'. J.G. Walther, in his *Musicalisches Lexicon*, 1732, made a distinction between *staccato* and *stoccato* deriving the one from *staccare* (Ger. *entkleben*, *ablösen*), and the other from *stocco* ('a stick'; Ger. *Stock*), which he considered to imply that the note was pushed or jabbed (*gestossen*). Walther's etymology, whether accurate or not, emphasizes the dual meaning of the term staccato in German usage. It was often, especially in the context of keyboard playing, used merely to indicate that notes were to be shortened; thus Türk equated the noun *Stossen* with ABSETZEN and was at pains to point out that 'notes that are to be played gently may be staccatoed [*gestossen*]' (*Clavierschule*, 1789). Reichardt, on the other hand, referring to violin playing, associated a degree of 'sharpness' (*Schärfe*) of the bow with notes that were to be staccatoed (*abgestossen*), though this was partly connected with tempo, and he warned that in adagio even on notes marked with the sign for *Abstossen* the bow should not entirely leave the string (*Ueber die Pflichten des Ripien-Violinisten*, 1776, pp.25–6).

See also BOW, §II, 2(vii).

CLIVE BROWN

Abstrich (Ger.). In string playing *Abstrich* and *Aufstrich* denote 'down-bow' and 'up-bow', respectively. 'Down-bow' is indicated by the sign (a stylized representation of the frog of the bow) and 'up-bow' by (representing the point of the bow). These symbols were first described by Baillot (*L'art du violon*, 1834) who implied that they had been in general use for some time. *See* BOW, §II, 2(i).

PETER WALLS

Abt, Franz Wilhelm (*b* Eilenburg, 22 Dec 1819; *d* Wiesbaden, 31 March 1885). German composer. His father, a clergyman and an enthusiastic pianist, gave him his first instruction in music; he then went to Leipzig to study theology and music at the university and the Thomasschule. There he made friends with Lortzing, Mendelssohn and Schumann. On the death of his father (1837), he decided to concentrate entirely on music. Though engaged in Bernburg (1841) as Kapellmeister, he soon left for Zürich, distinguishing himself there as an outstanding and immensely popular choirmaster. He was appointed director of nearly all of its numerous choral societies in succession, often winning prizes for them. In 1852 he became conductor at the opera house in Brunswick, which had been designated a national theatre in 1818. He was appointed director of the Hofkapelle in 1855. Faithful to his first love, choral conducting, he developed an international reputation and was invited to conduct in many capital cities of Europe. A spectacular

reception awaited him on his tour of the USA (1872). Overworked and in poor health, he retired to Wiesbaden in 1882.

Abt's works run to more than 600 opus numbers comprising over 3000 individual items. Vocal music was his main interest, especially male choral music, whose impoverished repertory he strove to enrich. His style is popular, his melodies simple and fresh, with a pleasing and varied accompaniment, so that some – like *Wenn die Schwalben heimwärts ziehn* and *Die stille Wasserrose* – are easily mistaken for genuine folksong.

His son Alfred (*b* Brunswick, 25 May 1855; *d* Geneva, 29 April 1878) was a Kapellmeister in Rudolstadt, Kiel and Rostock.

WORKS
(*selective list*)

Ops: Des Königs Scharfschütz, 1873; Die Hauptprobe, Reisebekanntschaften, both male vv

Many choral works with orch, incl.: All-Deutschland, op.201; Schlachtlied, op.223

Song cycles, chorus, pf acc.: Ein Sängertag, op.85; Die Kirmes, op.101; Frühlingsfeier, male vv, op.181; Rotkäppchen, 2 solo vv, female chorus, pf, op.526; Ein eidgenössisches Sängerfest

Numerous partsongs, mostly 4 male vv, incl: Vineta, op.163 no.3; Waldandacht, op.175 no.2; Die stille Wasserrose, op.192 no.2; Mir träumte von einem Königskind, op.276 no.4

Solo songs, pf acc.: Wenn die Schwalben heimwärts ziehn, *c*1850; Agathe, op.39 no.1; Gute Nacht, du mein herziges Kind, op.137 no.2; Es hat nicht sollen sein, op.213 no.2

Children's songs, 2–3vv

Many early works for pf, chiefly salon pieces

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EDWARD F. KRAVITT

Abu al-Faraj Muhammad ibn Ishaq al-Warraq al-Baghdadi. *See* IBN AL-NADĪM.

Abū'l-Ṣalt Umayya (*b* Denia, Spain, 1067; *d* Mahdia, Tunisia, 1134). Arab scientist and philosopher. His works, mainly on scientific topics, are said to have included a now lost *Risāla fī al-mūsīqī* ('Treatise on music'). It is presumably from this that a surviving anonymous Hebrew translation was made which suggests that it originally formed part of the mathematical section (quadrivium) of an encyclopedia. It deals with the standard topics of definitions, intervals, tetrachord species, instruments and rhythm, and is largely derived from AL-FĀRĀBĪ.

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OWEN WRIGHT

Abundante, Giulio. *See* ABONDANTE, GIULIO.

Abwāq (Arab.; sing. *būq*). *See* BŪQ.

Abyndon [Abingdon], **Henry** (*b* *c*1420; *d* 1497). English church musician. He was noted as a fine singer and skilful organist. After service in the household of Humphrey, Duke of Gloucester (until 1447), and as a lay clerk of Eton College (1447–51), where he was one of the four clerks specially responsible for singing polyphony in the college chapel, he became a clerk of the Chapel Royal in 1451, and Master of the Choristers there from 1455 to 1478. His duties included teaching the boys to play the organ and to sing plainsong and improvised polyphony; also it seems probable that he was instrumental in the introduction about this time of the use of boys' voices in composed polyphony. The award to him in 1464 of a Cambridge MusB reflects his eminence in the musical profession – he is the earliest known recipient of this degree – while the patronage of Bishop Bekynton brought him valuable sinecures in the diocese of Bath and Wells. His last years were spent as a resident of Sanctuary Yard, Westminster Abbey.

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ROGER BOWERS

Abzug (i) (from Ger. *abziehen*: 'to draw off', 'to divert'). A tuning indication (*im Abzug*) found in 16th-century German lute tablatures. It directs the player to lower the pitch of the lute's sixth course by one whole tone from its normal tuning. (*See* CORDES AVALLÉES and SCORDATURA, §3.)

JAMES TYLER

Abzug (ii). According to C.P.E. Bach, Marpurg and Quantz in the 18th century, an *Abzug* is a decrescendo into the principal note from a long appoggiatura. Georg Simon Löhlein (*Clavier-Schule*, 1765 and later) said 'Abzug' is synonymous with 'Schneller', that is, a trill with one repercussion starting and ending with the main note, the ornament called 'inverted mordent' by some writers. For these meanings of the term see F. Neumann: *Ornamentation in Baroque and Post-Baroque Music* (Princeton, NJ, 1978, 3/1983). *See also* ORNAMENTS, §§8.

HOWARD MAYER BROWN

Abzug (iii). A term occasionally used by organ builders to refer to a rank of pipes forming part of a mixture or other compound stop that can be detached and used as an independent stop.

HOWARD MAYER BROWN

Académie des Inscriptions et Belles-Lettres. French institution. Created as the Petite Académie in 1623, the organization that was to become the Académie des Inscriptions et Belles-Lettres was initially dedicated to the glory of the king and to the history of his reign. Its scope was enlarged in 1703 by Gros de Boze, who called for the study of all aspects of civilization, from its origins to the 18th century. Discussions of music seem to have taken place from the end of the 17th century under the aegis of Charles Perrault, although documentation of such discussions dates only from 1706. The study of ancient music was begun under Galland and Fraguier and continued under Burette. The music of the ancients constituted the favourite subject of the academicians throughout the first half of the 18th century, and was revived by Michel de Chabanon and J.B. Rochefort between 1770 and 1780. A prize was established by Durey de Noinville in 1733. The winning essays, some of which concerned music, were published independently, while many of the essays read

outside the regular meetings were published in the *Mémoires de l'Académie des Inscriptions et Belles-Lettres.*

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PHILIPPE VENDRIX

Académie Royale de Musique. Parisian institution, founded in 1672 for the performance of opera, and identical with the Paris Opéra. *See* PARIS, §§III, 3; IV, 3; VI, 3.

Academy.

1. Terminology. 2. The Platonic academy. 3. Italian academies. 4. French academies. 5. Germany, England and elsewhere: 18th and 19th centuries.

1. TERMINOLOGY. At various times in musical history, the word 'academy' has meant diverse things, including (i) a formal association of people interested in mutually communicating their opinions on various philosophical, intellectual or cultural issues (most such academies sponsored theatrical events with music and some included discussions of musical questions on their regular agenda), or even, in some few cases, a formal association devoting itself primarily to the study of music; (ii) a more loosely formed circle of intellectuals interested in holding lively discussions on various topics; (iii) an official national society that serves as an arbiter of tastes and standards; (iv) a society formed specifically to sponsor musical performances (including opera); (v) a single concert, either public or private; or (vi) an institution for the training of musicians.

2. THE PLATONIC ACADEMY. The first of these definitions must be considered the original and therefore the primary meaning. The word itself derives from the mythological character Akademos, after whom a garden or grove in Athens was named, where it is said that the Greek philosopher Plato met his students to discuss philosophy, although recent scholarship has shown that exclusive reference to Plato was never intended by users of the word (Chambers, 1995). In spite of the existence of various medieval institutions formed to debate intellectual or philosophical questions, and which therefore might be called 'academies', the tradition of the academy in the West is often associated with the alleged resuscitation of the idea of the Platonic academy in late 15th-century Florence. This 'Platonic Academy', founded in 1470, centred on the figure of Marsilio Ficino, a philosopher supported by members of the Medici family and commissioned by them to translate the works of Plato into Latin. It has been claimed that Ficino conceived the idea of bringing together occasionally, on an informal basis, in emulation of Plato's original academy, those Florentine nobles and intellectuals who had intellectual interests in common, especially a desire to hear him expound his ideas about Plato (see della Torre, 1902); revisionist writing has, however, dismissed the Accademia Platonica as fictitious (Hankins, 1990).

The 16th century saw the rise of numerous academies in Italy, if not in direct response to the Platonic Academy in Florence – their character also owes much, for example, to the religious and secular confraternities of the late Middle Ages – then at least echoing the general idea of a meeting place for intellectual discussion. Several thousand such societies in Italy from the 16th century to the 19th have been listed (see Maylender, 1926–30). Some of those established in the 16th and 17th centuries, such as the Accademia della Crusca in Florence (founded in 1582), the Accademia dei Lincei in Rome (1603), and the Accademia Filarmonica in Bologna (1666), are still in existence today. Others flourished for only a few years, for example the Accademia degli Elevati of Florence, devoted exclusively to the cultivation of music; founded by Marco da Gagliano in 1607, it enjoyed an active life up to 1609, but seems thereafter to have languished, disappearing from view altogether by 1626 (see Strainchamps, 1976).

Most of these associations brought together members of the upper classes of society, scholars and intellectuals, literati, artists and musicians. The typical Italian academy of the 16th century had its own constitution and held regularly scheduled meetings where papers on literary, artistic, philosophical and even sometimes musical questions were read and discussed. In many academies the members took academic pseudonyms (for example, Count Giovanni Maria de' Bardi of Florence was known as 'il Puro' in the Accademia degli Alterati, his son Pietro as 'l'Avvinato' and the poet Ottavio Rinuccini as 'il Sonnacchioso'. Academies became important forums for the dissemination of ideas in 16th-century Italy and also served as models for associations of various kinds in later times and different places. Among their more important functions – which have little or nothing to do with the history of music – many academies had as their mission the obligation to establish and preserve the vernacular language and to identify the principal intellectuals of their countries. Thus the Accademia della Crusca in Italy took on the responsibility of compiling a definitive dictionary of the Italian language, while the various national academies of eastern Europe in the 19th and 20th centuries constitute associations of the leading official intellectuals in each country (they also serve to sponsor various research projects); and the Académie Française fulfils both functions, defending the purity of the French language and by electing from time to time new members to join the ranks of the 'immortel(le)s'.

3. ITALIAN ACADEMIES. During the 16th century, Italian academies became important venues for the airing of musical questions. The discussions in various Florentine academies about the nature of ancient music are probably the best-known examples of the way topics of current intellectual interest were handled by academicians. Members of the Accademia degli Alterati of Florence, for example, contributed to the lively debate in the late 16th century about the implications for modern music of speculations about the organization of ancient music and its powers to communicate with its audience (Palisca, 1968). Even more theoretical in its approach to music was the Venetian Accademia della Fama (also known as the Accademia Venetiana). Under the guidance of Zarlino, who was a member, the academy proposed to publish a number of treatises by both ancient and modern writers as part of an ambitious publishing programme covering all the main areas of knowledge. This scheme, which owed much to Aldo Manuzio's conception of the intimate relationship between scholarship and the press in the pursuit of accurate and authoritative texts, never came to fruition (see Fenlon, 1995).

Besides the importance of Italian academies in discussing musical questions, they played a significant role in musical history simply because those connected with

princely courts were among the most important sponsors of the theatrical entertainments. Many academies organized performances of comedies and other plays, in which their members acted, and sometimes academies (or individual academicians) were charged with arranging the entertainment for princely weddings, state visits by visiting dignitaries or other important occasional or regular events. Through these activities, music became an important element of the academic enterprise, for theatrical entertainments almost always included some musical component. The plays most closely associated with the Accademia degl'Intronati in Siena, for example, *Il sacrificio* and *Gl'ingannati*, apparently written by various members of the academy and first performed by them in 1531, are filled with music. Francesco Corteccia composed five madrigals to words by the poet Ugolino Martelli that were sung as *intermedi* at the first performance of Francesco d'Ambra's comedy *Il furto*, sponsored by the Accademia Fiorentina in 1544; Corteccia's cycle is one of the very few complete sets of non-courtly *intermedi* to have survived from the 16th century. And the most famous *intermedi* of the entire century, those organized by the Medici court in Florence in 1589, to celebrate the wedding of Ferdinando de' Medici to Christine of Lorraine, were first performed between the acts of Girolamo Bargagli's *La pellegrina*, which was acted by members of the Sienese Accademia degl'Intronati, of which Bargagli was himself a member. One of the earliest court operas, Monteverdi's *Orfeo* (1607), was commissioned by Prince Francesco Gonzaga of Mantua to entertain members of the Accademia degli Invaghiti.

By the 18th century the Accademia degl'Intronati had its own theatre, described on the title-page of various opera librettos as the 'Teatro Grande della nobilissima Accademia degl'Intronati', where opera was performed during Carnival season. Various other academies even served as financial guarantors of opera seasons. Thus the Accademia degli Immobili in Florence supported opera productions at the Teatro della Pergola during the early 18th century.

A few academies in 16th-century Italy concentrated exclusively on the study of music; several more made it a prominent aspect of their activities. The earliest to do so, the Accademia Filarmonica of Verona, was founded in 1543 as a coalition of two previously existing organizations (Turrini, 1941). They had a formal constitution, held regular meetings, and owned a meeting-room with an extensive library (including a good deal of music) and a collection of instruments. In 1548 they hired as musical director a full-time professional musician, Giovanni Nasco, who was required to be present every afternoon, presumably to assist members by giving them instruction and performing with them. He was also charged with setting to music whatever poetry members gave him. The settings remained the property of the academy, and Nasco had to get permission to publish them.

Although the members of the Veronese Accademia Filarmonica appear to have made music mostly for their own amusement – visitors were normally not allowed into their meetings – they also gave public performances from time to time. They appear to have specialized in performing compositions (mostly madrigals) in combinations of voices with instruments, although their library included a wide variety of genres and kinds of compositions. They sponsored, for example, a new polyphonic Mass of the Holy Spirit to be performed in a Veronese church annually on 1 May, the anniversary of their founding, and organized more secular entertainments during Carnival. Perhaps it was for these outdoor Carnival celebrations that they used the trumpets, drums and fifes that they owned, and which still survive.

Nasco left the academy in 1551; a succession of relatively well-known composers were subsequently hired to take his place, including Vincenzo Ruffo, Alessandro Romano and Lambert Courtois. The academicians achieved a certain fame throughout Italy during the 16th and early 17th centuries; more than half of the madrigals published in the 16th century that were dedicated to academies were addressed to the Accademia Filarmonica, including volumes by Ruffo (1554), Wert (1571), Pallavicino (1579), Marenzio (1582 and later) and Ingegneri (1587). Similar in orientation was the Accademia degli Unisoni, founded in Perugia by Raffaele Sozi in 1561. In addition to its regular meetings to perform vocal and instrumental music, the Unisoni promoted lectures and discussions of other 'speculative sciences', including mathematics, rhetoric, moral philosophy and poetry, as well as music. Other Italian academies that had madrigal books dedicated to them – and thus were presumably especially interested in music – include the Costanti of Vicenza (Nasco, 1557; Portinaro, 1557; Bonardo, 1565); the Desiosi of Conegliano (Piccioni, 1577); the Elevati of Padua (Portinaro, 1560); the Novelli of Verona (Cavatoni, 1572); and the Olimpici of Vicenza (Pordenon, 1580). In 1585 the Olimpici inaugurated their new theatre, designed by Palladio on Vitruvian principles, with a performance of Sophocles' *Oedipus rex* in the vernacular; for this occasion choruses in a suitably 'antique' style were composed by Andrea Gabrieli.

The two Italian academies most famous in the history of music – the Accademia Filarmonica of Bologna and the Accademia degli Arcadi of Rome – grew up in the 17th century. In his monastery of S Michele in Bosco, near Bologna, Adriano Banchieri founded the Accademia dei Floridi in 1614 or 1615 (the date is traditionally given as 1615, but Banchieri had published the academy's constitution in his *Cartella musicale* of 1614). The academy was devoted to the study of music, concerts and the cultivation of *belles lettres*. The Accademia dei Floridi underwent various transformations in the following several decades, changing its name first to Accademia dei Filomusi and then to the Accademia dei Filaschisi. Eventually it served as a model for the Accademia Filarmonica, founded in 1666 by Count Vincenzo Maria Carrati, an academy that still survives. There were three classes of musicians elected to membership in the Accademia Filarmonica: *compositori*, *cantori* and *suonatori*. Early in their existence the Filarmonici met twice weekly in the Carrati palace, to hear music composed and performed by their members. They soon gained a European-wide reputation as a distinguished musical academy. During its long life, it has admitted to membership a large number of well-known composers, performers and scholars, including G.B. Vitali, Tosi, Corelli, Torelli, Francesco Gasparini, Benedetto Marcello, Farinelli, Jommelli, G.B. Martini (whose notes on the history of the academy have been published in modern edition: see Martini, 1776 and 1973), Grétry, Mozart, Meyerbeer, Liszt, Rossini, Verdi, Wagner, Brahms, Saint-Saëns, Puccini and Ravel.

The intellectual vacuum left in Rome after the death in 1689 of Queen Christina of Sweden led to the establishment the next year of the Accademia degli Arcadi by members of her circle of literary figures and musicians, notably G.M. Crescimbeni. The Arcadian academy soon became one of the most important cultural institutions of its time, even establishing branches (or 'colonies') in various other Italian cities, probably the only academy to consolidate its cultural power in this way. Pretending to escape the complexities of modern life by reverting to the idyllic lives of shepherds, the Arcadians were in the vanguard of the attempts to counteract what were seen as Baroque excesses by recourse to a new simplicity and an aesthetic based on the rules of reason and moderation. Among the musicians associated with the Arcadians were Corelli, Pasquini, Alessandro Scarlatti and Benedetto Marcello. The Accademia degli Arcadi, is especially famous in the history of music, though, for its influence in the establishment of a new kind of opera libretto in which, among other things, the characters make decisions based on reason or on moral issues larger than their own amatory interests. The librettos of Apostolo Zeno (a member of the Venetian colony of Arcadians) exemplify these new principles. The new ideals are best exemplified in the librettos of the Arcadian Pietro Metastasio, dating from the 1720s onwards, with their strong political bias in extolling the nobility of good rulers. It is from debates around the Arcadians, too, that the view began to be held that academies supported conformity and encouraged conservative art.

Besides formal academies – with constitutions, regular scheduled meetings and fixed agendas – there were also, as early as the 15th century, a number of more loosely organized circles of intellectuals in Italy. These more informal groups have also been described as academies and need to be taken into account in any fuller history of the institution. Beginning in the early 1440s, for example, King Alfonso I of Aragon, ruler of Naples, met regularly with his more erudite courtiers to discuss cultural questions, and this circle of intellectuals (which much later became the Accademia Pontaniana) has been called the earliest academy in Italy. According to Antonfrancesco Doni, Verdelot was among the 'people with intellectual interests, whether foreigners or Florentines' (Nardi, *Le storie della città di Firenze*) who met in the gardens known as the Orti Oricellari; members of these informal gatherings, among them Machiavelli, included music among their activities. Similarly, the circle around the Venetian patrician Domenico Venier in the mid-16th century – initially devoted to the cultivation of Pietro Bembo's literary ideals – has been called an academy (among others, by Venier's Venetian contemporaries), although it was never formally organized as such and had no constitution or regular meetings; the fact that the poet and composer Girolamo Parabosco was a member suggests that music may have been among its concerns. Such loose groupings of like-minded intellectuals, centred on one dominant figure, might better be called 'salons' and should in any case be distinguished from regularly constituted academies.

The most famous of these salons were, of course, those in Florence in the second half of the 16th century: the Camerata of Count Giovanni de' Bardi and later the companions of Jacopo Corsi. In the 1560s and 70s Bardi and his companions discussed various literary and cultural questions, but they seem to have been especially interested in music and in particular the nature of ancient Greek music and how its alleged impact in the ancient world could be reproduced in modern times. Such groups fulfilled the functions of regular academies in disseminating current ideas about culture fairly widely throughout upper-class society. In the case of Bardi's and Corsi's salons, too, various members also influenced the composition of Florentine court spectacles, such as the well-known *intermedi* for the 1589 Medici wedding (unified around the theme of the power of music), and the earliest operas.

The word 'academy' was also used as early as the 16th century in Italy and elsewhere to describe single concerts, especially (at the beginning) private concerts. Such terms as 'adunanza', 'ridotto' and 'cenacolo' were used – as well as 'accademia' – to denote a meeting of intellectuals, meetings that could include music, or consist mostly of music. The well-known *ridotto* that met in the palace of Mario Bevilacqua in Verona was a group of this kind; it is described in Pietro Porito's *Ragionamento* (1588) as a place where 'almost daily, gentlemen gather and exercise themselves in virtuous matters such as playing and singing and discussion of similar topics'. Performances of cantatas in Roman private houses in the 17th century were often called academies, and the usage continued into the 18th century and beyond. To take but one example, the cantata performed in honour of 'Beato Agostino Novello' at the Ospedale di S Maria della Scala in Siena in 1761 is described on its title-page as 'in occasione della pubblica Accademia fatta dagli Alunni e Convittori del Seminario Soleti in onore di detto Beato': that is, as a public concert (an 'accademia') given by the students and alumni of the school.

4. French academies. The earliest academy in France, the Académie de Poésie et de Musique, was established by Jean-Antoine de Baïf and Joachim Thibault de Courville in 1570, with the royal sponsorship of Charles IX. The Académie, which met regularly in Baïf's house in Paris, had two classes of membership: musicians (that is, singers, poets and instrumentalists) and auditors (that is, the subscribers, who were to support the academy financially).

The aim of the academy was to revive the kind of poetry and music used by the ancient Greeks and Romans. Baïf, however, did not wish to study the music of the distant past merely for antiquarian reasons; instead, he attempted to transform the nature of French poetry by applying to it principles of quantitative metre as in Latin (*vers mesurés à l'antique*) and by setting to it a simple music that would closely follow the ancient metres (*musique mesurée à l'antique*). He wished to do this not so much for purely aesthetic reasons but rather to bring a new order into music and hence into public order and morality, following neo-Platonic ideals that connect music with morality. His ideas derive, at least distantly, from his knowledge of Ficino's Accademia Platonica in Florence. He was also strongly influenced by his association with the great teacher Jean Dorat of the Collège de Coqueret in Paris and by his friendship with Pierre de Ronsard and the other poets of the Pléiade. There is reason to believe that natural philosophy, mathematics and other subjects were discussed at meetings, not only poetry and music. To further his aims, Baïf sought the help of a number of French musicians, of whom the most

distinguished was doubtless Claude Le Jeune, whose experiments with *musique mesurée* influenced the setting of French poetry to music for several generations even though the Académie de Poésie et de Musique soon disbanded and the examples of 'pure' *musique mesurée* are not entirely convincing aesthetically.

With the death of Charles IX, the Académie languished, although it revived for a time during the reign of Henri III, meeting in the Louvre as the Académie du Palais. With its disappearance, the academic movement remained moribund in France until the second third of the 17th century, in spite of various unsuccessful attempts to form new academies of one kind or another. In 1635, however, Cardinal Richelieu founded the Académie Française as an institution to maintain and preserve the purity of the French language and to serve as an arbiter of French literary taste. There followed in short order a number of other publicly instituted academies: the Académie Royale de Peinture et de Sculpture (1648), the Académie de Danse (1661), the Académie des Inscriptions et Belles Lettres (1663), the Académie des Sciences (1666), the Académie Royale de Musique (1669) and the Académie d'Architecture (1671). This series of official institutions survived the Revolution, was reorganized under Napoleon in 1803, and exists today, differently organized, as the Institut de France.

The Académie Royale de Musique was founded in 1669 by the Abbé Pierre Perrin and Robert Cambert. It was intended from the very beginning as a society to bring opera to France. Perrin and Cambert, however, did not succeed, and by 1672 Jean-Baptiste Lully had become its master, enjoying a monopoly over opera productions in France until his death in 1687. The Académie continued its existence into the 18th century and beyond and maintained its central position as national opera company and forum for lively debate about new operatic trends, including intense arguments about the merits of Rameau, the Querelle des Bouffons and indeed about the relative merits of French and Italian opera in general. The connection of French opera with the academy continues to the present day: over the entrance of the Palais Garnier in Paris, one can still read the inscription that names the Paris Opéra as the 'Académie Nationale de Musique'.

5. GERMANY, ENGLAND AND ELSEWHERE: 18TH AND 19TH CENTURIES. In the 18th and 19th centuries academies continued to pursue their traditional goals. But the kinds of organization to bear the name took new forms and their efforts were directed towards an ever broader public. Moreover, the word 'academy' no longer exclusively denotes a particular kind of institution; many of the academies of this period could as well have been called 'society', 'institute' or some other more or less generic term.

Some national academies dedicated to preserving their national heritage had musical sections; others were dedicated solely to the organizing and sponsoring of concerts and operatic performances (presumably with the aim of disseminating music to a wider audience); some became more specialized societies, to study and perform particular repertories (like the Academy of Ancient Music in London and the German Singakademien); and yet more were institutions dedicated to the training of young professionals, educating an ever broader segment of the public. In the 18th and 19th centuries, too, the word 'academic' came to mean something related in a general way with an institution for higher learning (thus J.N. Forkel was appointed the first Academic Music Director at the University of Göttingen in 1779, a position that involved conducting 'academic' concerts).

In 17th-century Germany there were societies to cultivate literature, such as the Fruchtbringende Gesellschaft of Weimar, founded in 1617. But academies as such scarcely predate the establishment of the Akademie der Künste in Berlin in 1696 and the founding of the Akademie der Wissenschaften in Berlin in 1700 to a plan by the philosopher Leibniz. To some extent these, like their French models, had as their goals the establishment of national standards and the study, maintenance and preservation of the vernacular language; but in the spirit of German idealism the academies also wished to cultivate the free and reasoned investigation of cultural issues. In that sense, they are products of the Age of Enlightenment and models for our own modern ideas about the freedom of academic inquiry.

The Berliner Singakademie, founded in 1791 by C.F. Fasch for the cultivation of choral music, and especially older choral music, became a part of the Akademie der Künste in 1793. This was the organization that did much to revive interest in the music of J.S. Bach, and it sponsored the early revivals of the *St Matthew Passion* (conducted by Mendelssohn in 1829), the *St John Passion* and other major Bach works. In 1804, a school for the training of singers, the Ordentliche Singschule, was established as a part of the Akademie der Künste, the first such state-supported school in Prussia. C.F. Zelter was appointed to its faculty in 1806 and in 1809 he became a professor of music when the University of Berlin was established.

Many of the various associations of amateurs and professionals devoted to the performance of music formed in Germany from the 16th century onwards were called COLLEGIUM MUSICUM, and these societies constituted a kind of academy. Fasch's Singakademie, it could be argued, was a kind of collegium musicum. Its formation spurred the foundation of other similar singing societies in many German cities during the 19th century, and most of these were also called Singakademie. There were as well other concert-giving societies called 'academies' in Germany, such as the Musikalische Akademie of Munich, formed by the court musicians there in 1811. As in other countries, the word 'academy' was also often used in Germany and in Austria to mean a single concert (Mozart habitually used the term), although 'academic concerts' were those held at universities, probably following Forkel's model in Göttingen.

In England, too, the role of academies in disseminating culture throughout the upper classes was fulfilled by schools, universities and court circles until the early 18th century. No institution called academy seems to have existed before the formation of the Academy of Ancient Music (possibly dating from as early as 1710) and the Royal Academy of Music in 1719. The latter was a consortium of rich patrons formed to sponsor the introduction of Italian opera to England and especially to support the performance of Handel's operas. Intended as a commercial venture, to make money, it was unsuccessful and collapsed in 1728. An attempt to revive it in 1729 was equally unsuccessful.

The history of the Academy of Ancient Music and its relationship with the Academy of Vocal Music is less clear. The Academy of Vocal Music was a group of

aristocrats, amateur musicians and professionals who formed a society in 1726 to revive ancient church music. Their original intention was to follow earlier Renaissance ideals in studying music scientifically and educating each other, but in fact they (or their successor society) eventually became a sponsoring organization for public concerts. After a scandal in 1731 involving charges of plagiarism against G.B. Bononcini, the society broke apart, and some of the members may have established the Academy of Ancient Music as a direct continuation of the earlier society, even though Hawkins dates the Academy of Ancient Music back to 1710. The Academy of Ancient Music, under the direction of Pepusch, Benjamin Cooke and others, gave regular concerts until its dissolution in 1792.

At one time Pepusch intended to make the Academy of Vocal Music a school of music. In fact, no institution for the education of musicians was called an academy in England until the Royal Academy of Music was founded in 1823. Its establishment is an early manifestation of the rise of state-supported music schools everywhere in the Western world in the 19th century. Many of these came to be called academies, for example, those in Berlin (the Ordentliche Singschule of the Akademie der Künste, established in 1804), Rome (the Accademia di S Cecilia, named Accademia in 1839, established as a music school in 1876, based on the Congregazione dei Musici di Roma, established in 1566), Dublin (the Royal Irish Academy of Music, founded in 1848), Philadelphia (the Philadelphia Musical Academy, founded in 1870), Glasgow (the Royal Scottish Academy of Music and Drama, founded in 1890 as the Athenaeum School of Music), Munich (Akademie der Tonkunst, founded in 1874) and Vienna (Akademie für Musik und Darstellende Kunst, so named in 1909). In most Western countries during the 19th century, the same general situation obtains as in Germany and England. Institutions called academies were founded. Most of them consisted of official national institutions for the preservation of the national heritage, or of concert- or opera-giving societies, or of music schools.

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HOWARD MAYER BROWN/IAIN FENLON

Academy of Ancient Music (i). London society, founded in 1726 as the Academy of Vocal Music. *See* LONDON, §V, 2.

Academy of Ancient Music (ii). English ensemble. It was founded in 1973 by CHRISTOPHER HOGWOOD to play 17th- and 18th-century music on period instruments. Based in London, it performs and records as a chamber group or as a small orchestra, covering repertory from

Locke and Purcell through the high Baroque to Mozart and Beethoven. Among an impressive list of recordings, the complete symphonies of Mozart and Beethoven have been hailed as revelatory.

GEORGE PRATT

Academy of Music. New York theatre opened in 1854. *See* NEW YORK, §4.

Academy of St Martin-in-the-Fields. London orchestra founded in 1959 by Neville Marriner. *See* LONDON, §VII, 3.

Academy of Vocal Music. London society, founded in 1726. It was later renamed the Academy of Ancient Music. *See* LONDON, §V, 2.

Acaen. *See* CAEN, ARNOLD.

A cappella [alla cappella] (It.: 'in the style of the church [chapel]'). Normally, choral music sung without instrumental accompaniment. Originally (*c*1600) the term was used to distinguish works composed in the older polyphonic style of the Renaissance from those written in the newer concertato style of the early Baroque. During the 19th century the Roman Catholic Church idealized 16th-century polyphony and the works of Palestrina in particular. Noting that no instrumental parts were included in the sources containing this music, and unaware that instruments were often used during the Renaissance to double or substitute for vocal parts, musicians came to believe that *a cappella* referred to unaccompanied choral singing (*see* CHORUS (i), §4). Since that time, the term has become synonymous with 'unaccompanied singing', both religious and secular.

The spelling *capella* is occasionally found; Giovanni Gabrieli marked sections for chorus alone 'capella', and J.J. Fux (*Gradus ad Parnassum*, 1725) referred to 'Stilus à Capella'.

See also CHAPEL.

WILLIAM C. HOLMES/R

A capriccio. *See* CAPRICCIO, A.

Accademia (It.). *See* ACADEMY.

Accademia dell'Arcadia. *See* ARCADIAN ACADEMY.

Accademico Bizzarro Capriccioso (*fl* 1620–23). Italian composer. He was a member of the Accademia dei Capricciosi, from where he assumed his name. He was a pupil of Massimiliano Fredutii, *maestro di musica* of Fano Cathedral. He dedicated his op.1 to Fredutii and included a short instrumental piece by Fredutii in his op.2; each volume also includes one piece by Girolamo Avanzolini. Bizzarro's secular works, which are chiefly for two voices and continuo, are lively settings of light-hearted texts; some include short ballettos for two violins and continuo.

WORKS

Trastulli estivi concertati, 2–4vv, bc, libro primo, op.1 (Venice, 1620)
Il secondo libro de trastulli estivi concertati, 2–4vv, bc, op.2 (Venice, 1621)
Motetti . . . concertati, 5vv, bc, libro primo, op.3 (Venice, 1623)

ELEANOR SELFRIDGE-FIELD

Accademico Formato. *See* CASTRO, FRANCISCO JOSÉ DE.

Accardo, Salvatore (*b* Turin, 26 Sept 1941). Italian violinist and conductor. He studied the violin with Luigi d'Ambrosio at the Naples Conservatory, took the diploma in 1956 and a postgraduate course with Yvonne Astruc at the Accademia Musicale Chigiana, Siena. He won the international competitions at Vercelli (1955) and Geneva (1956), and in 1958 both the RAI Spring Trophy and the Premio Paganini international violin competition at Genoa. He toured throughout Europe and North and South America and soon became one of the best-known and most admired Italian violinists of his generation. An instinctive player with an easy, agile and brilliant technique, he is an all-round musician with a repertory ranging from Vivaldi and Bach to contemporary composers, many of whom have written works for him, including Franco Donatoni (*Argot* for solo violin, 1979) and Xenakis (*Dikhtas*, 1980). He is considered a fine interpreter of Paganini (whose 24 capriccios and six concertos he has recorded). Accardo has developed an interest in chamber music and is one of the organizers of the ensemble music week held at Naples each year; in 1968 he founded the Italian Chamber Orchestra in Turin, which he also conducted, and from 1972 to 1977 he led the ensemble I Musici. He taught at the Accademia Musicale Chigiana, Siena, from 1973 to 1980, and in 1994 was appointed chief conductor of the Teatro S Carlo orchestra in Naples. He owns several Stradivari, including the 'Hart' (1727), bought from Zino Francescatti, the 'ex-Reiffenberg' (1717) and the 'Firebird' (1718), and a 1733 Guarneri del Gesù.

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PIERO RATTALINO/R

Accelerando (It.: 'hastening', 'quickening'; gerund of *accelerare*). A direction to increase the speed of a musical performance, often over a fairly long passage. It is usually abbreviated to *accel.*, and is in practice much rarer than its contrary, *rallentando*. Koch (*Musikalisches Lexikon*, 1802), translating it as *eilend*, drew attention to terms he considered more common at the time, *il tempo crescendo* and *poco a poco il tempo va crescendo*, but these soon fell into disuse.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

□

Accelli, Cesare. *See* ACELLI, CESARE.

Accent. The prominence given to a note or notes in performance by a perceptible alteration (usually increase) in volume ('dynamic accent'); a lengthening of duration or a brief preceding silence of articulation ('agogic accent'); an added ornament or pitch inflection of a melodic note ('pitch accent'); or by any combination of these. The term is also used for any of the notational signs used to indicate that such prominence is required. On instruments capable of immediate dynamic nuance, including the voice and most strings, wind and percussion, an increase of volume is usually the chief element in this prominence, commonly at the start (with a more assertive effect), but alternatively just after the start (with a more insinuating effect, for which one specific term is SFORZANDO). On instruments not capable of much if any dynamic nuance, such as the harpsichord and the organ, prominence of this type can be given, and an effect of dynamic accentuation simulated, by agogic accents. In principle, any quality that distinguishes notes from their

predecessors and successors can produce a 'subjective' or 'perceptible' accent.

1. History. 2. Theory. 3. Notation.

1. HISTORY. Accent derives ultimately from singing and dancing: metrical accent can be associated with dance and motivic accent with speech rhythms. Indeed ancient Greek had a system of signs denoting accentuation, introduced by Aristophanes of Byzantium, though these probably originally denoted variations of pitch rather than dynamic stress. Wolf (1918–19) sought the origins of modern periodic metric accentuation in medieval dance; and displacements of metric accentuation, resulting from the interpolation of rests, can be found in the 13th- and 14th-century hocket.

The rules of counterpoint also played a part: perfect consonances fell on strong beats in medieval polyphony (with imperfect consonances, but not dissonances, also permitted to do so in Netherlandish Renaissance polyphony). However, the treatment of dissonance in Palestrina's time is also regulated in terms of accent: passing and incidental dissonances fall regularly on weak beats, whereas syncopated dissonances fall equally regularly on strong beats; this style displays a certain restraint in its employment of accent.

By the early 17th century, secular vocal and instrumental polyphony was employing a regular alternation of strong and weak beats, although free rhythm was still prevalent in solo song and chant; even in Bach's fugues the rhythm remains free from any slavery to the bar-line. And over a long period the *stile recitativo* retained the ideal of a rejection of metrical and periodic structure.

Zarlino in the 16th century had opposed violations of verbal accentuation in musical settings as *barbarismi* (*Le istitutioni armoniche*, bk I p.439); but it has been argued (Georgiades, 1954) that the turning-point in the association between musical accent and semantics came with the work of Schütz in the 17th century, on account of the fact that the German language, unlike Greek or Latin or the modern Romance languages, mostly retains verbal stress unchanged on word stems (compare the stable stresses in German 'Veréhrung', 'veréhre', 'veréhrte' with the changing stresses in Latin 'adóro', 'adorátio', 'adoratiónis'). This, it is further argued, permitted the development of the pre-Classical and Classical styles (Eggebrecht, 1991, pp.499, 502), in which pivotal melody notes fall on strong beats within a primarily regular periodic structure.

Until the 18th century, the term *accentus* signified an ornament; Gottsched was responsible for transferring this concept to dynamic accents. The original sense is still primary in Walther's *Musicalisches Lexikon* of 1732, but he adds: '*Accento* also denotes the emphatic sound and tone of a word'. In English sources, however, 'accent' denoted emphasis and expression at an early date (see Strahle, 1995).

In the Classical style, accent is grounded in harmony, melody and rhythm, none of which enjoys a monopoly, and metrical and periodic structure are often at odds. Eight-bar structure may be the norm, but numerous other periodic structures are found, and extreme displacements of accent are tolerated. Mendel's *Lexikon* (article 'Accentuation' by W. Tappert) offers a rationale for the undermining of periodic structure, in terms of the affections produced: 'Voices from the grave, oracles announcing implacable Fate, shadows from the underworld, the utmost resignation, lethargy, anguished despair, silent madness... all these dispense with melodic accent'.

In the 19th century, Schumann was one of those most actively inclined to disturb the 'tyranny of the bar-line' by displaced accents and return to the supposed origins of music in 'free speech, ... a higher poetic form of punctuation, as in the Greek choruses, the language of the Bible or the prose of Jean Paul' (Schumann, i, 1854, 74). Although Moritz Hauptmann, opposing Schumann, Wagner and Liszt, saw a moral principle at stake in his attempts to defend classical measure, no abolition of metre was envisaged by 19th-century composers such as Berlioz, Tchaikovsky or Richard Strauss, or even Wagner, who advocated a sparing use of heavy accentuation in favour of the 'most diverse and finest transitions of expressiveness' (1872, iv, 177). The consequences of Wagner's application of 'musical prose' extend well into the 20th century, with the music of Berg and Ligeti.

Other types of rejection of periodic structure are found in Russian (e.g. Musorgsky) and French music (e.g. Debussy, who specified a greater range of different accents than can be found in any of his contemporaries). Accent is crucial in Webern's music too: 'every rhythm achieves unprecedented relevance, and must be apprehended as if the entire world depended on the smallest accent' (Adorno, 1977, xv, 302). In Stravinsky, on the other hand, it has been argued that the rejection of Wagnerian ideals resulted in an absence of accent and hence a static rhythm (Benary, 1967, p.97). In the serial music of the 1950s accentuation was isolated from the other parameters of musical organization that were formerly interdependent with it, subjected to serial organization and in the process arguably reduced to merely mechanical significance; in 20th-century popular music, too, it has been argued that the unremitting reinforcement of crude metrical accent is merely an 'outward sign of the degree of inner mechanization in musical life' (Uhde, 1988, p.140).

2. THEORY. Theoretical writers over the past 200 years have not found rhythm and metre easy subjects, and it is possible that they have been documenting a history of decline; Kirnberger already complains of a loss of musical sensibility in the conflation of 18/16 time with 9/8, even though earlier composers had drawn a distinction between the two in terms of rhythmic and accentual projection (1776–9, pt 1, i, p.129). In particular, an adequate modern view needs to be historically informed, rather than purely systematic in the manner of Riemann.

Among the ancient Greeks, Plato's theory of rhythm was ethical in essence; Aristoxenus was concerned with physical measurements and arithmetic as a formative principle for rhythm, but distinguished these from rhythm as formed. The Greek principle of *rhythmos* is close to the *numerus* of medieval theory, which does not essentially take account of verbal stress accent and therefore had difficulty accommodating languages which (unlike ancient Greek and Latin) rely on stress rather than syllable length.

From the 17th century, strong and weak accents replaced long and short durations as the basis for rhythmic theory, although mensural notation and its tendency to contradict metre continued to influence practice into that century; metre became a central category for the first time in Kircher (1650, i, p.217). The question of the relationship between accent and metre was raised around the middle of the 18th century, but has arguably never been satisfactorily answered, since accent is so variable in

character and so dependent on context; Steele wrote in 1779:

> The affections of *heavy* and *light* were always felt in music, though erroneously called by some moderns *accented* and *unaccented*; however the *accented* or heavy note, was never understood to be *necessarily loud*, and the other *necessarily soft*...

18th- and 19th-century theory mostly adopted a concept of 'graduated accents', mapped on to metrical grids; Kirnberger set out the necessity for a 'periodic return' of strong and weak accents in the constitution of time and metre (1776–9, p.113). For instance, in 4/4 time each bar contains a notional grid of four beats in the sequence heavy – light – half-heavy – light, reproduced at the next hierarchic level in grouped bars, even though in reality graduated accents must occur as rarely as genuinely graduated dynamics, and the regular alternation of stress is arguably the 'least typical characteristic of Classical music' (Henneberg, 1974, p.268). On the other hand, various attempts were made from the 18th century onwards to theorize the differences between metrical and expressive accents. E.W. Wolf wrote of 'internal' metrical accents and 'external' expressive accents; Koch (1802) distinguished between grammatical, oratorical and pathetic accents; Momigny related accents to various different types of cadence; and Lussy drew very fine distinctions between different types of accent.

Riemann proposed an eight-bar model in his theory, exemplified also in his performing editions; this essentially maintains the traditional grid, and was still being reprinted in German encyclopedia articles as late as 1989. Nietzsche already in 1888 criticized Riemann's assumption that a single ideal interpretation could be established which would do justice to the nuances of a composer's inspiration; and his criticism arguably highlights the decline in musical understanding that was suggested above: 'To the same extent that the eye adjusts to the rhythmic phrase, it becomes blind to broad, long, large-scale forms'.

Accent in non-Western music attracted comment in the early 20th century: Von Hornbostel drew attention to accented 'weak beats' in oriental and North American music, and similar deformations of predicted musical patterns of accentuation occur in the music of the Balkans, Turkey and Egypt; the TALA of Indian traditional music also offers some exaggerated accentual patterns.

3. NOTATION. The extent to which medieval (modal and early mensural) notation implies accent is still a matter of controversy, and in any case modern transcriptions (whether with or without bar-lines) falsify the complexity of the originals, either by strait-jacketing them in a metrical structure or by suggesting an exaggerated metrical freedom. Even up to the 17th century, bar-lines were used as simple guides to orientation, without implications concerning accentuation.

Up to the 20th century, there was great latitude in the notation of accents and the use of signs such as <, >, ^, *sf* or *marcato*. In Baroque music, accents are not generally specified directly, except in the use of STACCATO dots and dashes. But it is not always easy to distinguish between a staccato dot or dash and an accent. The use of a dot for an accent is still normal in Mozart and Chopin, but became less common during the 19th century as finer distinctions were drawn between dots, wedges, horizontal strokes and so on. A small 'hairpin' wedge for an accent was in use by the early 19th century as an alternative to '*sf*' or '*fz*'; and treatises on performance and instrumental tutors of around 1800 agree that this sign, and ^, denote a less sharp accent than '*sf*'. (Beethoven, however, specified that Act 2 scene 2 of *Fidelio* was 'to be played very softly, and the *sf* and *f* must not be too strongly expressed'.) Schubert used a variety of accentual markings such as >, *fp*, >*fp*, *fzp*>, *fzp*, and *fz*, though on notational grounds alone it is often almost impossible to distinguish between accents and diminuendos in his music or in that of composers such as Berlioz and Chopin.

By the late 19th century (for example in the music of Debussy) an elaborate hierarchy of signs denoting various types of accent had come into use. The horizontal stroke, sometimes accompanied by a dot, was later termed a 'weight-mark', for a note or chord 'intended to impress itself upon the hearer's attention by a *piano* or *pianissimo*, instead of by a *forte* or *fortissimo*' (Macpherson, 2/1932, p.30). Riemann invented the concept and term 'agogic accent', described in his *Musikalische Dynamik und Agogik* (1884) as a means of securing accent in phrasing where a dynamic accent is out of place (*see* ARTICULATION AND PHRASING); he used a special shallow circumflex sign to indicate the agogic accent in his phrasing editions. Schoenberg adopted the marks ′ and ˘ (taken from metrics) to indicate rhythmically stressed and unstressed notes respectively.

In 20th-century music attempts have been made to grade different accents precisely in terms of their weight or attack (Read, 1964); for a useful distinction of different types of accent in general (non-historical) terms, see Blom (*Grove5*); for other French and German uses of the term, *see* ORNAMENTS.

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MATTHIAS THIEMEL

Accento (It.). An ornament defined by Zacconi and Bovicelli as a dotted figure filling in or expanding a written interval. *See* ORNAMENTS, §§1, 4 and 8.

Accentuation. The use of ACCENT in musical performance, real or imagined. The term may refer to particular notes or chords, or more comprehensively to an entire performance; in the modern Western tradition, accentuation, together with phrasing, articulation, dynamics etc. contributes to 'expression', and in vocal settings since the 16th century at least this has often been taken to imply a responsibility of conforming expressively to the spoken accentuation of the text.

Over the centuries composers and theorists have offered more or less precise guidelines for accentuation. Some 13th-century writers (Anonymus 4, Franco of Cologne, Odington and Lambertus) stated that singers should moderate dissonances occurring at points of emphasis or at the beginnings of compositions. Keyboard composers up to the early 18th century advocated the use of 'strong' and 'weak' fingers on 'strong' and 'weak' beats. In general, however, polyphonic music of the Renaissance and Baroque periods is characterized by freedom in the accentuation implied by the separate parts: Rousseau observed that 'there are as many accents as there are modifications of the voice; and there are as many kinds of accent as there are differences between such modifications' (*Dictionnaire de musique*, 1768). Geminiani and others opposed the practice of stressing the beginnings of bars. However, the French style seems to have accepted the practice of observing the basic metre, which is advocated also in Leopold Mozart's *Violinschule* (1756), 'if the composer has not added any other expression'.

Koch's *Musikalisches Lexikon* (1802) already explicitly recognizes AGOGIC accent: it states that an accent consists either in an increase of volume or in a certain 'expressive lingering, so that it seems as if one were waiting a moment longer than its duration requires'. Beethoven, like A.B. Marx, criticized the smooth playing of contemporary pianists; his fingerings reveal a preference for grouping, articulation and accentuation that militates against the simplicity of the basic metrical pattern. In a sense, this tendency persisted in the New Viennese school's stress on the primacy of pitch over metrical organization; Schoenberg wrote:

> The measure, which should be, after all, a servant of music-making, has set itself up as the master – so much so that an amateurish overaccentuation of the strong beats of the measure has come about, which stands in the way of every free-floating phrasing that satisfies *meaning*. This is precisely the reason why pianists and other instrumentalists, and even singers and conductors as well, have lost their feeling for a cantabile performance. Their musical insecurity requires them to shorten the distance from one fixed point to the next as much as possible… they are like swimmers who dare not leave the shore.

Any tendency to accentuate the final tonic chord in performance, for example, might similarly be thought to betray a misconception of the nature of harmonic tension and resolution; accentuation is an expression of the performer's understanding of large-scale structure, informed by the music theory and performing practice of the period represented by a composition.

Writings on accentuation in the broader sense have developed in parallel to writings on musical expression, and are a product of the late 18th and 19th centuries. Metrical theory had begun to dictate that the bar-line indicated the position of the strongest accent in the bar as well as the division of the time, and in consequence many of the 'convenience' and traditional aspects of notation from the period up to about 1850 began to imply incorrect accentuation. So Lussy (1874), for example, raised the necessity for accenting dissonances and chromatically altered notes. Riemann (1884) discussed the need for allying accentuation, and dynamic rise and fall, with phrasing theory (*see* ARTICULATION AND PHRASING). Lussy's book represented an attempt to reproduce the practice of an earlier period (including accentuation) in modern terms; the same may well have been true of many of the phrasing editions of Riemann and other editors. For this reason they are worth scrutiny as a source of information about performing practice in the early 19th century.

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Accentuirte Brechung (Ger.). Term used to describe a broken chord with passing note. *See* ORNAMENTS, §8.

Accentus (Lat.). A term used in the 16th century (e.g. Ornithoparchus, *Musicae activae micrologus*, 1517) for the simple forms of plainchant based on recitation tones as used in the EPISTLE, GOSPEL, prayers etc.; for a general survey of such forms *see* INFLECTION (i). *Accentus* forms are contrasted with *concentus* forms, or with the more developed forms such as antiphons or responsories.

Accessory [auxiliary] **stop.** Those organ stop-knobs, levers, pedals etc. that operate couplers, wind-valves, ventils, tremulants, registration aids or semi-musical effects such as toy stops (*see* SPEAKING STOP).

Acciaccatura (It.; Fr. *pincé étouffé*; Ger. *Zusammenschlag*). A 'crushed note'. C.P.E. Bach (1753) and F.W. Marpurg (1755), who provided the German translation *Zusammenschlag*, defined the acciaccatura as a non-harmonic note played a tone or semitone below any of the main notes in arpeggiated chords, and immediately released. In 18th-century German sources such as C.P.E. Bach's treatise, it was frequently indicated with an upward diagonal stroke through the stem between the harmonic members of the chord. In melodic usage, the same writers classed the unprepared, simultaneously struck dissonant 2nd followed by the release of the lower note as a form of mordent. The Italian theorists Francesco Gasparini (1708) and Francesco Geminiani (1749) reserved the term acciaccatura for dissonances a whole tone below the harmonic notes played during arpeggiation, but used the terms *mordente* (Gasparini) or *tatto* (Geminiani) when the dissonant note was a semitone below the main note. These writers were unclear about the necessity of releasing the non-harmonic notes of whole tone interval; but Geminiani stated that the *tatto* 'is performed by touching the Key lightly, and quitting it with such a Spring as if it was Fire'. Typical of their largely improvisatory practices, the Italians did not notate the acciaccatura or *mordente*/*tatto*. In the 19th century, acciaccatura came to mean quick single grace notes, usually a major or minor 2nd above the main note; these were defined as short appoggiaturas in the 18th century by Quantz (1752) and C.P.E. Bach. It is possible that these non-rhythmic short notes were seen as the single-line instrumental or vocal analogues to the 'crushing' of harmonic notes by dissonant notes available on the keyboard. This type of acciaccatura is generally notated as a small note of semiquaver value before the main note. The custom of writing these semiquavers as quavers with perpendicular slashes through their flags originated in the 18th-century shorthand notation of single semiquavers (especially in Italian sources), whether ornamental or structural notes: it is easier to draw the second flag across the first rather than parallel to it. For further information *see* ORNAMENTS.

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Acciaiuoli, Filippo (*b* Rome, 24 Feb 1637; *d* Rome, 7 Feb 1700). Italian impresario and deviser of scenic effects. He studied at the Seminario Romano, where he performed in the Latin tragedies and *intermedi* produced during the carnivals of 1651–3. In January 1657 he joined the Florentine Accademia degli Immobili, which produced comic operas. Before he became a Knight of Malta on 9 August 1666 he had to serve in at least four caravans, and thus travelled widely, even to Asia, Africa and America. He returned to Rome for the reign of Pope Clement IX, 1667–9 (the opera librettist Giulio Rospigliosi), who named Acciaiuoli's brother Niccolò a cardinal in 1669. During the next three decades Filippo was the theatrical master-mind behind many spectacular operas produced in and around Rome. He may have been involved with most of those given at the Palazzo Colonna, where his first two were produced in 1668–9: Jacopo Melani's *Il Girello* and Alessandro Melani's *L'empio punito*. In 1672 he was among the founders of the Accademia degli Sfaccendati, and he was the prime mover behind its productions given in 1672–3 at the Palazzo Chigi in Ariccia: Bernado Pasquini's *La sincerità con la sincerità, overo Il Tirinto* and P.S. Agostini's *Gl'inganni innocenti, overo L'Adalinda*. The librettos of these four works are usually attributed to Acciaiuoli; but he probably provided only a plot featuring spectacular scenes, leaving Giovanni Filippo Apolloni to write the verse. Scenic transformations were the main attraction of his productions, and he was presumably responsible for those in another work, *Chi è cagion del suo mal pianga se stesso* (1682, Rome, Palazzo Colonna), with 'text by Ovid and music by Orfeo'. Morei identified Acciaiuoli as both Ovid and Orfeo, but this claim is not substantiated elsewhere.

In 1671–2 Acciaiuoli served as impresario and deviser of *intermedi* for the inaugural seasons of the Tordinona, the first public opera house in Rome. From 1679 he was apparently behind the scenes at the new Teatro Capranica, the second Roman opera house. Morei reports that he invented a puppet theatre for the young Ferdinando, Grand Prince of Tuscany, which included 124 marionettes and 24 scene changes; its mechanism was so ingenious that Acciaiuoli could manipulate everything by himself. (He has, however, been credited incorrectly with the design of the puppets used at the Teatro S Moisè, Venice, in 1680–82.) A Trojan horse that he designed for a production of Pagliardi's *Il Greco in Troia* (1689) needed such expert manipulation that he was summoned to Florence to operate it. He devised at least one intermezzo, *La noce di Benevento, o sia Il consiglio delle streghe*, for the extravagant production of Pasquini's *La caduta del regno dell'Amazzoni* at the Palazzo Colonna in January 1690. Raguenet ended his book with a description of one marvellous transformation devised by Acciaiuoli at the Teatro Capranica in 1698: a phantom of a woman was 'with one Motion transform'd into a perfect Palace', while guards struck their halberds on the stage and 'were immediately turn'd into Water-Works, Cascades, and Trees, that form'd a charming Garden before the Palace'. This led the editor (probably Nicola Haym) of the English translation to report that Acciaiuoli devised 'many more equally surprizing' spectacles at Roman theatres during the 1690s. The editor names four, then describes at length 'the most famous of all, . . . the Intermede of Hell' in Perti's *Nerone fatto Cesare* (1695): 'great Numbers of Foreigners came to *Rome* on purpose to behold it, and confess'd when they had seen it, that it far exceeded the Expectations Fame had given 'em of it'.

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Accidental. A sign placed, in modern notational practice, before a note, which alters its previously understood pitch by one or two semitones. The sharp (♯; Fr. *dièse*; Ger. *Kreuz*; It. *diesis*) raises a note by one semitone; the double sharp (×; Fr. *double dièse*; Ger. *Doppelkreuz*; It. *doppio diesis*) raises it by two semitones. The flat (♭; Fr. *bémol*; Ger. *Be*; It. *bemolle*) lowers a note by one semitone; the double flat (♭♭; Fr. *double bémol*; Ger. *Doppel-Be*; It. *doppio bemolle*) lowers it by two semitones. The natural (♮; Fr. *bécarre*; Ger. *Auflösungszeichen* or *Quadrat*; It. *bequadro*) cancels a previous sharp or flat. A double sharp is changed to a single sharp by writing ♮♯ or occasionally ♯, a double flat to a single flat by ♮♭ or occasionally ♭.

For a discussion of the addition of accidentals to early music *see* MUSICA FICTA; *see also* EDITING and SOLMIZATION. For the notation of some non-Western music and 20th-century compositions using intonations other than the 12-note system, *see* NOTATION, §III, 4(vi).

1. Early use. 2. Accidentals and solmization. 3. Use from the 17th century.

1. EARLY USE. The ♭ sign on the one hand and the ♮ or ♯ signs on the other originate in the forms suggested by Guido of Arezzo for the two possible pitches of the note B: *rotundum* ('round b'; also *b molle*: 'soft b') and *quadratum* ('square b'; also *b durum*: 'hard b'), representing modern B♭ and B♮ respectively (see Table 1). The two shapes appear in the treatises *Aliae regulae* (*GerbertS*, ii, 36) and in *Micrologus* (chap.2: *CSM*, iv, 1955, p.93), both of which date from about 1030. Guido was not the first to suggest different shapes for the two notes B. The process whereby the notes of plainchant melodies became more or less permanently associated with the letter names that most of them still retain seems to have been completed by the end of the first millennium (*see* NOTATION, §III, 1(iv)). Although it would have been possible to eliminate the need for one of the two forms of B by notating melodies using B♭ a 4th lower or a 5th higher, or conversely by notating melodies using B♮ a 5th lower or a 4th higher, this was never systematically done. Many melodies included both notes; and the alphabetization may originally have assumed two notes E and two notes F as well (see Jacobsthal, on the fate of these and the use of transposition to accommodate them). A notable early witness to the alphabetization of chant is the celebrated tonary of St Bénigne, Dijon, written by 1031 (*F-MOf* H.159; facs. in PalMus, 1st ser., viii, 1904): this employs an alphabet from 'a' to 'p'; for the two notes B the letters 'i' and 'ỉ' are used. A copy of the tonary of Odorannus de Sens, made in Sens just before Odorannus's death in 1046 (*I-Rvat* Reg.577), uses an inverted letter b, that is, q, for B♮. (For other systems and the decisions of medieval musicians regarding the tonality of chants with accidentals see M. Huglo: *Les tonaires*, 1971.)

TABLE 1

(i)	♭♭	modern double flat
(ii)	♭	modern flat
(iii)	*b*	*b* rotundum ('round')
(iv)	ƀ	*b* quadratum ('square')
(v)	♮	modern natural
(vi)	♯	modern sharp
(viii)	ж	*b* iacente ('recumbent')
(viii)	×	modern double sharp

Recognition of the two notes B therefore precedes Guido's work on notation; and although the shapes and nomenclature that he suggested have become standard they are not purely the outcome of his hexachord theory and solmization technique, with which they are usually connected.

Apart from a few exceptional uses of other letters and/or unorthodox use of the coloured line system in early chant manuscripts (see Smits van Waesberghe, 1951, p.43), the ♭ sign and the ♮ or ♯ or *quadratum* signs were used for lowering or raising a note by a semitone on any degree of the scale. This is not to imply that every note could be both lowered and raised, and in practice it was always one or the other (e.g. C could not be lowered nor E raised) until the chromatic madrigals and fantasias of the late 16th century, when, for example, both G♭ and G♯, D♭ and D♯ might appear in the same piece. This meant that ♮ before E after a series of appearances of E♭ restored E♮, or in a piece with E♭ signature indicated a temporary E♮, but before F meant the modern F♯.

The choice of the *quadratum*, ♮ or ♯ signs for these purposes depended on the scribe's training or the printer's custom. The form ♮ for the *quadratum* is found as early as the 12th century, and ♯ in the 13th. The B *iacente* sign ('recumbent B': see Table 1 (*vii*)) gained ascendancy in the second half of the 15th century, the ♯ regaining supremacy in the 18th, by which time the ♮ was restricted to a cancelling function. German printers of the 16th century used the letter 'h' for the *quadratum*, and this passed into common German currency, which has B for B♭ and H for B♮.

The term *molle* has persisted in the French and Italian names for B♭; and *molle* and *durum* survive in the German terms for minor and major keys: *moll* (with flat or minor 3rd) and *dur* (with sharp or major 3rd). The application of the term *diesis* (Gk.) to the ♯ sign is a 14th-century development: the term has quite different origins (*see* DIESIS (ii)).

2. ACCIDENTALS AND SOLMIZATION. In Guido's *Micrologus* hexachord theory is at an early stage of formation: at first only transposition of the series C–D–E–F–G–A up a 5th was discussed, and not until the 12th century was the distinction between the *hexachordum naturale* (C–D–E–F–G–A), the *hexachordum molle* (literally 'hexachord with the soft-cornered B': F–G–A–B♭–C–D) and the *hexachordum durum* ('hexachord with the sharp-cornered B': G–A–B♮–C–D–E) regularly made (see Smits van Waesberghe, 1969, p.116).

The hexachord system and its solmization (fitting the syllables *ut–re–mi–fa–sol–la* to the hexachord, always understanding a semitone between *mi* and *fa*) facilitated the memorization of the position of semitones in a plainchant melody, and in the case of B♭ and B♮ helped to avoid the need to think of a note which, written on the staff, had two possible meanings. Most music in the Middle Ages and Renaissance was performed from memory, and its intervallic structure was learnt not as a series of visual signs on a page but in terms of hexachord constructions and solmization syllables. This affected the attitude to written music of even the most accomplished

solo performers who could sight-read their parts (but whose training would have been dominated by solmization from their earliest years). A proper skill in solmization obviated the need for a use of accidentals as explicit as in modern practice: once the performer had decided that a passage belonged to certain hexachords, its intervallic structure was determined; only the accidentals necessary to ensure the correct choice of hexachord, and thus the correct solmization, needed to be entered in a copy of the music. They were often written several notes in advance of the one they affected most directly: in terms of solmization they affected all the notes of that passage. Reconstruction of the decisions in solmization likely to have been made by performers of medieval and Renaissance polyphony is a prerequisite of editing and performing the music.

The use of ♭ as a prefacing signature at the beginning of a staff (or even, in the absence of any other letter, as a clef in early English sources: *see* CLEF) is found in the earliest manuscripts using the staff (11th–12th centuries). A two-flat signature appears in the conductus *Hac in die rege nato* (*I-Fl* 29.1, f.332*r*) in both voices for six whole systems (f.333*r*); the piece begins and ends without signature. Such signatures affected the interval structure of the whole piece (or a long section of a piece), but the intervals were as liable to modification in detail as a piece without signature. Much early polyphony relied on the interval of the 5th for most of its structurally important harmonies; this meant that the voices of, for example, a two-part composition might very frequently be in a relationship parallel to that of the *hexachordum naturale* (with next highest note B♭) to the *hexachordum durum* (with B♮). Consequently pieces with one more flat in the signature of the lower part(s) than that of the upper part(s) are not rare in the 13th century and became very common in the 14th.

3. USE FROM THE 17TH CENTURY. The introduction of bar-lines to mark off regular metric periods in music (as opposed to bar-lines that merely help to coordinate voices of polyphony notated in score, which are of no metrical significance) is found in German organ tablature of the 15th century, and in printed music of the late 1520s. But not until the end of the 17th century were bar-lines generally understood to terminate the effect of accidentals. By this time too the influence of modal theory on the use of signatures had waned. Discrepancies to be found in early 18th-century music between modal and the modern tonal practice chiefly occur in pieces written in the modern 'minor keys', but notated in Dorian (*d–d′* without signature) or transposed Dorian modes (one flat less than modern practice). Such pieces are Bach's 'Dorian' Toccata and Fugue (BWV538) and, from the *Clavierübung*, iii, BWV680, 681–2 (one extra sharp), 683–5 and 689. The modern forms of double flat and double sharp were also accepted generally by the 18th century.

The restriction of the efficacy of an accidental to the note immediately succeeding it was first suggested and practised by composers of chromatic madrigals at the end of the 16th century (e.g. Lassus, Vincenzo Ruffo etc.: see Kroyer, p.81). The difficulties caused by strongly chromatic and atonal music became critical at the end of the 19th century. While Schoenberg, in many works from the last movement of the Second String Quartet op.10 (1907–8), prefaced every note with an accidental (♯, ♭ or ♮) which was to apply to one note only, Dieren (*Six Sketches*, 1911) and Busoni (*Sonatina seconda*, 1912) used ♯ and ♭ but not ♮, again to affect only the note they immediately preceded.

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Acclamation (Lat. *acclamatio*, *clamor*, *conclamatio*, *laudatio*, *laus*, *vox* etc.; Gk. *euphēmia*, *euphēmēsis*, *phēmē*, *polychronion*, *polychronisma*). A corporate shout or public cry of affirmation or dissent. Common to many performative contexts across a broad range of traditions, acclamations became particularly important in political and religious rituals in East and West. Originating as spontaneous calls, some evolved into standardized formulae with fixed text and, occasionally, with set music.

A ruler's ascent in the ancient world was often accompanied by acclamations. Biblical evidence possibly reflecting practice in the 9th century BCE reveals that newly appointed monarchs were saluted with 'yeḥi hamelekh!' ('Long live the King!', *1 Samuel* x.24). Rulers in antiquity were also greeted with acclamations during royal entrances, especially after victory (*1 Samuel* xviii.7).

In ancient Rome acclamations were used to hail triumphant generals ('Io triumphe!'), to punctuate oratorical events ('Bene et praeclare!') and to accompany bridal processions ('Talassio!'); some were stamped on coins (e.g. 'Victoria aeterna Aug[usti]'). During the Republic acclamations were considered as formal votes in public assemblies; in the late Republic they functioned similarly in the Senate. In Imperial Rome acclamations such as 'Axios!' (Gk.: 'Worthy!') became a constitutive part of proclaiming a new emperor. So important were they as barometers of public opinion that Nero hired a corps of Roman noblemen to lead appropriate acclamations in his presence (Tacitus, *Annales*, xiv.15). These powerful, sometimes negative, proclamations could not always be left to chance.

Acclamations often migrated between secular and religious spheres: some could be addressed separately to a deity or a monarch, for example, 'hoshi'ah na' ('Save, we pray!', Psalm cxviii.25 and 2 *Samuel* xiv.4); others might be addressed simultaneously to both (e.g. *Judges* vii.20). Occasionally rulers were themselves acclaimed as gods (Livy, i.16.3). In ancient Israel ritual cries erupted in battle (*1 Joshua* vi.5), before the Ark of the Covenant (*1 Samuel* iv.5), and when building the Temple (*Ezra* iii.11). The psalmist urged the Israelites to 'shout to God' (xlvii.1) and considered people who knew the 'festal shout' as blessed (lxxxix.15). 'Halleluyah' was a common acclamation appended to several psalms, while 'amen' sealed oaths and public prayers.

Christianity borrowed some acclamations from Judaism (e.g. 'Miserere') and constructed others after biblical precedents (e.g. 'Gloria'). Greco-Roman influence is detectable in Christianity's adoption of 'Dignum [= *Axios*] et iustum est', which by the early 3rd century introduced some eucharistic prayers, and 'Kyrie', which appeared in the liturgy by the 4th century. Christians also developed new cries such as 'marana atha' (Aramaic: 'Our Lord is coming'). They directed acclamations to their god and to leaders of the community. Acclamations (e.g. 'Dignus') were part of episcopal elections from the 3rd century, and at church councils ritual cries accompanied the proclamation of dogmas and the condemnation of heretics ('Anathema').

Elaborate acclamations emerged in the Byzantine empire. At the Hippodrome the various factions, grouped according to colour, organized acclamations for their charioteers. The increased importance of the circus in Byzantine life made the Hippodrome the scene of other acclamations either confirming or challenging imperial or patriarchal decisions. *Euphēmiai* ('songs of praise') and *polychronia* or *polychronismata* (repeatedly calling for 'long life') were standard elements in Byzantine imperial ritual: by the late empire *euphēmiai* were reserved for ecclesiastics while *polychronia* or *polychronismata* honoured royalty. At the height of the empire professionally proclaimed acclamations by choirs of court officials directed by the *praipositos* accompanied imperial ceremonies, while at more properly religious events choirs of minor clergy greeted ecclesiastics or joined in imperial acclamations. Many of the texts for these acclamations survive in the *Book of Ceremonies* of Constantine VII Porphyrogennetus (*d* 959) and the *On the Offices* of Pseudo-Codinus (*c*1350–60). Performance by two choirs was normal, although evidence exists for four-part acclamations (*De ceremoniis*, ii.19). Choral acclamations often included a refrain for the assembly. While some acclamations may have included instrumental music – to cue the assembly, for example – most were sung unaccompanied. Some acclamations with music survive from the end of the empire (e.g. *GR-ATSpantocrator* 214N dating from 1433), possibly reflecting earlier usage.

Byzantine acclamations probably provided the pattern for the Frankish LAUDES REGIAE that appeared at the end of the 8th century. Music from the 10th century indicates that these were syllabic settings of limited range which allowed the participation of all. Acclamations survived among the Vikings, who publicly affirmed candidates for leadership while they were hoisted on a shield. They were also introduced into coronation ceremonies for Goths and Anglo-Saxons. Set formulae greeted English and French kings from at least the 13th century.

Acclamations were important in medieval Christian worship, especially during papal coronations and canonizations of saints. Modified *Laudes regiae* were reintroduced into the Roman rite when the feast of Christ the King was instituted in 1925. Since the Second Vatican Council 'acclamation' has become a technical term in the Roman rite and also in some Protestant rituals for specific worship elements, for example the 'Memorial Acclamation' in the eucharistic prayer.

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Accollatura (It.). *See* SYSTEM.

Accompagnando. *See* ACCOMPAGNATO.

Accompagnato (It.: 'accompanied'; past participle of *accompagnare*). A short term for *recitativo accompagnato*, i.e. RECITATIVE accompanied by the orchestra with expressive motifs, equivalent to *recitativo obbligato*. It is often used to designate a dramatically important scene, often a soliloquy (e.g. 'Abscheulicher' in *Fidelio*), which is usually followed by an aria. Handel used the term both in the strict sense of recitative, where the accompaniment allows the singer freedom (e.g. 'O notte' in *Amadigi*), and as a description of what would more correctly be described as arioso, where a regular tempo is implied ('For behold, darkness shall cover the earth' in *Messiah*). The appearance of the word 'accompagnato' where a tempo mark would be expected is therefore also an indication that the pulse may be irregular. The gerund *accompagnando* ('accompanying') is sometimes used to denote the subsidiary nature of a part in, for instance, Stravinsky's Symphonies of Wind Instruments.

See also TEMPO AND EXPRESSION MARKS.

JACK WESTRUP, DAVID FALLOWS

Accompanied keyboard music. A term used to describe 18th-century chamber music with a substantially or fully written-out keyboard part and one or more accompanying instrumental parts. 18th-century sources most often designated these works by such terms as sonata, trio, terzetto, or divertimento for harpsichord or, simply, keyboard (later with the option of fortepiano), 'with the accompaniment of' or 'that can be played with' a violin (or flute), with or without cello. The accompanying parts could also be optional (*ad libitum*), resulting in the popular commercial practice of arranging solo sonatas as accompanied works. Larger ensemble scorings, especially the concerto-inspired grouping for keyboard instrument, two violins and bass, were also possible. Accompanied keyboard music is the direct ancestor of 19th-century chamber music with keyboard, especially the sonata for piano and violin and the piano trio.

To limit the genre to sonatas for fully written-out keyboard (without patches of continuo) and subsidiary or optional accompaniment is to capture only a segment of this vast and heterogeneous repertory. The genre appears concurrently with and as a manifestation of the rise of the harpsichord as a solo instrument, in a sense as a corrective to its purely supportive role in the Baroque sonata for melody instrument and continuo. As the small-ensemble counterpart to the emerging keyboard suite, sonata and solo concerto, accompanied keyboard music bore the stylistic marks of these three genres for decades. The solo sonata with continuo accompaniment, however, played virtually no role in its development; both genres were cultivated independently into the second half of the century, often by the same composer (e.g. C.P.E. Bach),

before the continuo sonata disappeared with the demise of the thoroughbass tradition.

The Baroque trio sonata for two melody instruments and continuo, however, played a decisive role in the emergence of accompanied keyboard music in Germany. J.S. Bach made the first substantial contributions to the genre with his sonatas for obbligato keyboard and violin, viol or flute (BWV1014–19, 1027–9, 1030, 1032), all written before 1741. In concept they are with some exceptions trio sonatas translated to duo scoring (the first viol sonata is an arrangement of the trio sonata for two flutes and continuo, BWV1039). Bach's legacy persisted well into the 1760s in Berlin in the duos with obbligato keyboard by J.G. Graun, Schaffrath and especially C.P.E. Bach, whose 14 Berlin duo sonatas (W71–8, 83–8) include works that are arrangements of original trio sonatas and others that virtually replicate the severe texture of the latter, including liberal episodes of figured bass in the keyboard. But we can also trace in Emanuel's works the emergence of a more homophonic *Liebhaber* style with a fully realized keyboard part: it is especially prominent in the *Sonata o vero sinfonia* W74 for violin and harpsichord (1754) and the Sonata W87 for flute and harpsichord (1766).

The modern accompanied sonata was born in 1734 in France in a single collection, Mondonville's six *Pièces de clavecin en sonates avec accompagnement de violon* op.3. Exploiting the full range of ensemble possibilities for two independent and fully realized instruments, Mondonville's sonatas established a model for the genre in their idiomatic writing and their brilliant amalgamation of elements of the Italian trio sonata and the French clavecin suite, with the concerto emerging in the last sonata. Rameau's *Pièces de clavecin en concerts* (1741), for keyboard with optional accompaniment for violin/flute and viol/violin, set the precedent for *ad libitum* scoring, which would persist to the end of the century. These collections elicited an upsurge of interest in such music in Paris, with collections by Boismortier, C.-F. Clément, Guillemain, Luc Marchand, Corrette and Simon following in their wake. The reprinting by Walsh of Rameau's collection in 1750, followed by Mondonville's in 1753, brought the French models to London, inspiring a generation of composers there. The results included trio sonata-inspired duos with violin by Giardini (op.3, 1751) and trios by C.F. Abel (op.2, 1760), keyboard sonatas with optional string accompaniment for two violins and cello by Charles Avison (op.5, 1756) and concerto-inspired duos with violin by William Jackson (op.2, *c*1757).

Mid-century French and English composers and critics of the genre agreed with Simon's observation in the preface to his *Pièces de clavecin dans tous les genres* (op.1, 1761) that the added violin served to adapt the 'choppy' sound of the harpsichord to the demands of a more lyrical style. But they also repeatedly invoked the challenges of ensemble balance, prescribing that the strings perform very quietly or 'à demi-jeu'. In rare evidence for the use of the clavichord in accompanied keyboard music, the *Hamburger Correspondent* referred in 1777 to a home performance of C.P.E. Bach's trios W91 in which the composer played his Friderici clavichord, accompanied by a 'muted violin and discreetly played cello'. Modern performers of accompanied sonatas would do well to keep in mind Avison's suggestion that:

> the accompanying Violins which are intended to enforce the Expression of the Harpsichord, should also be kept *always*subservient to it; for thus an Effect results from the whole, as from the Sound of one improved, or . . . multiplied Instrument (*Six Sonatas* op.7, 1760)

By the 1760s accompanied keyboard music formed a major category in publishers' catalogues in Paris and London. That decade was dominated by the Parisian Schobert, who established the fashion for virtuoso keyboard sonatas with largely optional accompaniment. This popular scoring is found in publications by Honauer (op.1, 1761 and op.3, 1769), Mozart (opp.1–3, 1764–5), J.C. Bach (op.10, 1773), Edelmann (op.1, 1775) and Abel (op.13, 1777), as well as in arrangements of Wagenseil's solo keyboard divertimentos published by Huberty (op.6, 1760), A. Hummel (opp.1–2, 1761) and Le Menu (*c*1777). Even C.P.E. Bach was not untouched: in 1775 he wrote to Forkel that he had 'finally had to bow to fashion and write sonatas for keyboard that are easy, and that one can simply play alone without missing anything'. The results were his 13 keyboard trios (with violin and cello) W89–91 (1775–7).

Vienna was isolated from most of these developments – and these foreign publications – until the 1770s. Early Viennese chamber music with keyboard was an indigenous tradition dependent on Austrian models. In the 1750s and 60s the genre was cultivated by the leading keyboard players, Wagenseil, Hofmann, Steffan, Vanhal and especially Haydn, whose early keyboard trios are the expression and summit of this style. The duo sonata with violin was virtually unknown there; the Viennese preferred the left hand of the keyboard to be doubled by a string instrument (cello or viola). The keyboard trio and the concertino or divertimento for harpsichord, two violins and bass were the scorings of choice. The *ad libitum* string texture was restricted for the most part to the keyboard quartet scoring. The keyboard trio reveals a strong tradition of obbligato violin writing, inspired by the Austrian trio sonata and string trio. In the absence of a local publishing industry, this repertory was disseminated in manuscripts; Wagenseil's op.5 (1770) is the only Viennese print of chamber music with keyboard during this period. And the genre was virtually abandoned in Vienna in the 1770s by all but Vanhal and the Pressburg composer Anton Zimmermann.

The international dominance of Vienna in the accompanied sonata begins in the 1780s with the establishment of a flourishing publishing industry and commercial market for music, the rise of the fortepiano and the arrival of Mozart. From this time accompanied keyboard music, especially the trio, was widely represented among the Viennese publishers' offerings. Much of this music was written specifically for amateurs, with Kozeluch, Pleyel, Vanhal and even Haydn specializing in trios with brilliant but accessible keyboard parts and easy string accompaniments.

The vogue for the fortepiano, with its range of dynamics and articulation and its lyrical capacity, and the rise of a new class of virtuosos on the instrument opened a period of rapid change for the genre in the 1780s. Capable of holding its own in an ensemble with violin and cello, the fortepiano no longer demanded subservience of its partners. Mozart's six violin sonatas published by Artaria in 1781 were recognized as a qualitative leap for the genre, both in the brilliance of their keyboard writing and the full integration of the violin into the texture. His piano trios K502 (1786) and 542 (1788) established a similar

precedent for the trio, including sporadic independent writing for the cello that points to its eventual freeing from the keyboard left hand. By 1789 Haydn's trios HXV:11–3 were judged by a reviewer to be too difficult for sight-reading; his London keyboard trios are professional music written in response to his contact with piano and violin virtuosos there.

These changes were for the most part ignored on the title-pages of the first editions of these works, which persisted in referring to them as 'Sonatas for harpsichord or fortepiano, with the accompaniment of violin (and cello)'. Beethoven's 'Trios' op.1 for 'pianoforte, violin and cello' (Artaria, 1795) were a turning point in the genre and in the way it was viewed, while the full title of his 'Kreutzer' Sonata op.47, 'per il piano-forte ed un violino obligato, scritta in uno stilo molto concertante, quasi come d'un concerto' (1802–3), leaves no doubt as to the role of the violin in that virtuosic work. The accompanied sonata yielded to the modern concept of 'chamber music' with keyboard in the early 19th century: performances were transferred to the salon and the concert hall; technical and musical demands on the performers increased; the harpsichord was abandoned, even as a performance option; and, in works such as Beethoven's Piano Trios opp.70 (1808) and 97 (1810–11) and Schubert's Piano Trios opp.99 (?1828) and 100 (1827–8), the cello became a full partner to the violin and piano.

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Accompaniment (Ger. *Begleitung*). In the most general sense, the subordinate parts of any musical texture made up of strands of differing importance. A folksinger's listeners clap their hands in accompaniment to the song; a church organist keeps the congregation to the pitch and tempo with his or her accompaniment; the left hand provides the accompaniment to the right in a piano rag; when one part of a Schoenberg string quartet momentarily carries the symbol for *Hauptstimme*, the other parts are an accompaniment, though they may take their turns as *Hauptstimmen*later on. The meaning of the term 'accompaniment' is variable and not subject to rigorous definition. The countersubject of a Bach fugue 'accompanies' the subject, but in principle all the voices are equal and the countersubject may well be more prominent than the subject. In one sense, the added parts of a cantus firmus composition are an 'accompaniment', yet the pre-existing tune may be so stretched out and buried as to become less a melody than a kind of Schenkerian *Urlinie*. One might even postulate layers of accompanimental function, as for the CONTINUO accompaniment of the orchestral accompaniment of an opera.

To discuss accompaniment in all its ramifications would be to write a history of music. What is worse, it would involve one in futile hair-splitting at every turn. Is the lute part offered as an alternative or supplement to the lower voices in a Dowland *Ayre* an 'accompaniment'? Does Wagner's orchestra 'accompany' his singers? The purpose of this article is partly to direct the reader to other articles dealing with special kinds of accompaniment or with topics that include considerations of accompaniment. The focus of attention here is on accompaniment by the chordal instruments – those capable of playing part-music: keyboard instruments, lute, guitar, harp, and so forth – and on the accompaniment of the keyboard by melody instruments.

There is much vocal part-music for which no written accompaniment has been provided by the composer, but to which the sensibilities of later ages have caused performers to add accompaniments to their own taste. If the aim is historical performance, practical considerations apart, we may put the question: 'were accompaniments added, and if so, how and when?' A full discussion of these questions would raise issues such as the '*a cappella* ideal' (*see* CHORUS (i), §4), and in any case we do not always have enough information to allow us to formulate rules. Still, there is evidence that 16th-century church music was sometimes accompanied on the organ, though little evidence to tell us whether the composers thought it desirable; and there is increasingly abundant and reliable evidence that as the 17th century wore on into the 18th unaccompanied singing became an even greater rarity.

The introduction of melody instruments to double or substitute for the parts of a vocal ensemble was probably the simplest way of accompanying when there was no score and everyone performed from partbooks; in church music, however, this practice may have impinged on questions of liturgical propriety and the mixing of the 'consort' of voices with melody instruments was not the ideal, although it may have happened not infrequently (*see* PERFORMING PRACTICE, §4). In the absence of a score, keyboard players of the 16th century had the options of playing directly from a group of partbooks – an accomplishment sometimes required of organists of the time – of making their own 'short score' from the partbooks, or else of playing as well as they could from the bass part. The organ accompaniments to Victoria's volume of masses (Madrid, 1600) furnish examples of the 'short score', and the last option led ultimately to the continuo of the Baroque era.

The subject of accompaniment in the 16th century and early 17th is inseparable from those of improvisation, transcription ('intabulation' of vocal polyphony), the development of continuo practice and the history of all the forms of music where accompaniment is found: the lute ayre, consort music and the verse anthem, the Italian madrigal, dramatic music, and so on. Two works will illustrate the complex interrelations of vocal polyphony and instrumental accompaniment at this time. In Luzzaschi's *Madrigali per cantare e sonare* (published in Rome in 1601, but probably composed in the 1580s), one to three voices are accompanied by a keyboard part which

appears to be an intabulation of the 'other voices', but which was in fact conceived from the beginning in its present form; Monteverdi's *Lamento d'Arianna* (1608) was first an operatic solo with continuo accompaniment and then, in a reversal of a process that must have been familiar in the late Renaissance, was expanded by the composer into five-part polyphony and published in his sixth book of madrigals (1614).

For the rest of the 17th century and all of the 18th, the art of accompaniment was identical with that of continuo in all but a few areas of music: English consort music with a keyboard part written out (Coprario, Jenkins, William Lawes), ACCOMPANIED KEYBOARD MUSIC, organ accompaniments to hymns and chants (*see* KEYBOARD MUSIC, §§I–II) and, after about 1750, most solo songs. Lute and guitar accompaniments to songs in the 17th century, especially in France and England, were fully written out in tablature, reaching a high level of sensitivity and refinement; and in the later 18th century figured bass song accompaniments gradually gave way to keyboard (or harp) accompaniments that were fully written out, the earliest important collection being C.P.E. Bach's *Geistliche Oden und Lieder* of 1757 (published 1758).

Owing to its great flexibility and economy, the piano has been the overwhelmingly preferred instrument for accompanying a singer since the end of the 18th century, except in church (*see* LIED, §III–V). In the 20th century, the art of accompanying has been elevated to the level of a professional speciality by many first-class pianists, some of whom have written about their art. The history of the development of the art song from the 18th century to the 20th is to a large degree a history of piano accompaniment – of the growing and changing contribution of the piano part to the total effect and expression of the song.

'Musical accompaniment' can also mean the music performed with a dance, a silent film etc. – for any event where the sound of the music is not the focus of attention.

See also ARRANGEMENT; HARPSICHORD; OBLIGATO (i) and (ii); SONG.

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DAVID FULLER/R

Accord (i) (Fr.). Being in tune.

Accord (ii). *See* CHORD.

Accord (iii). The tuning of an instrument. *See also* ACCORDATURA and SCORDATURA.

Accordatura (It.). A general term for the tuning of an instrument, especially string instruments. Accordatura is often used in the sense of the 'usual' tuning as opposed to a special or exceptional tuning. For the latter, *see* SCORDATURA.

Accordion [accordeon, accordian, squashbox, squeezebox] (Fr. *accordéon*; Ger. *Akkordeon*, *Handharmonika*, *Klavier-Harmonika*, *Ziehharmonika*; It. *armonica a manticino*, *fisarmonica*; Russ. *bayan*, *garmonica*, *garmoschka*). A term applied to a number of portable free-reed aerophones. Their common features include a mechanical keyboard under each hand, manipulated by the fingers to select pitches. The keyboards are connected by folded bellows which induce air to flow through the reedplates; these move horizontally and are controlled by arm-pressures that in turn regulate the loudness of the sound emitted. An air-button or -bar on the left-hand end, operated by the thumb or palm, is used to fill and empty the bellows without sounding a note. Straps hold the instrument in the hands or on the shoulders. The casework around the keyboards and covering the reedplates is usually of a style and decoration that has become associated with the type of accordion and is sometimes identifiable with its company of origin. Accordions are related historically, organologically and technologically to the REED ORGAN, specifically the table harmonium, and the harmonica (*see* HARMONICA (i)).

The word 'accordion' is widely used specifically to mean the type of instrument with a rectangular body shape, a chromatic right-hand keyboard (whether with piano keys or buttons) parallel to the player's body and a bass button keyboard under the left hand. The bass keyboard of this kind of instrument has combinations of buttons that play single notes and buttons that are mechanically coupled to sound chord formations. The term 'melodeon' is sometimes used for smaller diatonic button accordions, types typically with one or two right-hand rows of buttons (*see* MELODEON (ii)). 'Concertina' refers to chromatic and diatonic instruments with buttons parallel to the bellows. Some varieties of concertina have polygonal shapes (usually hexagonal), but square, box-shaped concertinas have also been made since they were first developed in the 1830s, notably the diatonic 'Chemnitz' concertina. The BANDONEON is essentially a variant of the Chemnitz concertina, also being square or rectangular in shape. In some respects these instruments have distinct histories, usages and repertories (*see* CONCERTINA). It is possible, therefore, to distinguish between the accordion and the concertina as two distinct groups within the same family of instruments. However, in many languages and cultures the term 'accordion' is more generally assigned to all instruments of this family, to the extent that the specificity of the distinctions is lost. Furthermore, a historical view of the evolution of these instruments shows profuse interrelationships in terms of their invention, countries of origin and manufacture, and their construction and terminology. A world-view of the accordion must therefore allow the inclusion of all kinds of free-reed aerophone that conform to the definitions outlined in the first paragraph of this article.

accordion (iii) Hybrid and other models. 3. History and manufacture. 4. The chromatic accordion: education, performers and concert repertory. 5. The accordion in Africa.

1. CONSTRUCTION. Although the following describes the construction of a full-size piano accordion (fig.1), all types of accordion work on variations of the same principle. The sound is produced by free reeds, made of highly tempered steel. The reed tongues are riveted to an aluminium alloy reed-plate containing two slots of the same size as the reeds, one reed being set on each side of the plate and a leather or plastic valve attached on the opposite side to each reed. A set of reed-plates corresponding to the range of the keyboard is affixed in order on a wooden reed block which aligns with the holes in the palette board (pan), and up to six of these blocks are fitted in the treble casing. The treble keyboard is attached at a right angle to the casing. The reed blocks and the slide mechanism of the register switches (shifts) are inside the bellows, on the palette board.

The depression of a treble key raises the palette, and allows air to pass through the reed block to actuate the reed; the air-flow is created by the inward or outward movement of the bellows. The palette action is usually covered by the treble grill, a fretted metal, wood or plastic cover lined with a decorative, thin fabric, which allows the passage of both air and sound. The bass side is similarly constructed, though the bass palettes are connected to the buttons by rods and levers. A bass hand-strap is fitted over the full length of the bass board and an air-release valve is provided to enable the bellows to open and close silently when desired.

The bellows are built of heavy cardstock paper with fibrous grain, folded and pleated with soft leather gussets inset in each inner corner and shaped metal protectors on each outside corner, secured and reinforced by a gauze-lined plastic called bellows tape. Wooden frames connect each end to the casings; soft leather or foam rubber keeps the instrument airtight. Internal locks or external straps are provided to keep the bellows closed when not in use. Virtually all accordion-family instruments have a wooden casing, which is covered with a skin of cellulose or wood veneers, and decorated with inlays, rhinestones, etchings, paint or other finishing processes. Less commonly, instruments are constructed with aluminium-alloy sub-frames, in total or in part. A few others are made of high-density rigid plastic with resonance characteristics. The nature of the frame and its decoration have little impact on the sound quality of the instrument; of greater consideration in the choice of materials is stability, durability and weight.

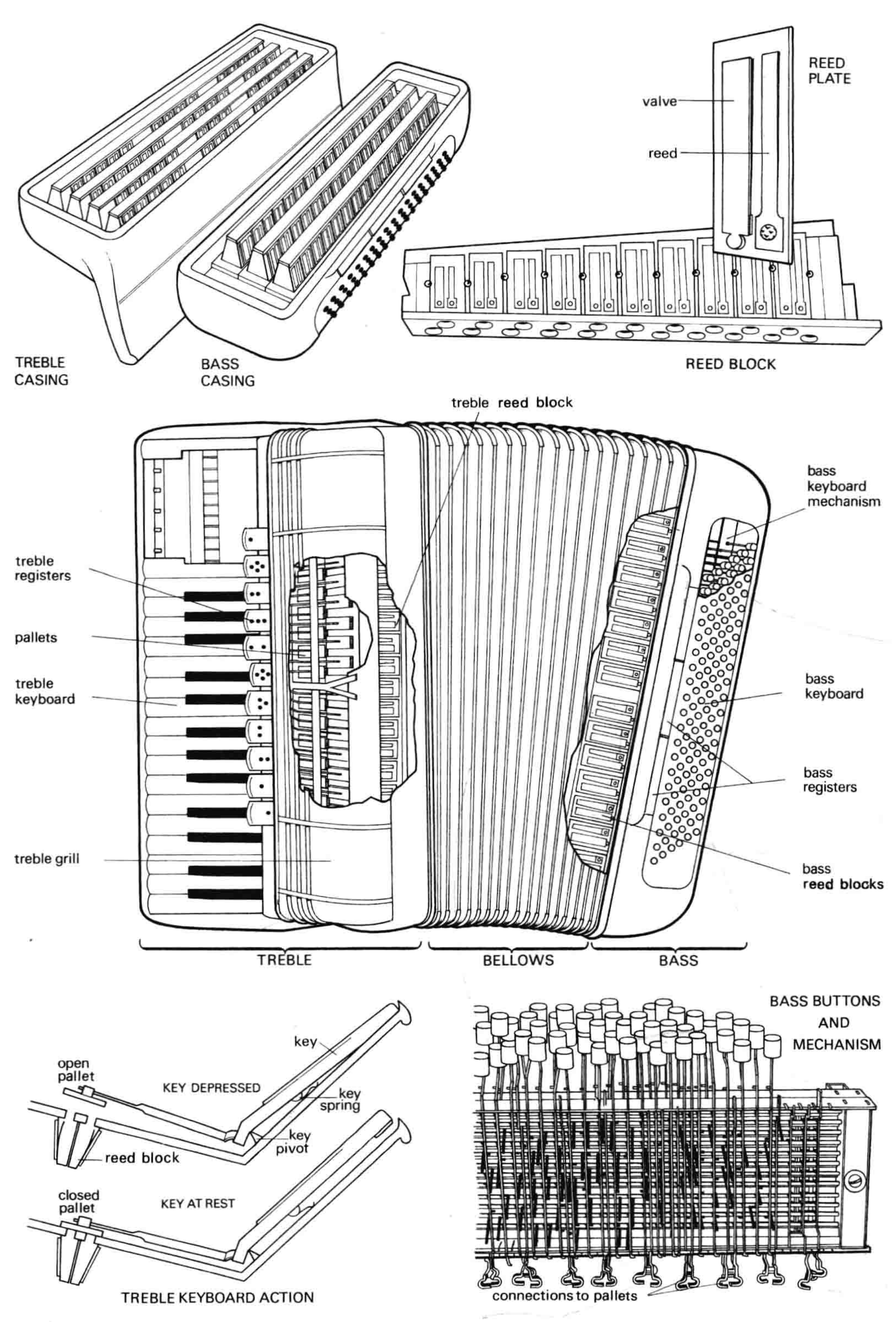
The fundamental tone of the accordion is that produced by a single reed at normal (8′) pitch over the entire range of the keyboard. Shifts (also called 'stops' or 'switches') may be provided, on larger models in both the treble and the bass sections, worked by stop knobs or tablets. They make available extra sets of reeds to be sounded simultaneously with the main rank, in various combinations, giving a variety of tone colours. Examples of shifts include unison, suboctave (16′), superoctave (4′), quint and tremolo ranks. Simpler instruments with no shifts may be tuned either 'dry' (with two reed banks tuned in unison) or to varying degrees of 'wetness' (with the two banks tuned slightly out with each other so that they beat together, creating an undulating effect akin to the Voix céleste of the organ). On larger accordions such tremolo ranks may be brought on and taken off with a shift. The sound characteristic of two banks of reeds detuned to produce two or three beats per second is commonly referred to as 'Italian tremolo'. Wider tremolos are called 'German', 'French', 'Slovenian' and so on. A true 'musette' tuning requires each key to sound three reed banks, the middle one tuned 'pure' and the two outer ones tuned respectively sharp and flat to the main note (and with about 40 cents difference between each other), producing a wide tremolo. Accordions are most commonly tuned to equal temperament.

2. TYPES. The accordion family of instruments has a complex taxonomy. The first level of division within the family is determined by whether the same or different notes are produced on a single key or button on the opening and closing of the bellows. Instruments that produce the same notes (sometimes said to have 'double action') usually have a chromatic compass. Those that produce two notes per key ('single action') have a diatonic compass. Accordions may be further classed according to body shape, keyboard type and the organization of notes. Particular models also vary greatly in terms of intrinsic quality of manufacture, refinements of design, numbers of parts, tuning systems, and extra ranks or registers of different-sounding reeds (operated by shifts).

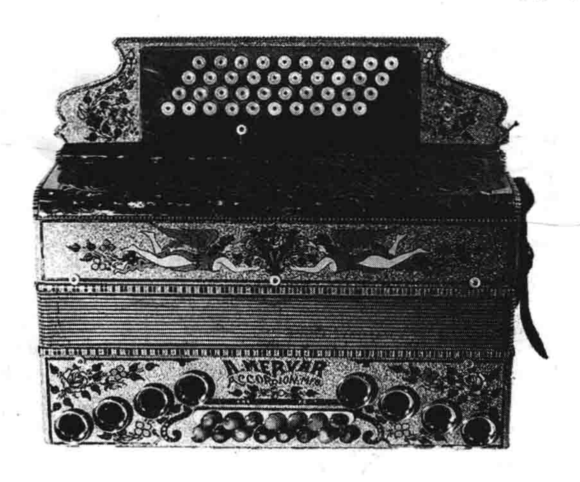
The members of the accordion family currently in mass production and common usage include diatonic and chromatic versions of button accordions, concertinas and bandoneons, and chromatic piano accordions. Versions of all types have been produced with electronic modifications such as pick-ups, synthetic sound generators or MIDI systems. These instruments therefore become electronic controllers. A dilemma of classification arises when all acoustic sounding parts have been omitted and the sounds produced are all electronic samples (*see* ELECTROPHONE). The current convention is to consider all accordions with electronic applications within the category to which their body-shapes and keyboards belong.

(i) Diatonic accordions. The button diatonic accordion is certainly the most popular type of accordion, and is manufactured in most regions of the world. Virtually every culture has its own favoured version, adapted by key, note selection and note order to the requirements of its music. At least 40, but perhaps as many as 55 varieties can be identified. Its predominant usage is in traditional music, though some players, especially in Germany and Ireland, achieve concert-artist status as soloists, in ensembles or orchestras. Those models that employ the most advanced technologies originate in Germany (e.g. the Hohner 'Morino Overture' model). Italy produces the most varied range of models, and the Cajun-style single-row button accordion is the product of American cottage-industry, although some major European manufacturers also produce Cajun-style models (alongside 'Viennese-' or 'German-style' one-row diatonics).

The buttons on the right-hand keyboard are arranged in rows of 10 to 13 buttons, usually containing a major scale. With the push of the bellows the major triad of the home key is obtained, and the other pitches of the scale are obtained on the pull. Models are made with up to five rows, though one and three are probably the most common. Many key combinations may be found, but common ones include G/C, C/F, D/G, G/C/F, G/C/F/B♭, B/C/C♯, B/C and C/C♯. Left-hand buttons play bass notes



1. The working parts of an accordion



2. Button diatonic accordion with four treble rows and 15 bass buttons, c1933, by Anton Mervar, Cleveland, OH

and chords for accompaniment and are also often single action. The number of bass buttons ranges from two on one-row melodeons (which play the bass note and triad of the key of the melody row on the push, and of the dominant on the pull) to about 24 on larger models (fig.2). The air-button or -bar is especially necessary during performance on these instruments to replenish during passages requiring many notes in one direction. The instrument may be strapped to hands or have additional shoulder straps. Some instruments have pull-stops at the chin-end of the treble casing and some have shift-tablets on the grill-face.

Cajun players use one-row diatonic accordions, often made in Louisiana by turn-of-the-century methods. Zydeco players use either three-row button diatonics or piano accordions. Players of Irish traditional music often use two-row B/C diatonics, some specially modified to meet the performance needs of the individual players. Tex-Mex or Conjunto players use three-row button diatonics.

Other diatonic members of the accordion family include the Anglo (or Anglo-German) CONCERTINA, the square-shaped German *Konzertina* (or Chemnitz concertina) and its derivative, the BANDONEON.

(ii) Chromatic accordions.

(a) The piano accordion. As its name suggests, the right-hand section of this accordion contains a piano-type keyboard, commonly having up to 45 keys. Shifts that isolate or couple reed-banks appear on most models, although the numbers of reed-banks available vary from model to model: full-size instruments usually have four.

Various systems of bass buttons have been developed. The most common type is the 120-button 'standard' or 'Stradella' bass, consisting of six rows of buttons: two rows of single bass notes a major 3rd apart, called fundamental and counterbass rows, arranged according to the circle of 5ths; and the remaining buttons arranged in four rows playing major, minor, dominant 7th and diminished chords respectively for each fundamental. Various 'freebass' systems have been designed, which consist of single-note buttons with a range of up to five octaves. 'Converter' accordions are capable of switching from standard bass to freebass (fig.3*b*). 'Combi' or 'Manual III' models have five or six standard-bass rows in addition to three freebass rows containing a compass of about three octaves. Standard basses usually have five reed-banks, and freebass instruments can have eight or nine.

Bellows usually have 16 to 19 folds. Piano accordions can vary in weight from 4 to 14 kg. They are manufactured in many countries, but the finest originate in Germany (the Hohner 'Gola' and 'Morino' models) and Italy (e.g. models by Pigini), and the largest output comes from China (manufacturers such as Parrot, and Bai Le). Piano accordions are used to perform all kinds of music from folk and popular styles to jazz and concert music, whether solo or in ensemble.

(b) The button chromatic accordion. Known as the *bayan* in Russia and the *musette* in France, these differ from piano accordions mainly in that the right-hand section of this type of accordion is organized in three, four or five rows of buttons, usually coloured black and white. Adjacent buttons along the rows are in minor thirds, and three of the rows are arranged symmetrically a semitone apart. Rows four and five duplicate, and are coupled to rows one and two respectively, offering alternative fingerings. Because all keys are fingered identically, transposition is easy. There are four common varieties, named after the placement of a particular note on the outside row. The 'B' system (fig.4*d*) is preferred in Germany and Russia, 'C' (fig.4*b*) in Italy and North America, and 'G' (fig.4*a*) almost exclusively in Finland. The 'reverse B' is declining in popularity (fig.4*c*). Other details of their construction, including the organization of the basses, are much the same as on the piano accordion, though different cultures favour characteristic tuning styles. The finest button chromatics are made in Italy (the Pigini 'Mythos' and 'Super-Bayan' models; fig.5), Russia (the 'Jupiter' model made by the Moscow



3. Piano accordions: (a) 'Lutbeg' by Soprani, 1936; (b) 'Emperor' double convertor by Titano, Mineloa, NY, 1986

4. Four most common layouts of the button chromatic accordion, right-hand section: (a) 'G' system; (b) 'C' system; (c) 'reverse B' system; (d) 'B' system

Experimental Laboratory) and Germany (the Hohner 'Gola' and 'Morino' button models).

The English concertina is a chromatic instrument, and there are chromatic varieties of bandoneon.

(iii) Hybrid and other models. Many types of accordion have been made with various combinations of diatonic and chromatic keyboards (fig.3*a*), most of which are rare and no longer in production, and various other keyboard systems have also been adapted to the accordion. These include half-chromatic hybrids, which play chromatically in one section and diatonically in the other; 'common accordions', where the right-hand is diatonic and the left-hand section plays standard-bass; 'two-system trebles', which combine chromatic rows of buttons with one or more diatonic rows; the 'uniform-keyboard' (or 'checkerboard keyboard'), designed by John Reuther (1905–84), which is an adaptation of the Janko piano keyboard (*see* JANKO, PAUL VON) to the accordion.



5. Button chromatic accordion: 'Super Bayan' by Pigini, Castelfidardo, near Ancona, 1996

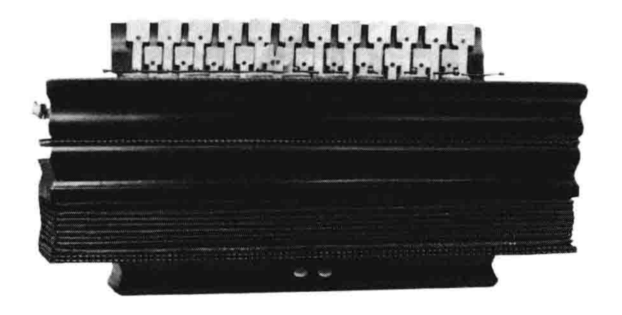
The *garmoshka* is a large group of accordions found in both diatonic and chromatic varieties in Russia and eastern Europe. They are intended as folk rather than concert instruments, and they evolved largely independent of Western influences. A typical instrument has in the right hand a single diatonic scale produced from double-action reeds activated by buttons arranged in two rows. The left hand has 12 or more buttons arranged in 5ths.

3. HISTORY AND MANUFACTURE. Although the principle of the FREE REED has been known since pre-historic times, and in China has been applied to the SHENG since the second millennium BCE, it was not until the late 18th century that Europeans were experimenting intensively with the principle for use on organs. The first true reed organs were invented at the beginning of the next century

(*see* REED ORGAN). In 1821 Christian Friedrich Ludwig Buschmann (1805–64) made his mouthblown 'Aura', effectively the first harmonica, designed primarily as a tuning tool. The 15 reeds were cut from a single piece of metal and fastened onto a piece of wood with chambers and blowholes for use by the mouth. The following year he applied leather bellows, and closure pallets with a rudimentary keying device over the individual reed-chambers, and patented the instrument as the 'Handaeoline'. This instrument was developed further by the Austrian Cyril Demian (1772–1847) whose patent of 1829 under the name of 'Accordion' added accompanying chords. In the 'complete accordion', built by Demian and his sons Guido and Karl in 1834, a second treble row of chromatic 'helper' notes was added, and the left-hand section included a chromatic row. By 1830 Demian-type instruments were being copied in Belgium by Charles Buffet and in Paris by J.-B.-N. Fourneux and M. Busson (fig.6). These diatonic instruments were made in various keys with brass reed work, having ten to 12 treble keys and two bass buttons and casework made in rosewood with inlays of ivory and mother-of-pearl. Another Austrian, Matthaeus Bauer, is credited with the invention in 1838 of a reed block with individual reed-chambers, open at one end but closed off by pallets at the key-rod end. By 1863 Paolo Soprani was making diatonic accordions in Castelfidardo, near Ancona, Italy, which has remained a major centre of accordion manufacture to the present day.

The first chromatic button accordion was built by the Viennese musician Franz Walther in 1850. It had 46 buttons (later expanded to 52) in the right hand, arranged in three rows of minor 3rds, each row a half-step apart. The bass section had eight (later 12) diatonic buttons divided between single bass notes and two-note chords. Before the end of the century the Dallapé company (at Stradella, near Piacenza) developed a model that included free basses. In Russia, mass-production of accordions began in Tula in the 1830s. In 1870 the Russian Nikolai Beloborodov, working in Tula, developed the three-row chromatic that became the *bayan*.

Busson in Paris is sometimes given the credit for the invention of the piano accordion in 1855 (*accordéon-orgue*, *flûtina* or *harmonieflûte*). In fact, Bauer had exhibited a three-octave 'Clavierharmonika' at a trade fair in Vienna the previous year. Bauer had already experimented with the chromatic accordion of Walther, and had built his first Clavierharmonika (with buttons) in 1851. The bass section, like that of Walther's accordion, was diatonic. The 1854 description of the Clavierharmonika contains the first written notice that the piano keyboard was to be played with the right hand, the bass buttons with the left and the bellows pulled horizontally (Richter, A1990). Busson's *accordéon-orgue* had a small three-octave piano keyboard, single-action reeds and reservoir bellows (which could be pumped by the left hand or, with the instrument placed on a stand, with a pedal mechanism), but no basses or air button, giving uniform tone, rather similar to the contemporary seraphine or harmonium. It was the accordion's uniform tone, considered novel at the time, and its breadth of nuance-rich music, as well as its portability and affordability, that endeared it to large populations. Popular demand inspired mass production and established economic foundations for such firms as Hohner (Trossingen, 1857), Soprani (Castelfidardo, 1872) and Dallapé (Stradella, 1876), among others, to become known worldwide. The bass keyboard was gradually developed, so that by the beginning of the 20th century it could provide accompaniments in all keys.



6. *Demian-type, two-row button accordion, with 23 treble buttons and two basses, by M. Busson, Paris, c1845*

Early accordions and concertinas were physically small and contained few internal parts. Within a few years of the first patents, driven by increasing competition and a continual interest in expanding the instrument's musical capacity and efficiency, makers were constructing larger and stronger instruments with wider tonal ranges. The specifics of size and content of each member of the family evolved in different regions to accommodate the demands of the culture in which it flourished. As ideals of artistic breadth grew to include abstract concert and virtuoso performance, the most complex instruments have come to tax the limits of human endurance in size and weight. In the present day, some manufacturers are continuing to seek ways to lighten the burden while retaining its range, capacity and controllability.

The manufacture of piano and button chromatic accordions is centered in mass production by large companies. While some accordions built around the 1950s and 1960s, notably Hohner 'Morinos' and 'Golas', have escalated greatly in value and are prized by performers, the competitive brands of the end of the 20th century are continuing to incorporate innovative refinements that set increasingly higher standards for their top-models. Small companies and home production also continue, especially in concertinas and button diatonic accordions. While some of these are similarly interested in improving their products, others judiciously retain construction practices related to those of the 1930s, explained perhaps by a ground-swell of nostalgia for traditional music and instruments.

Seen worldwide, the accordion industry is both healthy and troubled. Escalating costs of labour and materials are reflected in the faltering viability of many traditionally solid companies. Most notable perhaps is the sale of Hohner in Trossingen, which for nearly a hundred years was one of the foremost producers and innovators. The former East German company Weltmeister, of Klingenthal, has been returned to private ownership, renamed Harmona.

By far the most important source of accordion-family instruments is Italy, the pre-eminent center being Castelfidardo. Located in this city are a few dozen larger and smaller exporters that satisfy much of the world market for parts and complete instruments, including Borsini, Bugari, Castagnari, Excelsior, Menghini, Pigini, Scandalli,

Victoria and Zero Sette. Many brands are produced only for export to particular countries (thus North American brands such as Bell, Castiglione, Colombo, Excelsior, Gabanelli, Guilietti, Imperial, Iorio, Kuchar, Lo Duca, Mervar, Modern, Monarch, Noble, Pancordion, Petosa, Silvertone, Titano – see fig.3, Video and Wurlitzer have past or present American ownership, but are produced in Italy). American manufacturers such as the Chemnitz concertina maker Christy Hengel use reeds produced in Italy.

In Russia accordion manufacture followed a nearly separate, unique evolution. Since World War II, the Moscow Experimental Laboratory (MEL) has produced high-quality *bayans*, whose sound qualities are much admired even if the instruments are exceedingly large and heavy. The Pigini company in Italy is working together with MEL to produce the 'Mythos' *bayan* model that conjoins the best of Italian manufacturing techniques with the Russian aesthetic. Other east European countries are also producing good quality but reasonably priced instruments, such as Delicia in the Czech Republic. China and other East Asian countries have come to prominence in the last few decades of the century for mass manufacture of inexpensive student instruments.

4. THE CHROMATIC ACCORDION: EDUCATION, PERFORMERS AND CONCERT REPERTORY. By the early 20th century the accordion was associated around the world with traditional music, cafés, dance halls and music halls. In order for it to be taken seriously as a concert instrument there was a need for schools to give high-level instruction on the instrument, for the development of an original repertory by recognized composers, and for refinements to be made to the instrument so that it could produce what the new repertory required. It also needed to be capable of responding consistently to the demands of subtle artistic performance. Ernst Hohner grasped the dilemma and approached Paul Hindemith (whose *Kammermusik no.1*, 1922, included an accordion in the chamber orchestra) to write original music for the instrument. Hindemith recommended a talented young composer, Hugo Herrmann, for the task. Herrmann agreed and wrote *Sieben neue Spielmusiken* (1927), the first original work for solo accordion.

In 1931 Hohner founded the Harmonika-Fachschule in Trossingen. Herrmann became its director, hiring an extraordinary body of staff, including Hermann Schittenhelm, Armin Fett and Ly Braun, who each retain historic prominence, and together they attracted serious students to the study of the instrument. It later became an official state academy. Herrmann and colleagues devised a curriculum that for decades produced artists and teachers of unequalled calibre. The graduates (who included Rudolf Wuerthner, Marianne Probst and Hugo Noth) were qualified to work for others or for themselves, perform with excellence and repair their own instruments. Many composed and arranged new music for accordion, and some became scholars in their own right. As the quality of repertory and performance rose, so the Hohner factory was driven to become a world leader in technological research and development of free-reed instruments. Many innovations in construction, along with clarification of an idealized acoustic aesthetic, responded to new demands from the concert stage. Also in 1931, Hohner began publishing music and teaching materials for all sorts of accordions.

By about 1945 large-scale pieces were being written with a preference for polyphonic styles. Freebass or combi (the 'Manual III' system, which has three rows of chromatically arranged freebass buttons above a full set of standard-bass rows) accordions were preferred, and fewer original pieces were written for standard-bass only. One example that is still part of the concert repertory is Hans Brehme's *Paganiniana* (1952), in which the treble keyboard is played with the freebass in strict polyphony, punctuated by chords played on the standard-bass. Free tonality and atonality became the preferred styles for composition, made possible with the advent of freebass accordions (e.g. Herrman's *Irland-Suite*, 1955; Rudolf Wuerthner: *Morgen im Bergen*, 1965; Carmelo Pino: Suite for Accordion, 1969). In 1947 the Orchestra des Hauses Hohner was founded under the direction of Rudolf Wuerthner (1920–74; Wuerthner acted also as soloist, arranger and composer), using the Hohner Morino and Gola models (and the electronic accordion, the 'Elektronium'), and helped promote the new repertory by touring in many countries of the world. Following this lead, many such accordion orchestras arose throughout Germany, and others were set up by accordion clubs throughout the world. In East Germany, Klingenthal and Markneukirchen were centres of construction and teaching, and many advances were made there that were disseminated among other Eastern bloc countries.

A tremendous growth in original repertory took place from about 1963, when the Städtische Musikschule Trossingen sought to expand the presence of experimental music and atonal styles in its concerts. One of the most important composers of new music for the accordion of this period was Wolfgang Jacobi (1894–1972). This period was also marked by the publication of accordion music by Scandinavian composers such as the Danes Ole Schmidt and N.V. Bentzon and the Swede T.I. Lundquist (for a full repertory list, see Maurer, C1990). By the 1980s, however, the Hohner Company was in financial turmoil, leading to a decline in the resources of the school and its activities (*see* HOHNER). Trossingen still hosts many international events, holds the Hohner Archiv and remains a centre for accordion activities in Germany.

The Association Internationale des Accordeonistes (now the Confederation Internationale des Accordeonistes) was founded in Paris in 1935 with the primary aim to elevate the status of the accordion (which at the time was scarcely recognized as a serious musical instrument) in the world of music. The British College of Accordionists was founded in 1936 and its syllabus of examinations has proved a vital factor in the musical development of the accordion in Britain. Several associations were founded in the USA, including the American Accordionists' Association (founded 1938) and the Accordionists & Teachers Guild International (1940), and many large and small private teaching studios and accordion clubs exist nationwide. The only accordion-specific museum in the USA, and one of the largest collections in the world (1000 instruments) is A World of Accordions Museum, opened in 1993 and located in Duluth, Minnesota.

The huge popularity of chromatic button and piano accordions in the USA is inspired by the virtuosos who arrived from all over Europe in the early decades of the 20th century, and this diversity of origin is reflected in the repertory and teaching methods that have abounded, as well as in the plethora of ethnic musical styles that survive

in various parts of the country. Especially influential on the piano accordion as concert performers and composers were Italian emigrants such as Pietro Deiro (1888–1954; in 1912 he made the first recording of a piano accordion, Victor 35345) and his brother Guido, Pietro Frosini (1885–1951; one of the first accordionists to use the freebass system) and Anthony Galla Rini (*b* 1904). Another important early American accordion player was Charles Magnante (1906–?1988). The accordion became established as a dance band component by performers such as Myron Floren and Lawrence Welk (1903–92), Frankie Yankovic and Joey Miskulin. Virtuosos like Dick Contino (*b* 1930) demonstrate the accordion's entertainment appeal, and similarly, the jazz stylings of Art Van Damme, Joe Mooney, Eddie Monteiro, Frank Marocco and Amy Jo Sawyer have attracted a great popular following. Artists whose seriousness and varied accomplishments stand as examples to the future are Carmelo Pino and Peter Soave. Notable teachers such as Willard Palmer (1917–96) and his partner Bill Hughes, Joan Cochran Sommers, Robert Davine, and Lana Gore have influenced the development of generations of students (some who became world champions). Palmer was instrumental in the development of the quint-converter accordion. In the 1990s there was a nostalgic resurgence of interest in accordion- or bandoneon-led traditional musics such as the tango (William Schimmel, Peter Soave), the polka (Frankie Yankovic), Cajun, zydeco and Tex-Mex/conjunto.

The existence of many hundreds of method books for playing various types of diatonic accordion reflects the popular nature of the instrument and its appeal to the amateur player. One feature of many of these books is the attempt to find some kind of suitable tablature for the instrument in order to obviate the readers' need to learn how to read normal music notation. Few such tablatures have been successful, being usually specific to a particular model of accordion; indeed, some have even proved harder to learn than notation.

Composers of works featuring the accordion have included Alban Berg (*Wozzeck*, 1923), Roy Harris (Theme and Variations, 1947), Paul Dessau (*Die Verurteilung des Lukullus*, 1949), Carmelo Pino (*Sonata Moderne* op.2, 1956; Concertino for Accordion and Strings, 1964), Alan Hovhaness (Suite for Accordion, 1958; Accordion Concerto, 1959; *Rubaiyat*, 1979), Paul Creston (Accordion Concerto, 1958), Wallingford Riegger (*Cooper Square*, 1958), Henry Cowell (*Iridescent Rondo*, 1959; *Concerto brevis*, 1960), David Diamond (*Night Music*, 1961), Robert Russell Bennett (Quintet for accordion and string quartet, 1962), Nicolas Flagello (Introduction and Scherzo, 1964), GUY KLUCEVSEK (an accordionist himself, he has composed many works for the instrument), William Schimmel (*Fables*, 1964; *The Spring Street Ritual*, 1978), Pauline Oliveros (many works, including *Horse Sings from Cloud*, 1975), Eric Salzman (*Accord*, 1975), Robert Rodriguez (*Tango*, 1985) and Luciano Berio (*Sequenza XIII*, 1995).

Although the accordion was well known and popular in the Baltic countries and Russia shortly after its invention – disseminated through trade and travellers as in the rest of the world – during the Soviet period its evolution was largely independent of and different from that of the Western world. The instruments were redesigned to fit the needs of the different cultures; some diatonic instruments became very different from those found in western Europe. Mirek (A1992) illustrated hundreds of accordion types, many not found outside the former Soviet Union. The principle concert accordion is, however, the chromatic button accordion or *bayan*; piano accordions and diatonic models are regarded as folk instruments.

The Communist Party's support for folk music paved the way for the establishment of a *bayan* conservatory programme at Kiev Conservatory in 1927; other courses are at the Gnesin Academy of Music, Moscow, at St Petersburg Conservatory and at the Vladivostok Accordionists Association. The standard of performance in the former Soviet Union is incredibly high, as demonstrated by its dominance of world competitions during the last 30 years of the 20th century. The first *bayan* sonata (1944) was composed by Nikolay Yakovlevich Chaykin (*b* 1915). Some of the greatest contemporary composers, such as S.A. Gubaydulina (*De profundis*, 1978), have found inspiration in Russian accordionists such as Fridrikh Lips (*b* 1948), Aleksandr Dmitriev (*b* 1950) and Oleg Sharov (*b* 1946). Some composer-performers such as Vyacheslav Anatol'yevich Semyonov (*Bulgarian Suite*, 1975) have found in themes of folk origin the starting point for their own masterworks.

At times the accordion has found usage in several of the countries of East Asia. Its portability and ease of performance endeared it to missionaries and political activists alike, while its slightly later association with the proletarian touring performance ensembles of the former Soviet Union made the accordion acceptable in contexts where other Western instruments were banned. A large



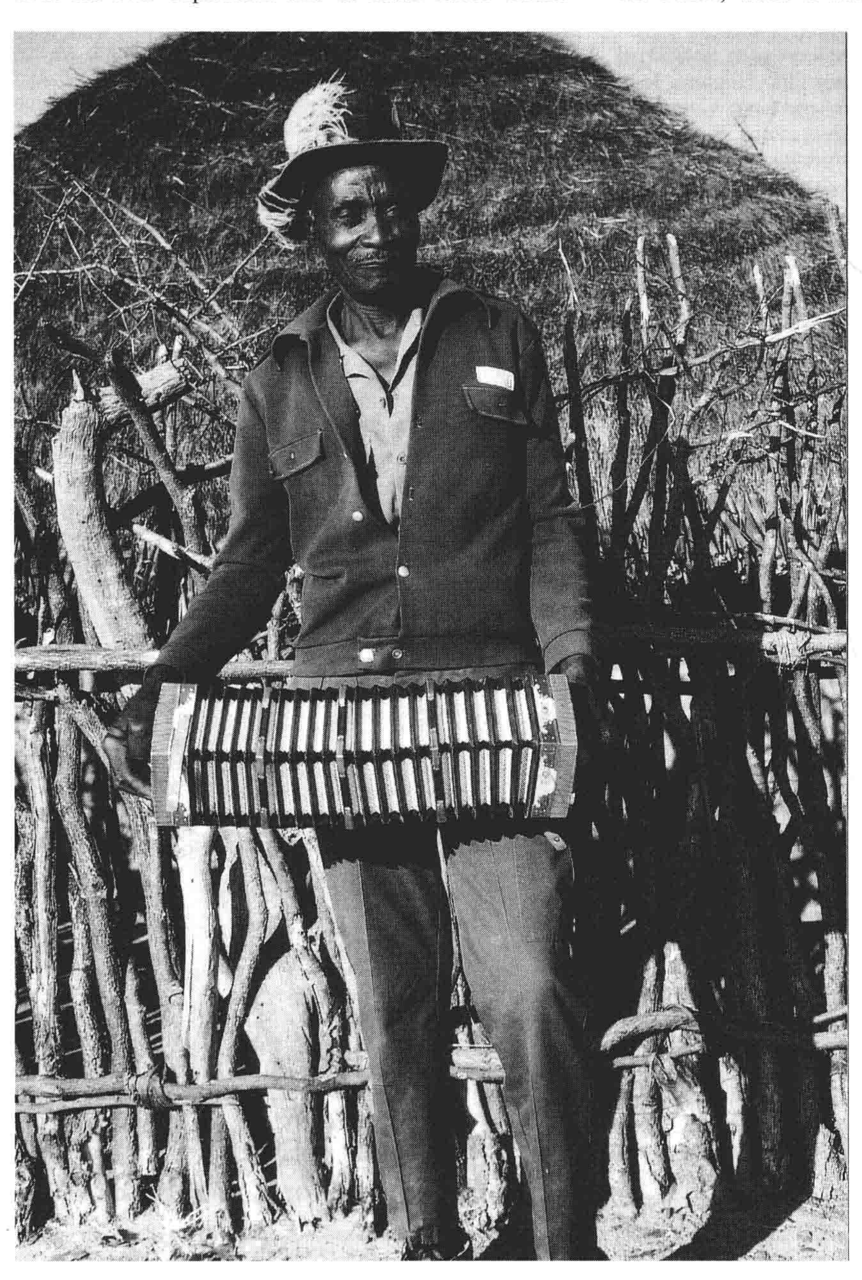
7. South African accordionist Alfred Makhalima during a recording session at Gallotone studios, Johannesburg, 3 December 1975

amount of music for accordion has been published by the Chinese music presses, most of it in Western idioms and intended for instructional use or the accompaniment of massed singing.

5. THE ACCORDION IN AFRICA. Accordions and concertinas have been present in most parts of sub-Saharan Africa since the 19th century, though with a somewhat scattered distribution. They were first brought to African coastal cities by European and West African (notably Kru) sailors, merchants and settlers, and taken inland by migrant workers. Many different models from Europe and elsewhere have been used. Although never attaining the popularity of the guitar, the accordion family has been a fundamental factor in the rise of several popular styles in both urban and rural areas. Accordions have been used both for solo expression and in small dance bands. Intrinsically African musical ideas have been transferred to these instruments, producing original and individual playing styles and techniques.

It is of limited relevance in African music to distinguish between the accordion and the concertina, since they have been used interchangeably and have had comparable functions in African cultures. They are also connected conceptually and historically to the harmonica, another early European import. During the first decades of the 20th century in particular, many concertina or accordion players began as teenagers playing the harmonica. During the 1980s and 90s accordions were increasingly replaced by electronic keyboards.

According to Hugh Tracey (D1952, p.9) the concertina has been known among the Xhosa of South Africa since the 1820s, when it was introduced by settlers in the



8. Gabriel Sakaria, concertina player, Ongali village, Ovamboland, Namibia, 4 October 1993

Eastern Cape. Among the musical uses developed by the Xhosa for this instrument is the accompaniment of group dances such as the *umteyo* (shaking dances), in which the player moves up and down between the files of dancers in order to be heard by all. In the 1950s Tracey found solo accordion music concentrated especially in Swaziland, among mine workers who could afford to buy such instruments. Musicians such as Yelanjani Matula, Mkakwa Mugomezungu and (unusual in Africa) a female player, Josefa Malindisa, developed personal styles within the local tonal-harmonic system. Tracey described this music as 'topical song with concertina' featuring satires about life in the mines, love affairs, philosophical statements about women, and personal laments. Commercial recordings have also been made of accordion and concertina music in South Africa. In the 1970s record companies equipped their musicians with large, professional instruments for playing in the electric-guitar-based urban style known as *simanje-manje* or *mbaqanga*. This kind of instrumentation became known as 'accordion jive'. One notable performer at the Gallotone studios in Johannesburg in the 1970s was Alfred Makhalima (fig.7), who played in the Township Boys. The concertina player Gabriel Sakaria (*b* 1920; fig.8), from northern Namibia lived in Swakopmund, near the port of Walvis Bay, in the late 1930s. Elements of *maringa* music (*see* HIGHLIFE) from Congo and Sierra Leone are prominent in his diverse repertory, which includes church hymns, presumably the result of contact with sailors from West and Central Africa.

The accordion has been an inseparable ingredient of the Portuguese-Angolan musical culture of Luanda, especially the popular ballroom dance music called *rebita* or *semba*. *Rebita* first emerged in the late 19th century and similar developments occurred in other Portuguese-speaking areas of Africa, notably Cape Verde. In 1982 there were still four *rebita* clubs meeting regularly: instruments played at the Muxima Ngola club in the Rangel township included an accordion (*ngaieta*) and a scraper (*dikanza*), with dancers forming a circle and carrying out the *umbigada* (belly bounce). António Victorino Imperial (*b* 1906) was regarded as one of the most remarkable accordionists of his generation.

From the 1920s to the 50s accordions were popular in port cities all along the West African coast, from Matadi in Congo-Zaïre to Douala (Cameroon) and Freetown (Sierra Leone), and were disseminated to rural areas by migrant workers. In Cameroon they had been introduced before World War I, when the territory was still under German colonial administration, and remained popular especially in the southern part of the country, although by the early 1960s the accordion was being superseded by contemporaneous styles based on highlife and Congolese guitar bands. The most important centre in West Africa for the rise and dispersal of accordion styles was Freetown, Sierra Leone, where the accordion was intimately linked with the Krio culture and with Kru mariners. According to Wolfgang Bender (D1994, p.235), one of the most favoured Mende singers and accordion players was Salia Koroma (*b* 1903), who made a large number of recordings spanning 40 or 50 years. Other Sierra Leone accordionists singing in Mende include Famous Foday and Edward Tokohina.

Accordions were also present on the East African coast from the early 20th century. They were part of the *taarab* ensembles recorded by Tracey in Dar es Salaam in the 1950s, along with four violins, two *udi* (lutes), ukulele or mandolin, clarinet, bass and drums. In Kenya the accordion was used in one of the earliest rumba bands, the Rhino Boys, in the 1940s. The *m'bwiza* music played in Yao-speaking areas of Malawi and Mozambique is performed with accordion (*kodiyoni*), tin-rattle (*wayala*), hoe-blade (*khasu*) and a large double-headed drum (*ngolo*). Rooted in tonal concepts that are non-Western, this music demonstrates the wide margins of usage for the accordion in non-Western societies. One of the most outstanding performers of this music, Jonas Chapola (*b* 1933), recorded in 1983 at Malamya, north of Makanjila (Kubik and Malamusi, D1989), played a middle-size Hohner accordion.

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HELMI STRAHL HARRINGTON (1–4), GERHARD KUBIK(5)

Accordo (It.). *See* CHORD.

Accorimboni [Accorimbani, Accorimbeni], **Agostino** (*b* Rome, 28 Aug 1739; *d* Rome, 13 Aug 1818). Italian composer. Breitkopf's 1785–7 catalogue records his name as Agosti, and this led both Gerber and Eitner to list him also under that name. A. Fuchs recorded his dates of birth and death, and his studies with Rinaldo di Capua, on the title-page of a *Recordare virgo* by Accorimboni; in his memoirs the abbot Lucantonio Benedetti noted that Accorimboni's opera *Il marchese di Castelverde* drew a large crowd of noblemen 'because the composer also belonged to the patrician class'.

Between 1768 and 1786 he wrote several operas, all but one of them comic, and he is also known to have composed several religious pieces. His *Il regno delle Amazzoni* enjoyed particular success, with restagings in Bologna, Florence, Genoa and Prague. Martinotti mentioned a cantata composed for the return of Pope Pius VII which led to an appointment (apparently refused) to the Württemberg court.

WORKS

music lost unless otherwise stated

STAGE

Le scaltre contadine di Montegelato (farsetta, 2, A. Gatta), Rome, Tordinona, 2 Jan 1768
Le contadine astute (farsetta, 2, T. Mariani), Rome, Tordinona, 8 Jan 1770
L'amante nel sacco (farsetta, 2, G. Mancinelli), Rome, Tordinona, 2 Jan 1772
Le finte zingarelle (farsetta, 2, G.B. Lorenzi), Rome, Tordinona, 31 Jan 1774
Il finto cavaliere (farsetta, 2), Rome, Pace, carn. 1777; also known as Das Herbstabentheuer
La Nitteti (dramma per musica, 3, P. Metastasio), Florence, Pallacorda, sum. 1777
L'amore artigiano (int, 2, C. Goldoni), Rome, Tordinona, 7 Jan 1778
Le virtuose bizzarre (int, 2), Rome, Tordinona, 29 Dec 1778
Il marchese di Castelverde (dramma giocoso, 3), Rome, Dame, carn. 1779
Lo schiavo fortunato, o sia La marchesina fedele (int, 2), Rome, Pace, carn. 1783
Il regno delle Amazzoni (ob, 2, G. Petrosellini), Parma, Ducale, 27 Dec 1783, *I-Fc* (? autograph)
Il governatore delle Isole Canarie (int, 2, C. Mazzolà), Rome, Valle, carn. 1785
Il podestà di Tufo antico, o sia Il tutore burlato (farsetta, 1, F. Ballani), Rome, Valle, sum. 1786

OTHER WORKS

Giuseppe riconosciuto (orat, P. Metastasio), Rome, 1757 (doubtful)
Veni sponsa Christi, 4vv, org; Ave Maria, 2 S, B, org: both *D-MÜs*; Recordare virgo, S, B, org, *D-Bsb*; other sacred works
Se mi lasci, infido, aria, in Journal d'ariettes italiennes (Paris, 1786); Fate largo, signori, aria, *I-Bc*, *GB-Ob*
Symphony, D, *I-Rdp*, ? opera ov.

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MICHAEL F. ROBINSON

Accouplement (Fr). *See* COUPLER.

Acculturation. This refers to culture change in conditions of direct contact between people of different cultures. It does not imply assimilation in the sense of loss of culture, and it can be directly observed and reconstructed ethnographically, unlike diffusion, a historical process inferred speculatively from the distribution of cultural traits. The term first appeared in print in an 1880 study of changes in American Indian languages 'under the overwhelming presence of millions' of white settlers (Powell, 1880, p.46).

The anthropologist Melville Herskovits, an advocate of the systematic study of acculturation, argued for a flexible definition. He contended that the concept should be 'entirely colourless concerning the relative complexity of the two cultures involved, and whether one is dominated by the other or contact takes place on a plane of comparative equality', whether one culture borrowed from another or the exchange was reciprocal, and whether it was between literate and non-literate peoples or between two 'primitive' peoples (1958, p.10). In other words, he sought a concept of broad utility for the study of 'the dynamics of human life' in instances of culture contact.

In fact, as the original usage suggests, the concept flourished in anthropology and later in ethnomusicology because of the colonial encounter between the dominant cultures of Europe and Euro-America and the American and African natives anthropologists intended to study. In the early years of 'scientific' fieldwork in the 1920s and 30s, they found that a 'revolution' in life ways had already occurred or was in progress, and acculturation provided them with a concept and method to account for the cultural changes they were observing in the wake of colonialism. Fundamental to the method of studying acculturation was the reconstruction of an understanding of the life of a people before contact. This 'baseline' could be uncovered through a careful correlation of interviews with informants, reports of soldiers, missionaries and travellers in the period at and immediately after contact when the culture was presumably in full flower, and the findings of others working on related groups. The baseline could then be compared to ethnographic observations of the current culture and the impact of change due to culture contact (i.e. acculturation) assessed.

Herskovits' advocacy of acculturation studies influenced a number of ethnomusicologists who passed through Northwestern University (where he was teaching), especially Richard Waterman, Alan Merriam and Klaus Wachsmann. All wrote on musical acculturation in the 1950s and 60s, as did Bruno Nettl. Unlike Herskovits, who felt that acculturation called for certain methods to study particular instances of culture contact, their work tended to seek the general laws and principles that might everywhere explain musical acculturation, a legacy of the then still vigorous scientific approach of comparative musicology. Waterman's seminal study (1948) posited the theory that acculturation would occur between similar traits in the musics in contact, because they would be easiest to understand. Though many remember only this part of his argument, restated as a kind of law by Merriam (1955), Waterman went on to point out that many other social and cultural factors were at work in musical acculturation, including the way the two groups actually came in contact and lived together, the relative sizes of the two populations, and the attitudes of the European culture towards African culture. Wachsmann (1961) added the notion that the attitude of the colonized to the colonizers might also be relevant, and Nettl suggested that the music of the dominated might actually be taken up by the dominant group against the 'general trends'; that the larger of the two repertories in contact might be more influential and less subject to change than the smaller; and that 'strong features' in a style, ones necessary for its survival, would resist change.

As ethnomusicologists from the 1970s on turned their attention to idiographic studies of music as culture, interest in positing such general laws declined, and musical acculturation tended to be replaced by discussions of 'musical change'. Later surveys of the processes and results of intercultural contact on music either did not use the term (Nettl, 1978) or criticized it and suggested alternative terms such as transculturation (Kartomi, 1981). It continues to turn up in the titles of some works (Lutz, 1978; Achinivu, 1979; and Baumann, 1992), but by the 1990s ethnomusicologists were more engaged by the musical contact and change facilitated by the international market in music media and by the diasporic wanderings of migrant workers, immigrants and refugees than by the kinds of direct culture contact covered by the term acculturation.

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TIMOTHY RICE

AC/DC. Australian heavy metal band. Formed in Sydney in 1973 by the brothers Angus Young (*b* Glasgow [Scotland], 31 March 1955; guitar) and Malcolm Young

(*b* Glasgow [Scotland], 6 Jan 1963; guitar), its best-known line-up stabilized in 1975 with Mark Evans (*b* Melbourne, 2 March 1956; bass); Phil Rudd (*b* Melbourne, 19 May 1954; drums) and Bon Scott (Ron Belford Scott; *b* Kirriemuir [Scotland], 9 July 1946 *d* East Dulwich [London], 19 Feb 1980; vocals). Cliff Williams (*b* 14 Dec 1949) replaced Evans in 1977, and upon Scott's death, he was replaced by Brian Johnson (*b* 5 Oct 1947). By 1976, they were Australia's leading rock band and decided to move to London in the hope of broader success, which they achieved in the UK and the USA by the end of the decade. They are known for crude, rowdy and sometimes juvenile lyrics that celebrate excess, transgression and communal bonding, delivered through very hoarse, sometimes screaming, vocals. Their music is blues-based, displaying few of the Baroque influences that strongly affected most heavy metal bands. It is usually built around riffs that are primarily chordal and rhythmic rather than melodic. Their ensemble work is both forceful and precise, featuring effective use of the two guitars for complementary rhythm parts. Their most popular and critically-respected album was *Back in Black* (Atl., 1980), which sold more than ten million copies.

ROBERT WALSER

Açebedo, Francisco Correa de. *See* CORREA DE ARAUXO, FRANCISCO.

Acelli [Accelli], **Cesare** (*fl* 1586–8). Italian composer. Five madrigals by him survive in four anthologies of the 1580s. Three of these (RISM 1586[9], 1588[14] and 1588[18]) feature Mantuan composers, and this could be a clue to his origins, though he is not found in any of the Mantuan court documents. He is also represented by two works in a volume of three-voice madrigals (1588[20]).

HARRY B. LINCOLN/R

Acevedo Vargas, Jorge Luis (*b* San José, 24 Aug 1943). Costa Rican composer, ethnomusicologist and baritone. He obtained a teaching diploma and the BA at the University of Costa Rica Conservatory, with singing as his special subject. During 1975–6 he lived in Paris, where he studied singing at the Ecole Normale Supérieure de Musique, Gregorian chant and choral conducting at the Catholic University and ethnomusicology at the Sorbonne. He taught at the Escuela de Artes Musicales of the University of Costa Rica (1976–90; director of the Escuela, 1983–7; dean of the fine arts faculty of the university, 1987–91). In 1994, with the painter Ronald Mills, he co-founded the Centro de Investigaciones y Documentación de Musica y de Artes Plásticas, researching the traditional music of Guanacaste and Limón provinces and of the Costa Rican indigenous people, conducting field studies in Costa Rica, Guatemala and Mexico, making recordings, publishing books and articles, and holding lectures and seminars.

He has given song recitals in Costa Rica and in Europe, and has sung leading roles in operas by Cimarosa, Donizetti, Gluck, Mozart, Puccini and Salieri with the Compaña Lírica Nacional, which he founded in 1980 and directed (1980–84). He also founded and directed the Coro Lírico of the University of Costa Rica Conservatory (1983–90). His opera *El Sukia* (1986), the second of three operas performed by the University of Costa Rica SO and the Castella Conservatory, was awarded the Aquileo Echeverría National Prize. He has been invited to all the Caribbean Composers forums since 1988, was editor for Costa Rica of the *Diccionario de la música española e hispanoamericana* (1983–5) and has contributed articles to a number of journals and newspapers, notably *La nación* and *Clásica*, where he is on the editorial board.

WORKS
(*selective list*)

Dramatic: Mamaduka (op, 3), Teatro Castella, 1984; El Sukia (op, 3), Teatro Nacional, San José, 1986; Serrabá (op, 3), Teatro Nacional, 1987; Itza (dance score), perf. 1989

Orch: Suite Guanacaste, perf. 1985; Pequeña obertura, perf. 1993

Vocal: Cantos de un trovador, song cycle, perf. 1979 [after Guanacaste trad. music]; Cosas de la Pampa, song cycle, perf. 1979 [after Guanacaste trad. music]; Opera (cant., J. Debravo), solo vv, chorus, pf, perc, wind qnt, 1989

Chbr: Apunte interior, fl, pf, perf. 1990; Guayabo, fl, pf, perf. 1990; 3 cantos de cuna Bribris, ob, pf, perf. 1992; 4 cantos fúnebres para un infante indígena, fl, pf, perf. 1992; Despertar de primavera, ob, cl, pf, perf. 1993; Estados de ánimo, brass qnt, perf. 1994; La Ramona, trad. diatonic mar, pf, perf. 1994; Muturranga, fl, pf, perf. 1995; La catedral olvidada, vc, pf, perf. 1996

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La música en Guanacaste (San José, 1980)
La música en las Reservas Indígenas de Costa Rica (San José, 1986)
Santa Ana, recursos socioculturales (San José, 1996)
El aporte negro en la música folclórica costarricense (San José, 1997)
Breve historia y catálogo de la música costarricense en las bandas nacionales de Costa Rica (San José, 1997)

ENRIQUE CORDERO RODRÍGUEZ

Aceves (y Lozano), Rafael (*b* La Granja de S Ildefonso, Segovia, 20 March 1837; *d* Madrid, 21 Feb 1876). Spanish composer. In 1853 he entered the Madrid Conservatory, where his composition teacher was Emilio Arrieta, and in 1858 he won a gold medal for composition. For an opera competition in 1869 he composed, in collaboration with Antonio Llanos (1841–1906), the prize-winning *El puñal de misericordia*; he also wrote some religious music, most notably a *Stabat mater*. However, he was influenced mainly by Arrieta towards the composition of zarzuelas. His works in this genre were well received in his time, particularly *Sensitiva* (1870), but his fame has now been eclipsed by that of contemporaries such as Barbieri and Oudrid (in collaboration with whom he composed *El testamento azul*) and Caballero (with whom he composed *El trono de Escocia*).

WORKS
(*selective list*)

zarzuelas unless otherwise stated; for more detailed list see GroveO

El manco de Lepanto, 1867; El puñal de misericordia (op), 1869, collab. A. Llanos; Dos cómicos de provincia, 1870; Mambrú, 1870; Sensitiva, 1870; El teatro en 1876 (revista), ?1871, collab. Rubio; La bola negra, 1872; El testamento azul, 1874, collab. F.A. Barbieri and C. Oudrid; El trono de Escocia, 1875, collab. M.F. Caballero; La canción de amor, 1878; El carbonero de Subiza, 1878, collab. Rubio; El destierro del amor, 1878, collab. Rubio

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'Aceves y Lozano (Rafael)', *Enciclopedia universal ilustrada europeo-americana* (Barcelona, 1907–30)

JOSÉ LÓPEZ-CALO, ANDREW LAMB

Achaemenid music. *See* IRAN, §I, 4(iii).

Achenbach, Max. *See* ALVARY, MAX.

Achron, Joseph (*b* Lozdzieje, Poland [now Lazdijai, Lithuania], 13 May 1886; *d* Hollywood, CA, 29 April 1943). American violinist and composer of Lithuanian birth. He was the brother of the pianist and composer Isidor

Achron. He began the study of the violin with his father at the age of five, and first performed in public three years later in Warsaw. At the St Petersburg Conservatory, from which he graduated in 1904, he studied the violin with Auer and composition with Lyadov. In 1913 he went to Russia, becoming head of the violin and chamber music departments at the Kharkiv Conservatory, and served in the Russian Army between 1916 and 1918. In the years after World War I he toured extensively as a concert artist in Europe, the Near East and Russia. He was appointed head of the violin masterclass and chamber music department at the Leningrad Artists' Union. In 1925 he emigrated to the USA and settled in New York, where he taught the violin at the Westchester Conservatory. He performed his Violin Concerto no.1 with the Boston SO in 1927. His Golem Suite, also written during this period, was chosen by the ISCM for performance in Venice in 1932; its opening section is recapitulated in exact retrograde to symbolize the downfall of the monster referred to in the title. In 1934 he moved to Hollywood, where he composed music for films and continued his career as a concert violinist. He performed his second violin concerto with the Los Angeles PO in 1936 and his third (commissioned by Heifetz) with the same orchestra in 1939. Atonality and polytonality are among the techniques used in his later works. A full list of his works is included in P. Moddel: *Joseph Achron* (Tel Aviv, 1966).

WORKS
(selective list)

ORCHESTRAL

Hebrew Melody, op.33, vn, orch, 1911; Hazen, op.34, vc, orch, 1912; 2 Hebrew Pieces, op.35, 1913; Dance Improvisation, op.37, *c*1913; Shar, op.42, dance, cl, orch, 1917; 2 Pastels, op.44, vn, orch, 1917

The Fiddle's Soul, op.50, 1920; Vn Conc. no.1, op.60, 1925; Konzertanten-Kapelle, op.64, vn, orch, 1928

Golem, suite, chbr orch, 1932; Dance Ov., 1932; Little Dance Fantasy, 1933; Vn Conc. no.2, op.68, 1933; Vn Conc. no.3, op.72, 1937

CHORAL

Epitaph [in memory of Skryabin], op.38, 4vv, orch, 1915; Salome's Dance, op.61, mixed vv, pf, perc, 1925 (1966); Evening Service of the Sabbath, op.67, Bar, 4vv, org, 1932

CHAMBER AND INSTRUMENTAL

1ère suite en style ancien, op.21, vn, pf, *c*1914 (1923); Chromatic Str Qt, op.26, *c*1915; Sonata no.1, vn, pf, op.29, *c*1915; Sym. Variations and Sonata on a Palestinian Theme, op.39, pf, *c*1916; Suite bizarre, op.41, vn, pf, *c*1917; Sonata no.2, vn, pf, op.45, *c*1917

Children's Suite, op.57, cl, str qt, pf, *c*1925; Elegy, op.62, str qt, 1927; 4 Improvisations, op.65, str qt, 1927; Golem, vc, tpt, hn, pf, 1931; Sinfonietta, op.71, str qt, 1935

MISCELLANEOUS

Spring Night, ballet music for a short film, 1935; incid music for the stage; songs; pf works; pieces for pf, vn; vn transcrs.

MSS in *IL-J*

Principal publishers: C. Fischer, Boosey & Hawkes (New York), Bloch Publishing Co., Israeli Music Publications

PEGGY GLANVILLE-HICKS/R

Achté, Aïno. *See* ACKTÉ, AÏNO.

Achtel-Note (Ger.). QUAVER (eighth-note); *Fusel* is also used. *See also* NOTE VALUES.

Acid Jazz (i). English record company. It was established in London in 1988 by the DJs Eddie Piller and Gilles Peterson. Their original intention was that the label would represent an alternative to the nascent acid house scene, based more around live musicians than the technology so central to acid house. Their policy stated 'no house music' and championed obscure soul and funk artists of the 1960s and 70s. Peterson left in 1989 to set up Talkin' Loud, a rival imprint backed by Polygram, leaving Piller and his assistant Dean Rudland to develop Acid Jazz as a small but fashionable independent label. In the early 1990s they signed bands such as Brand New Heavies and Jamiroquai, who have since achieved considerable commercial success with major record labels. In the late 1990s the company diversified its musical base, with separate labels dedicated to drum 'n' bass, reggae and pop. In 1994 it acquired the Bass Clef, a jazz club in Hoxton, East London. Renamed the Blue Note, by 1996 it was one of the most fashionable clubs in London and Hoxton was at the epicentre of the 'Cool Britannia' trend. Despite this, the profile of Acid Jazz as a label has remained low, perhaps due to a desire to remain independent. Like Motown and Studio One, the name of the label itself has come to define a musical style.

RICHARD BECKETT

Acid jazz (ii). Musical subculture of the late 1980s and 90s. Acid jazz is largely a fusion of black American musical styles such as funk, soul and hip-hop combined with a visual aesthetic which borrows extensively from both British popular culture of the 1960s and black American street style of the 70s. Fundamentally a form of street style, it combined music, fashion and recreational drug use to create an 'attitude' that owed much to the beatniks of the 1960s (hence 'jazz') and a nostalgia for the 1960s and 70s, regarded as a time when musicianship was vital to good dance music as opposed to the more contemporary technological emphasis. The term covers a wide range of musical styles, from the electronic disco styling of bands such as Jamiroquai and Brand New Heavies to the Santana-inspired funk rock of Mother Earth and the Mendez Report. The common denominator is usually the influence of funk, drawing on syncopated rhythmic interplay between the instruments and the use of chromatic chord sequences used widely in post-bop jazz but rarely in mainstream pop or dance music.

As many of the first acid jazz groups took their inspiration from funk and jazz artists of 20 years previously, they tended to eschew the modern techniques of sequencing and sampling in order to replicate the sound of their predecessors as faithfully as possible. This 'retro' approach can be heard in recordings such as *Dad Man Cat* by Corduroy and *Mission Impossible* by the James Taylor Quartet, both on the Acid Jazz label. They also highlight the influence of film composers such as John Barry and Lalo Schifrin. Later bands such as Freak Power and Goldbug made use of digital technology in sampling extracts from vintage soul and funk records to create a more contemporary sound from old material. This 'cut-and-paste' approach to composition owed much to the techniques of the hip hop artists such as the Sugar Hill Gang and Digital Underground, and is also prominent in several acid jazz bands, such as Galliano and Urban Species.

□

Acid rock. *See* PSYCHEDELIC ROCK.

Acker, Dieter (*b* Sibiu, 3 Nov 1940). German composer of Romanian birth. He studied the piano, the organ and theory privately with Franz Xaver Dressler in Sibiu

(1950–58). From 1959 to 1964 he studied composition with Toduta at the Cluj Academy of Music where, after receiving his diploma, he remained to teach composition and music theory. In 1969 he moved to the Federal Republic of Germany to teach at the Robert Schumann Conservatory, Düsseldorf (1969–72) and attend the Darmstadt summer course (1969). He was appointed to teach theory and composition at the Munich Musikhochschule in 1972, becoming professor of composition there in 1976. His awards include the composition prize of the Prague Spring Festival (1966), the Stuttgart Stamitz prize (1970), the city of Stuttgart composition prize (1971), the Stroud Festival composition prize, the Hitzacker prize (1974), the Henriette Renié prize of the Académie des Beaux-Arts, Paris (1988), and the Mannheim Stamitz prize (1990). Acker's early music uses tonal and dodecaphonic materials freely. Around 1970, however, he rejected serialism and its inherent compositional constraints in favour of techniques allowing for the greatest possible structural freedom.

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(*selective list*)

Orch: Chbr Sym., 1964; Texturae I, 1970; Texturae II, pf, chbr orch, 1972; Tiraden II, cl, db, str, 1974; Sfumato, 22 str, 1976–80; Sym. no.1 'Lebensläufe', 1977–8; Bn Conc., 1979–80; Vn Conc. no.1, 1981; Sym. no.2, 1982, rev. 1996; Pf Conc. no.1, 1984; Music for Str and Hp, 1988; Music for 2 Hn and Str, 1991; Sinfonia concertante I–II, 1991; Music for Va, Hp and Str, 1992; Sym. no.3, 1992; Sinfonia breve, brass, 1993; Vn Conc. no.2, 1994–5

Chbr and solo inst: Str Qt no.1, 1964; Str Qt no.2, 1965–6; Str Qt no.3, 1966–8; Cantus Duriusculus, hn, 2 tpt, trbn, tuba, 1968; Schichten I–IV, pf, 1969; Marginalien, vc, 1971; Myriaden I, org, perc ad lib, 1971; Stigmen, vn, vc, pf, 1971; Str Qt no.4, 1971–5; Happenings (8 Klavierstücke für Kinder), 1972; Quibbles, hn, 2 tpt, trbn, tuba, 1983; Kammerspiel '85, 12 solo inst, 1985; Str Qt no.5, 1990–95; Sonata, 2 pf, 1993; Arcades, vn, pf, 1995

Choral and solo vocal works

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Principal publishers: Breitkopf & Härtel, Bote + Bock, Moeck, Ries & Erler

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H. Leuchtmann: 'Horst Leuchtmann im Gespräch mit den Komponisten Dieter Acker und Werner Heider', *Bayerische Akademie der schönen Künste*, v (1991), 239–45

H. Leuchtmann: 'Dieter Acker: Fünf Sonaten', *Dieter Acker: Kammermusik*, Rayuela Records CD-RR-99001 (1995) [disc notes]

STEFAN FRICKE

Ackerman, Alexander. *See* AGRICOLA, ALEXANDER.

Ackley. American family of composers of gospel music. Alfred H(enry) Ackley (*b* Spring Hill, PA, 21 Jan 1887; *d* Whittier, CA, 3 July 1960) composed and edited gospel hymns and choruses and was associated with Homer A. Rodeheaver. Alfred's brother, Bentley DeForest Ackley (*b* Sping Hill, PA, 27 Sept 1872; *d* Winona Lake, IN, 3 Sept 1958) was also a composer of gospel hymns and songs. *See also* GOSPEL MUSIC, §I.

Ackroyd, Samuel. *See* AKEROYDE, SAMUEL.

Ackté [Achté], **Aïno** (*b* Helsinki, 23 April 1876; *d* Nummela, 8 Aug 1944). Finnish soprano. She studied first with her mother, a principal soprano of the Helsinki Opera, and made her début there in 1893. After further study at the Paris Conservatoire, she appeared at the Opéra, on 8 October 1897, as Gounod's Marguerite. Her success there and in other European cities led to her engagement at the Metropolitan Opera, where in 1904 and 1905 her roles included Marguerite and Juliet in Gounod's operas, and Wagner's Eva, Elsa and Elisabeth. In 1907 she sang with Van Dyck's company in the German season at Covent Garden, and in the same year at Leipzig gave her first performance as Richard Strauss's Salome, the role for which she became most famous. She sang it also in the British première in 1910 under Beecham and was commended especially for performing the Dance of the Seven Veils herself. The later part of her career was spent largely in Finland, where in 1911 she helped to found the Domestic Opera (from 1914 the Finnish Opera), and for one year (1938–9) became its director. She also wrote the libretto for the opera *Juha*, set by both Aare Merikanto and Leevi Madetoja. A cultivated musician as well as a striking personality, she was the dedicatee of Sibelius's *Luonnotar*, of which she gave the first performance in 1913. Her few and rare recordings suggest an emotional, impulsive singer with considerable power and a good range. She wrote two autobiographical books, *Muistojeni kirja* ('The Book of my Recollections', Helsinki, 1925) and *Taiteeni taipaleelta* ('My Life as an Artist', Helsinki, 1935). (C.L. Bruun: 'Aino Ackté', *Record News* [Toronto], v (1960–61), 83–9 [with discography])

J.B. STEANE

Acosta, Afonso Vaz de. *See* COSTA (i), (1).

Acourt (*fl c*1420). Composer. His three-voice rondeau *Je demande ma bienvenue* survives only in the manuscript *GB-Ob* Can.misc.213 (facs., Chicago, 1995; ed. in CMM, xi/2, 1959). Its extreme simplicity and economy of gesture suggest that the composer is not identifiable with HAUCOURT, composer of an apparently much earlier virelai in the same manuscript.

DAVID FALLOWS

Acousmatic music. *See* ELECTRO-ACOUSTIC MUSIC.

Acoustic [acoustical]. A term, meaning 'not electric', used in this special sense to designate a recording cut with a stylus activated directly (through a diaphragm) by sound waves rather than by electronic impulses, or, as in 'acoustic guitar', an instrument not amplified electronically. It was first applied to recordings in the early 1930s (electric recordings were first made in 1925), and to instruments in the mid-1960s, in response to the widespread use in commercial folk and pop music of electric guitars and other electronically amplified instruments. Used of a room, it indicates that room's acoustical characteristics.

BRUCE CARR

Acoustics. A term that can embrace all aspects of the science of sound and hearing, but is here treated in two specific senses, that of room acoustics, considered only with reference to the performance of music, and that of sound-source acoustics, limited to various classes of musical instruments and the voice. For other acoustical matters *see* HEARING AND PSYCHOACOUSTICS and SOUND; for the history of the subject *see* PHYSICS OF MUSIC.

I. Room acoustics. II. String instruments. III. Keyboard string instruments. IV. Wind instruments. V. Percussion instruments. VI. The voice.

I. Room acoustics

1. Introduction. 2. Reflection: (i) Transmission and the design of reflectors (ii) Reflectors as diffusing surfaces. 3. Resonance, reverberation and absorption. 4. Insulation against noise. 5. Radio and

television studios. 6. Introduction to the history of acoustics. 7. Classical times. 8. Medieval times. 9. Renaissance and Baroque periods. 10. 18th and 19th centuries. 11. The science of acoustics. 12. The contemporary performance of early music.

1. INTRODUCTION. A room that has good acoustics is one in which it is possible to hear each sound clearly in all parts of the room; or, in other words, a room in which the sound is adequately loud and evenly distributed. In addition, it is normally required that the quality of sound being listened to in the room should match the type of sound being produced by the source. Room acoustics are relied on in some cases to sustain the sound in the room after the original source has stopped producing it, thus masking unevennesses in the ensemble, while in other cases sound too much sustained would mask the clarity of individual instruments or small groups. Acoustical problems are further complicated if opera is to be performed, for here every syllable is expected to be clearly heard and understood, and therefore only moderate sustained sound is desirable, yet the large ensemble demands sustained sound. Although scientific study permits a certain degree of accuracy in acoustical design, great difficulty is still experienced in determining the correct specification of the acoustics that ought to be provided.

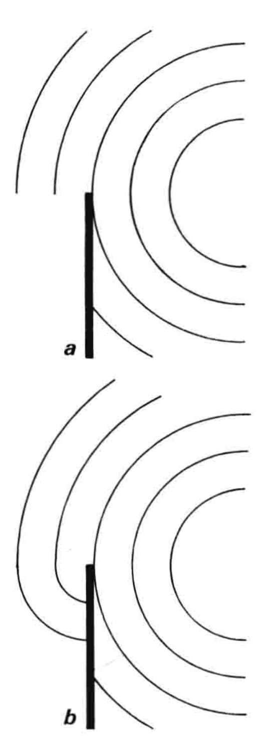
2. REFLECTION. Sound travels across a room in the form of vibrations in the air. Inevitably the amount of energy is diminished as the sound waves spread across the room, which means that there is a limit to the distance an average sound will travel without becoming faint. For increased loudness one normally relies on reflections from walls, ceiling and floor to augment the direct sound arriving at the ears. These reflections are also the source of the reverberation of sound in the room (see §3 below).

Sound can conveniently be thought of as spreading out from its source along straight paths and, like light, casting a shadow when it meets an obstruction (fig.1*a*). But the nature of this shadow depends on the relationship between two quantities, the wavelength and the dimension of the obstruction. The waves 'bend' at the edges of the obstruction, so that if the wavelength of a sound is large compared with the width of the obstruction, practically no shadow is formed (fig.1*b*). This condition is easily achieved with low-pitched sounds and the objects or screens in a normal room.

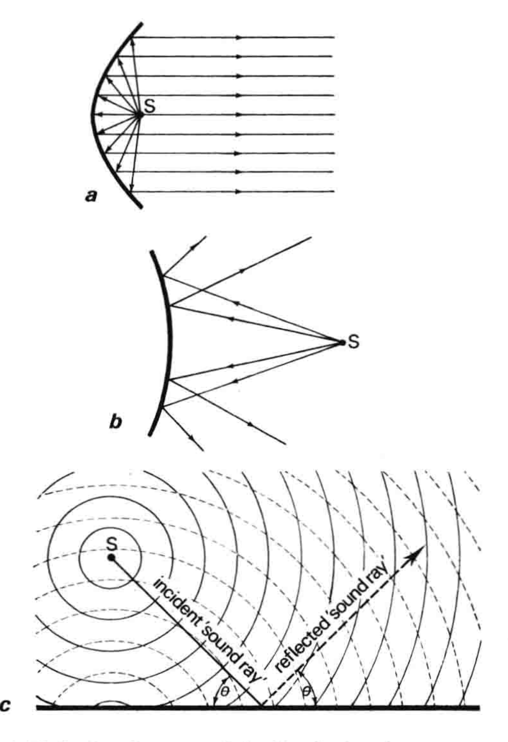
Sounds can be focussed to a point by concave reflectors, in the same way as a headlight beam is focussed, or spread out by convex reflectors so that their effect is diminished (fig.2*a* and *b*). Because the wavelengths of sounds are so much longer than those of light, the sizes of the reflectors needed to perform these tasks are quite large. For middle C an adequate size would be about 2·5 m.

Similarly, sound can be reflected by a plane wall in just the way light is reflected by a plane mirror. There is an 'image' formed behind the wall, which acts as the imaginary source for all sound reflected from the wall. As with light, the angle of incidence is equal to the angle of reflection (fig.2*c*). Very small reflectors do not work effectively for fundamental sounds, and reflectors for even the higher instrumental sounds need to be relatively wide; for the lowest range of notes reflectors more than 6 m wide are necessary.

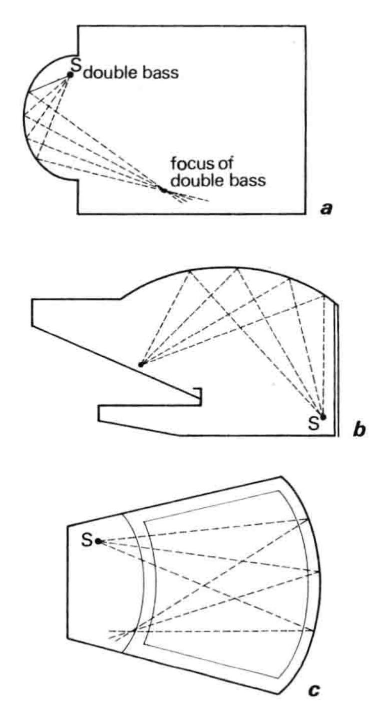
If there is too much reflection in a room the sound may be loud and reverberant, and the endless reflections produce booming effects. Or concave reflectors may focus



1. (a) Creation of an acoustic shadow by an obstruction in the path of a sound wave; (b) absence of an acoustic shadow behind an obstruction when the sound wave is of low frequency (i.e. of a wavelength large relative to the size of the obstruction)



2. (a) Reflections from a parabola; (b) reflections from a convex surface; (c) reflections from a plane surface (after Parkin and Humphreys, 1958)



3. *(a) Undesirable foci from an orchestra created by a concave reflector behind the platform; (b) undesirable focus created on a balcony by a concave ceiling; (c) undesirable focus created in a seating plan by a concave rear wall*

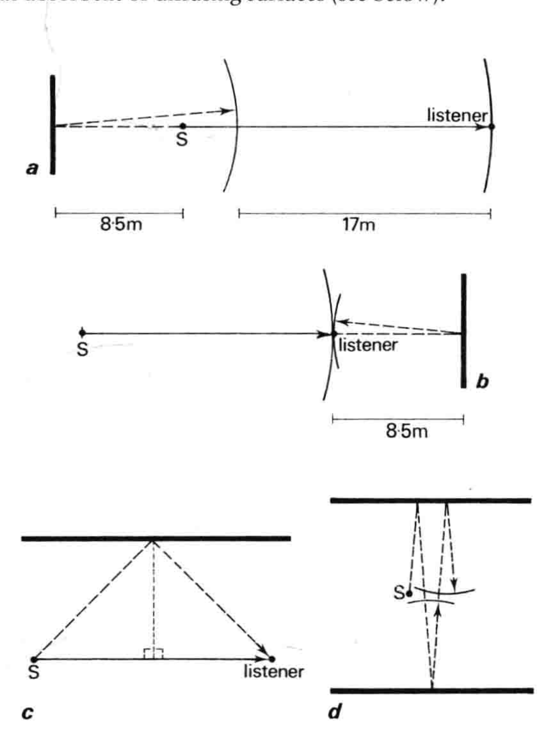
sounds so that some areas of the room receive little or none. Examples are the use of a curved wall behind an orchestra, which produces 'sound foci' in parts of the audience (fig.3*a*), and the use of a hard domed surface on the ceiling of a ballroom; in fig.3*b* the curved ceiling of the section produces the maximum focussing effect and by corollary the maximum area of diminished sound, sometimes known as a 'dead spot'. A further example is that of the curved rear wall in an auditorium, which may concentrate sound back on the source or on the people in the front rows (fig.3*c*).

Echo is one of the most serious problems introduced by reflections. Fortunately it occurs only when there is a pronounced audible gap between the direct sound and the first reflection (or between two reflections). In other words, an echo is a discrete reflection that stands out over and above the other reflections. Ability to hear echoes varies with the individual, but a time interval of 0·08 seconds can be perceived by most people as an echo in music (as compared to less than 0·04 seconds in speech), and has therefore to be avoided. The distances travelled by the two sound paths would have to differ by 27 m before this time interval would occur in music (13·5 m in speech) (fig.4*c*). This means that any reflector behind the source or behind the listener and more than 13.5 m away is potentially likely to produce an echo (fig.4*a* and *b*). Reflectors in side walls or ceilings can generally be further away before they produce echoes, as the difference in length between direct and reflected sound paths is less than in the former case.

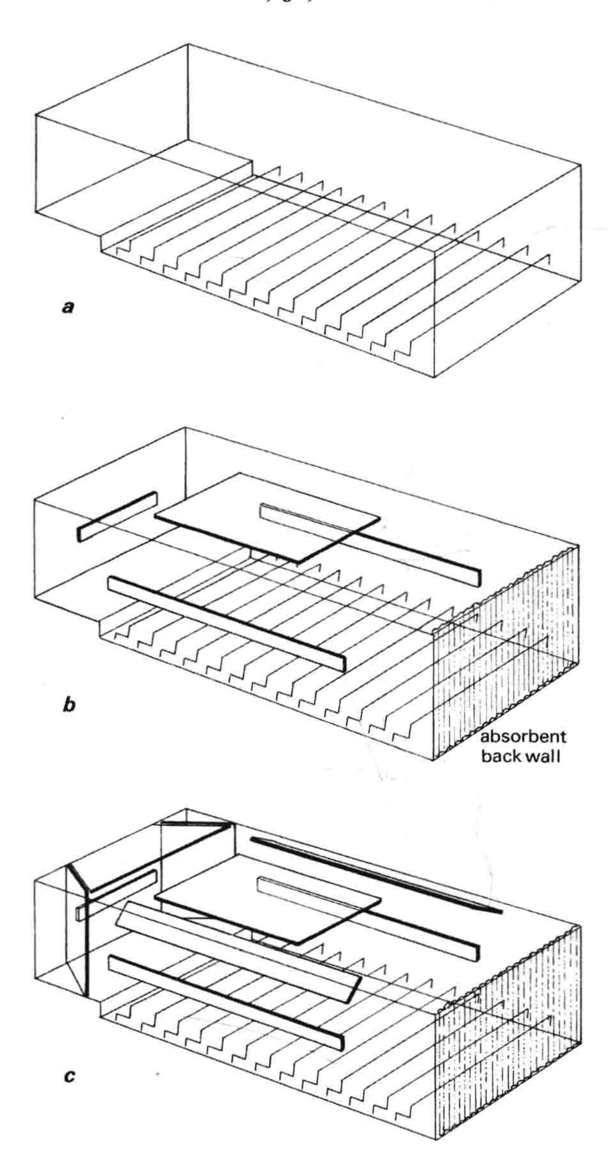
A complicated echo occurs when two reflective walls, or a reflective floor and ceiling, are exactly parallel and opposite each other. The difference in paths of travel of the sounds necessary to produce the echo is then formed again and again, resulting in a multiple or 'flutter' echo (fig.4*d*). This is particularly disturbing to the person producing the sound, but may also be heard by members of the audience. For this reason it is normal practice to ensure that reflectors are not exactly parallel; the deviations from the true parallel need not be so much that they are seen.

Two of the problems in room acoustics may be solved with the aid of properly designed reflecting surfaces. The first is the transmission of sound from the front to the back of the room so that it may be heard with reasonable loudness (yet without introducing any artificial coloration, as would almost inevitably happen with electronic amplification). The second is the problem of uneven distribution of sound, which is dealt with by 'diffusion', with the aim of producing a 'diffuse sound field'.

(i) Transmission and the design of reflectors. The transmission of sound from the front to the back of a room is normally aided by specially designed reflecting surfaces. As an example, consider a recital room of small size, with a flat floor, fairly low ceiling and a raised podium for the performer. It is shown in fig.5*a* before the reflectors are designed, in fig.5*b* after reflectors on walls and ceilings have been calculated and in fig.5*c* after additional angled reflectors have been added to strengthen the sound. The remaining surfaces are not useful areas for strengthening the loudness of the sound, and indeed may be dangerous if they are left as flat reflectors, introducing echoes or sounds that are too prolonged. For this reason the remaining areas of wall and ceiling are usually treated as absorbent or diffusing surfaces (see below).



4. *Creation of an echo by (a) a reflector more than 13·5 m behind the source of sound; (b) a reflector more than 13·5 m behind the listener; (c) a difference in sound paths of more than 27 m; (d) flutter echo produced by sound reflected from two parallel surfaces*



5. A small room (a) without reflectors, (b) with reflecting areas calculated on walls and ceiling, (c) with the addition of angled reflectors

In larger rooms the shape of the walls, of the ceilings, and even of the floor, may be determined by acoustic needs. Shaping the floor is usually thought necessary when the audience numbers more than 100, and desirable even when it is only 50. The audience seats are raised on tiers so that sound can travel unobstructed to the ears, passing over the heads of the people in front; this compensates to some extent for the greater distance sound has to travel. As an added improvement the musicians may also be raised on tiers so that they are unobstructed by performers in front. It is an old adage among designers that 'if one can see well one can hear well'. Fig.6*c* shows a floor shape thus determined, and fig.6*d* shows the plan of the seating so that the entire audience has a clear view of the whole source of sound. Three sources are shown (S, S_1, S_2), together with their images (I, I_1, I_2) produced by reflection from the various reflecting surfaces, the images being constructed here geometrically.

Electronic amplification may be used when reflection is insufficient to produce a suitable volume, but the argument that there is concomitant coloration and distortion has tended to discourage its use except in the special case of electronic music or when quiet instruments (e.g. harpsichord, guitar) are required to sound well in a large hall.

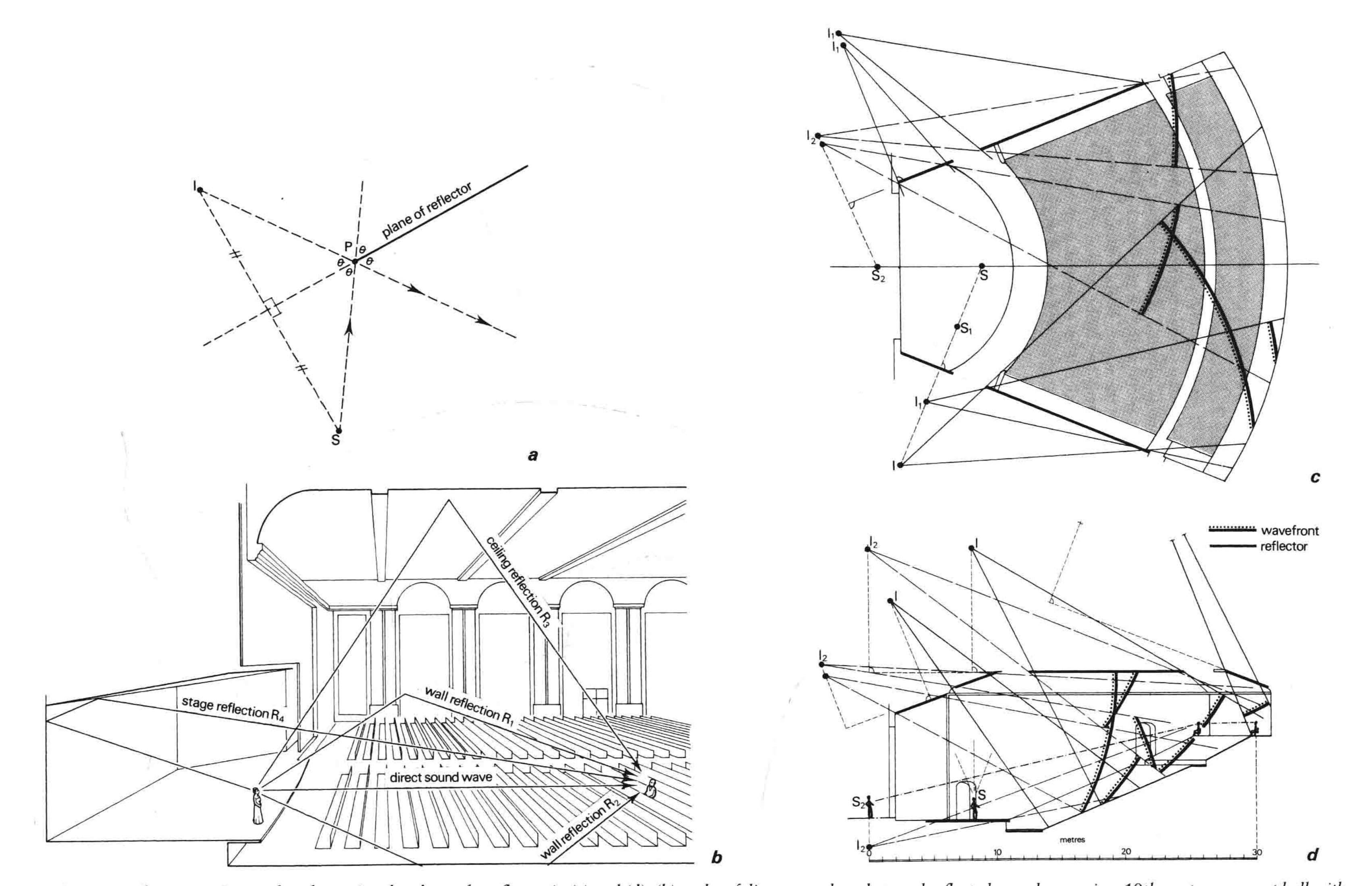
(ii) Reflectors as diffusing surfaces. Any rough surface will scatter sound waves, and hence 'diffuse' the sound field. Unless the roughness is pronounced, however, the sounds affected will be limited to those at the extreme upper end of the frequency scale. In order to affect sounds over the whole of the frequency range the roughness of the wall has to be of the order of at least 0·75 m and generally it is designed even larger. In the design of diffusing surfaces curved surfaces are often favoured, whether in concave sections, in convex sections or undulating (fig.7). Research has suggested that diffusing surfaces made up of rectangular parallelepipeds are equally efficient, but diffusion can also be achieved in quite different ways, by alternating small areas of absorbing and reflecting materials, or by the use of so-called stepped or profile diffusers, which consist of wells of unequal depth.

It is an ideal in acoustics to produce a 'diffuse sound field', so that the sounds reaching the audience are coming from every direction at equal strength. This ideal is never attained, but its approximation is important in producing predictable acoustical behaviour in a room.

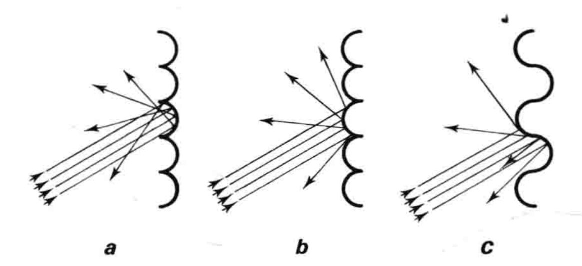
3. Resonance, reverberation and absorption. The property of sympathetic vibration is encountered in its direct form in room acoustics in the rattling of window panes, light shades and movable panels in the presence of very loud sounds, such as may occasionally be produced by a full organ. As these things rattle (or even if they do not audibly rattle) sound energy is being converted into mechanical energy, and so the sound is absorbed. Wood panelling and anything else that is lightweight and relatively unrestrained have the same effect. Absorptivity is at its highest at the resonant frequency, usually near or below 100 Hz.

Volume resonance occurs when standing waves are created by correspondences between the wavelengths of a fundamental sound and the dimensions of the room, and may result in uneven distribution of sound. This effect is at its worst in small rooms and becomes decreasingly serious in large volumes, where the dimensions are so great that they exceed the fundamental wavelengths of the lowest audible sounds.

A sound that is prolonged by multiple reflections around walls, floor and ceiling is said to have reverberated. The time of reverberation can be used as a simple yardstick to compare the capacities of different rooms for prolonging sound but for the yardstick to be practically serviceable, all the variables have to be specified. These include the frequency at which the reverberation is tested, and the range of loudness over which the decay is measured. Thus, for practical purposes, the 'reverberation time' is defined as the time taken for the sound in a room to die from 60 decibels to inaudibility (fig.8). It is customary to compare the reverberation times of rooms at 'mid-frequency' (an average of values measured at 500 Hz – just below *c*″ – and 1000 Hz), but for fuller comparisons reverberation time at 125, 250, 2000 and 4000 Hz are also used, to provide a composite picture of the prolonging



6. *(a) Geometrical construction used to determine the plane of a reflector in (c) and (d); (b) paths of direct sound, and several reflected sound waves in a 19th-century concert hall with traditional horizontal floor and ceiling and parallel side walls (the diagram illustrates the different types of reflection which aid listening in a concert hall; after Beranek, 1962); (c) plan of the seating (shaded) and stage, showing the complexity of the calculations necessary to determine the wall reflectors of a small auditorium; (d) shape of the floor and ceiling of same, showing the calculation for the ceiling reflectors (after Bagenal and Wood, 1931)*



7. Diffusion produced by (a) a surface of concave reflectors of small radius, (b) a similar surface of convex reflectors, (c) a similar undulating surface

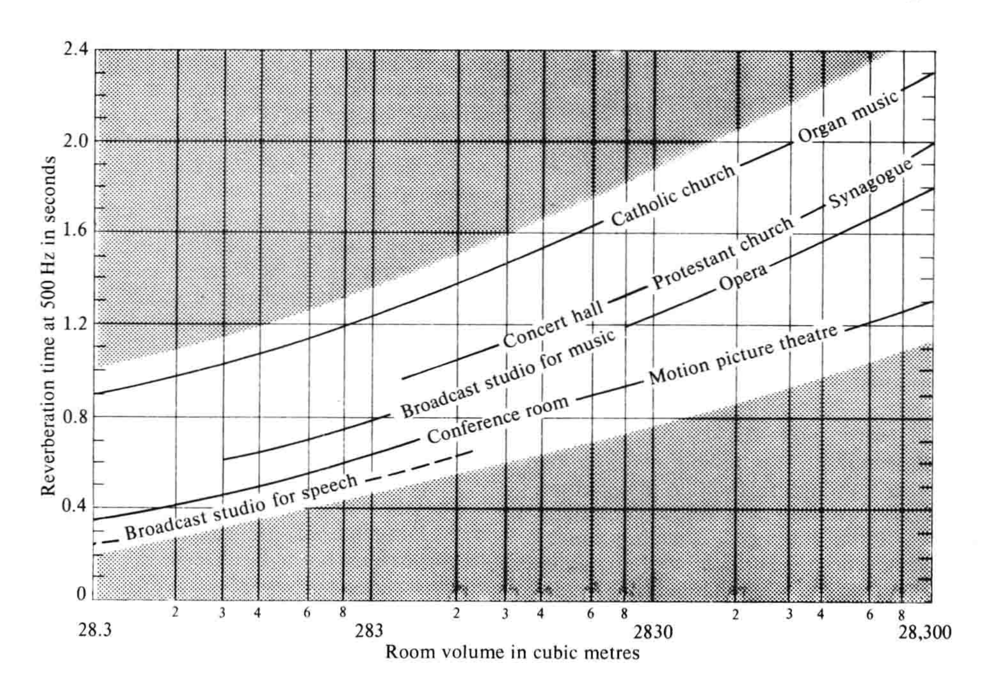
characteristics of each room throughout the musical spectrum.

Reverberation is determined by the ability of sounds to bounce around a room for some time, that is, by the number and area of reflecting surfaces. A larger room naturally has sounds travelling for a longer period and the reverberation is more prolonged, though it can be reduced by replacing reflecting surfaces with absorbing ones. A reverberant room offers less clarity but is louder than a non-reverberant room, and vice versa. Analyses have been made of the acoustic characteristics of many concert halls throughout the world that are thought to have 'good' acoustics so that they may be compared and a synthesis of the optimum acoustic characteristics determined. The reverberation characteristics are summed up in the graph in fig.9. Using this it is possible to compare the reverberation of a projected room (calculated in advance by means of a standard formula) with the accepted aggregate norm. However, there are more recent additional criteria for satisfactory acoustics, which are discussed below.

Audience size affects reverberation markedly. In concert and recital halls where most surfaces are reflective, people are often the main absorbers of sound. In an endeavour to reduce the effect of this inevitably variable function, the seating is usually designed to provide a maximum of absorption when empty; it is covered with softly padded fibrous material, and the underneath surfaces perforated. But this is only a partial solution to the problem of varying audience size, for at middle frequencies the absorption of the seat is little more than half the absorption provided when a person is sitting in it.

The absorbing surfaces in a room vary in efficiency with the pitch of the sounds reaching them. High frequencies are normally absorbed by fibrous materials – woollen curtains or carpets, or specially designed surfaces incorporating fibrous materials. Sometimes cheap wood fibre blankets are placed behind perforated surfaces to achieve the same end. Glass fibre or slag wool blankets may also be used in this way, or wood fibre may be pressed into boards or tiles ('acoustic tiles') that are drilled

8. Sound waves, including all direct and reflected sound waves together as they are heard in a room of (a) long and (b) short reverberation time (RT); (c) effect of a long reverberation time (approximately 2·5 seconds) in the blurring of consecutive sounds in the opening bars of Beethoven's Eighth Symphony; (d) increased clarity achieved in the same passage when played in a room with a short reverberation time (approximately 0·75 seconds)



9. Optimum reverberation times of rooms according to volume and use (after Beranek, 1962)

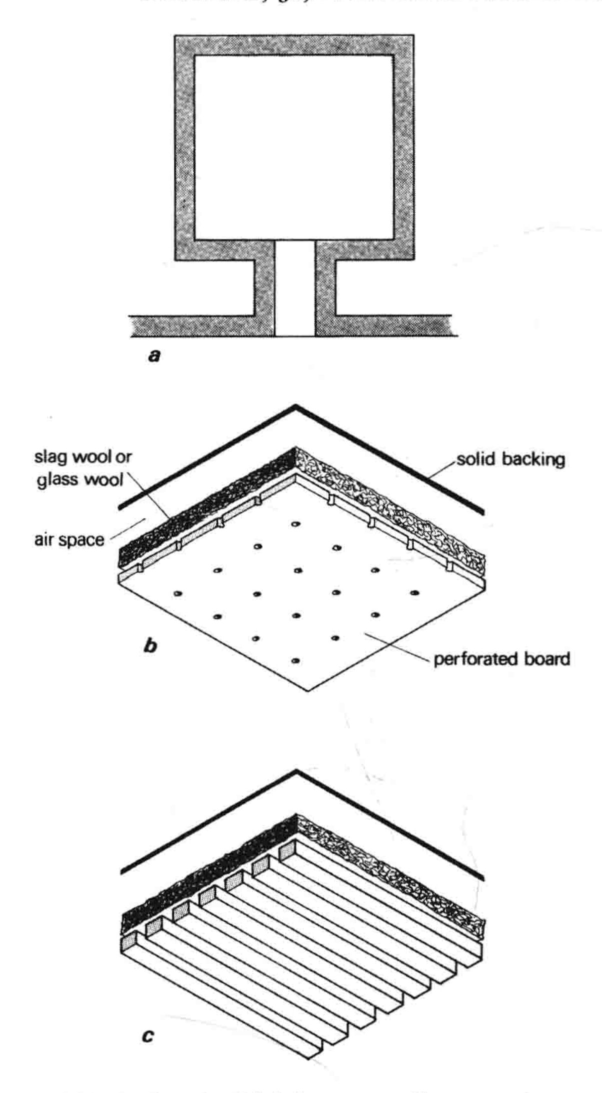
or otherwise roughened to allow sound to penetrate into the material. Low frequencies are absorbed by using the capacity of resonant surface materials to absorb energy in the manner previously described. Resonant surfaces of this type usually depend partly on a trapped air space behind them; in other words, they are rather like sounding boxes, which, though never activated by enough sound energy to produce audible sounds, continue to resonate whenever small amounts of energy impinge on them. The resonating surface is usually wood or some flexible panel material.

An invention applying this resonating principle to absorb low-frequency sounds is the Helmholtz resonator, which uses the principle of sympathetic vibration of an organ pipe or an open bottle. A container, generally made of concrete or fibrous cement, is fixed behind the ceiling or walls, and connected to the room only by a small opening, or 'neck' (fig.10*a*). Helmholtz resonators are more frequency selective than resonant panels, and a series of them are used to correct specific peaks in the low-frequency spectrum. For this purpose holes are often left in some surfaces in a room when it is being built, enabling Helmholtz resonators to be inserted to correct unevenness in the acoustic spectrum, should that be necessary when the room is completed.

The Helmholtz resonator principle has been used in the design of a special panelled surface that combines the advantages of all three types of absorbent discussed above, absorbing sound over a wide frequency range. The Helmholtz resonator panel surface, or perforated resonating panel, has a dense surface material (compressed hardboard or asbestos cement) perforated with holes usually 3 mm in diameter spaced approximately 25 mm apart; to the volume behind it each perforation acts as the neck of a single Helmholtz resonator (fig.10*b*). The frictional resistance of each hole is often increased by gluing hessian across the back of the board. Whether this is provided or not, a layer of fibrous material (slag wool or glass wool, usually 2·5 cm in thickness) behind the holes provides considerable frictional resistance and absorbs resonant vibrations as they are set up in the air space and the panel. An important factor is the size of the air space (i.e. the distance between the panel and the wall behind it); this is approximately 13 cm ideally, and the absorption reduces in efficiency as it is decreased.

Another absorbing surface, which has the advantage of improved appearance though it is less efficient, is the strip panel resonator (fig.10*c*). This is made by fastening narrow strips of wood side by side, leaving small air gaps between them that act as the necks of individual Helmholtz resonators, although these operate only in one dimension of the surface (i.e. at right angles to the direction of the strips). The important dimensions here are those of the width of the strips (not much more than 2·5 cm), the width of the gaps between them, which should be between one fifth and one tenth of the width of the strips, and the depth of the air space, optimally 13 cm as above. Hessian and porous materials are fixed as with perforated resonating panels. The final appearance of the wood strips may be varied considerably; they may be shaped, patterned, painted or varnished without affecting the acoustic absorbent properties of the surface. Also, using the same Helmholtz resonating surface principle, many other absorbent devices are possible. A valuable derivative is the suspended absorbent cone, made of perforated hardboard or fibrous cement, which may be hung in rooms in which the walls and ceiling are difficult to render absorbent. Today, fibrous absorbers of varying thicknesses are widely used.

Besides absorption provided by the walls, floor, ceiling and furnishings of a room, and by the audience, reverberation is also affected by the absorption of the air in the room; in particular, high frequencies are absorbed if they travel considerable distances through air. But the effect of



10. (a) Section through a Helmholtz resonator; (b) axonometric section through a Helmholtz resonator panel; (c) axonometric section through a strip panel resonator

such absorption is only really noticeable in large spaces, especially when the air is dry.

Since an acoustical experience depends not only on the reverberation time, which tends to be fairly uniform throughout a room, but also on the strength, the timing and the direction of arrival of individual reflections, the sound in no two seats, let alone two widely separated areas of an auditorium, is exactly the same. The discerning listener knows this and selects a seat accordingly. Thus 'perfect acoustics in every seat' is unlikely to be achieved, yet halls that are known for their good acoustics tend to be accepted as such wherever people sit.

Achieving uniformity is often most difficult in small rooms. Great pains have to be taken to create the diffuse sound field necessary for good acoustics, by scattering the absorbing surfaces so that they alternate with reflecting surfaces in relatively small areas, and by the provision of broken, concave or convex diffusing surfaces. Two spaces connected to each other by an opening, such as the stage tower volume connected to an auditorium by the proscenium opening, may produce curious acoustical affects. Coupled volumes that are more reverberant than the auditorium have been designed to enhance the acoustics of halls in which adequate reverberation is lacking. On the other hand, openings to spaces that are less reverberant than the auditorium act as absorbers.

Reverberation can be measured in completed rooms by a number of methods using physical recording equipment, or by the subjective tests of trained observers. In models it can be measured reasonably accurately, provided care is taken to duplicate materials and surfaces at a smaller scale, or to make allowances for their omission. The patterns of wave distribution may be studied by the use of wave patterns on the surface of water when model sections of the room are placed in test tanks, or by spectrum photographs of the behaviour of sound inside a model placed in a smoke chamber. These time-tested modelling methods are now being replaced by computer programs that allow the designer to study complex reflection patterns and determine parameters, the calculation of which by hand would take many hours.

In severe cases of lack of reverberation, artificial reverberation may be introduced by distributing loudspeakers around the walls, floors and ceiling of a room, and relaying suitably delayed recorded sounds through them into the room. In the analogue era a specially devised tape recorder was used which allowed delays of a fraction of a second to be achieved between recording and replay. Modern digital audio systems not only create a longer and non-colorating reverberation in dry rooms, but add controlled early reflections to enhance the clarity or spaciousness of the sound using complex digital signal processing systems and numerous microphones and loudspeakers. While the result achieved is often a great improvement if too small a room is being used for orchestral, choral or organ music, its use tends to be confined to recording and broadcasting studios, because of the resistance of performers and audiences to artificial alterations of the natural sound in live performance.

At the Royal Festival Hall, London, unexpected deficiencies were found in the frequency spectrum of sound as a result of excessive absorption at certain frequencies. To correct this, artificial resonance was introduced by placing loudspeakers in resonant cavities closely resembling Helmholtz resonators, designed to resonate at the deficient frequencies, and activated by specially placed microphones. In this way the reverberation at many frequencies was increased without audible artificiality or coloration of sound. The many parameters which create an acoustically pleasing environment are constantly revalued. Concert halls and music rooms in general cannot be rank-ordered on an absolute scale of acoustical merit. Like the art for which they are built, they evoke responses that vary from person to person. Some prefer clarity, others a 'large' sound that can only be had at the expense of clarity. Musicians expect the room to respond, but they also want to hear each other.

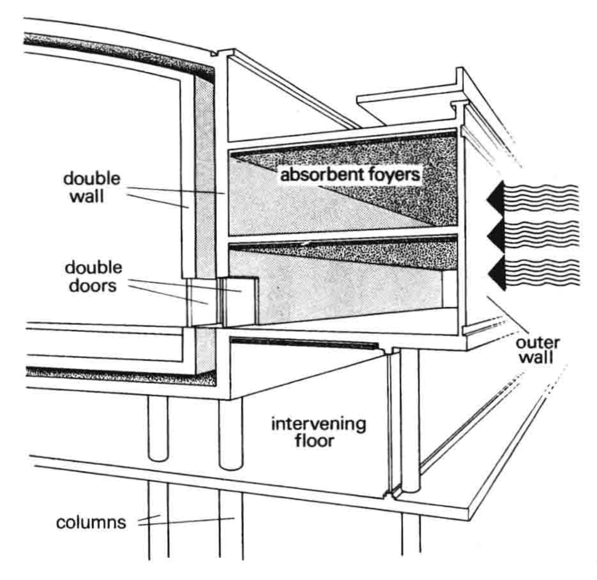
Until recently, the main room-acoustics parameter used by acousticians was reverberation time. While reverberation time is still an important consideration, other, newly developed acoustical measures are thought to be at least as important. These include the clarity index C (the ratio of 'early' to 'late' energy, in which the boundary between early and late is 0·08 seconds after the arrival of the direct sound), the loudness descriptor G and a quality called

'spatial impression' which depends on the directional distribution of the energy. There is continuing discussion among acoustic researchers and consultants as to which measurements are most significant. Besides these objective measures, there are some purely subjective parameters to consider. A good example is the reverence for wood among musicians – a notion that finds limited scientific support, but on which musicians assessing room performance still rely heavily, perhaps through analogy with the rich resonances associated with wood in many musical instruments.

4. INSULATION AGAINST NOISE. Satisfactory listening is only possible in a room which is relatively quiet. Music rooms should have noise levels approaching inaudibility. Nevertheless, a very low noise level is not always ideal. In offices, for instance, some noise (typically that of the air-conditioning system) is often felt to be preferable to no noise, because in masking other unwanted sounds, such as voices from the next room, the sound contributes to a sense of acoustical privacy. For optimum acoustics in a room for listening to music, it is essential to achieve the lowest possible noise level. As well as quietening the ventilation system, this means insulating the room against two quite different types of noise. The fist is noise reaching the room through the air, whether from inside or outside the building, usually called 'air-borne sound'. Ideally, external sound should be eliminated, but this is often both difficult and expensive, especially as it involves sealing windows and doors, which in turn necessitates air-conditioning the room. The second is sound generated in the solid material of the building, or in the ground or solid material of neighbouring buildings, known as 'impact sound'. Of these two, the latter is by far the more difficult to cope with, and treatment of impact sound normally deals with many of the problems of air-borne noise.

Impact sound ranges from the noise of water falling in drainage pipes to slamming doors, footsteps, and the vibration of passing trains or buses. Internally all the floors of the building are usually designed to 'float' on insulating pads, so that impact noises are not carried into the structure. Alternatively, the floor material itself becomes the insulator, being soft and resilient, and thick enough to absorb vibrations; materials like thick cork or pile carpeting can be used in this way. Slamming doors and plumbing and drainage noises are either eliminated by careful design, or kept from the structure by thorough insulation. External vibration travelling through the ground and then up into the building through the foundations is much more difficult to deal with. Thick fibrous or rubber pads (when compressed remaining 15 cm thick, or even thicker) may be placed under the foundations to provide some improvement. In the case of the Royal Festival Hall, the whole auditorium was raised three storeys above the ground on tall slender columns that are thought to attenuate some of the solid-borne vibrations within their height (fig.11).

Air-borne noise ranges from sounds made by telephones and instruments playing in other parts of the building to chiming clocks, traffic noises and aeroplanes. In order to insulate the auditorium from all these noises it is sometimes found best to surround it with two completely separate skins of construction supported on separate foundations at ground level (see fig.11); it is thus difficult for any vibrations set up in the outer skin to pass into the inner skin, which serves as the envelope of the room. This insulation is effective only if the gap between the two skins is at least 30 cm, and its effectiveness is sometimes slightly improved by introducing into the gap a fibrous insulating material, such as fibreglass blanket. The points of weakness in such a design are clearly the windows and doors; windows may be sealed and double-glazed with a large gap between the panes (preferably no less than 10 cm), but this is not possible for doors, so they should be made airtight using gaskets, and a 'sound trap' in the form of a small sound-absorbent lobby must be provided at all points of access. As a final precaution the whole of the auditorium volume is surrounded by a blanket of other rooms and foyers, all treated with absorbent surfaces so that sounds passing through them are absorbed before reaching the auditorium, as in fig.11. Even with all these precautions, complete sound insulation is never achieved, and the principle of masking referred to above has to be relied on to disguise some external noise and air-conditioning hum. A large audience usually provides a natural masking level of between 20 and 30 decibels.



11. Section through the Royal Festival Hall, London, showing the methods of sound insulation (after Parkin and Humphreys, 1958)

5. RADIO AND TELEVISION STUDIOS. The acoustics of radio and television studios follow the same general principles as normal room acoustics, with more rigid standards necessitated by: the special problems of recording and transmitting sounds via microphones; the double reverberation problem introduced by having one reverberation in the room of the broadcast or recording and another in the receiving room; and the outside noise, which has an even more serious effect on broadcast than on live sound.

Reverberation becomes a major concern in studio acoustics because too much of it reduces the definition and clarity of broadcast sound. On the other hand, elimination of reverberation would weaken the 'character' of the sound, and is, of course, inconceivable for the performance of music in ensemble. Of particular importance is the variation of acoustic behaviour in different parts of the room, which must be avoided if several microphones are to be used at the same time. For these

reasons the reverberation is reduced but not eliminated, and great pains are taken to achieve even diffusion of sound.

The commonest type of studio in a radio broadcasting centre is the small announcing studio with a listening room alongside equipped for control, editing or playback. Of domestic room size, such studios provide spoken programmes of all kinds, and from them drama and music programmes are announced and monitored. A broadcasting centre has larger studios for drama, as well as a range of studios of different sizes for the performance of music; the largest are comparable in size with concert halls.

Stereophonic transmission does not greatly alter the acoustic requirements of studios, and as a rule the same studios are used, with different microphone placings. However, noise interference must be guarded against even more stringently, and precautions taken to avoid strong reflections altering the apparent position of a sound source; the latter usually involves increasing the areas of absorption at microphone level.

The design of small studios is affected by their tendency to add colorations to the sound; these disappear if the studio is made larger. A great deal has been learnt about the acoustic correction of this and other defects in small rooms (see Gilford, 1972). Briefly, this is done in two ways: by improving diffusion, ensuring that all walls, the floor and the ceiling have approximately the same absorption; and by careful measurement of the dimensions of a rectangular room so that prominent standing waves are separated from each other by intervals of 20 Hz or more.

Since all the available evidence suggests that the radio audience prefers music with the same balance and character as under live conditions, experiments with microphone placing have gradually ceased in favour of a placing that duplicates the ears of a single listener in the body of a reasonably sized concert room, and at a distance that produces a good blend and a natural reverberation. It has been found that the ratio of intensity of reverberant sound to direct sound should be approximately 5:8, and that the absence of an audience can be compensated for by moving the microphone closer to the source than it would be under normal conditions. With these assumptions, broadcast studios for music generally have the same design problems and solutions as concert halls. Care has to be taken to achieve adequate diffusion by using irregularities to scatter the wavefronts during reflection, and to avoid masking the bass by allowing too long a bass reverberation relative to middle and upper frequency reverberation. Predominant bass is sometimes avoided by placing special absorbers near loud brass and percussion instruments. For live audiences, experience suggests that the early energy, which includes the direct sound, should be a decibel or two lower than the late (reverberant) sound.

6. Introduction to the history of acoustics. Although a good deal was known about the propagation of sounds and the acoustics of musical instruments from ancient Greek times onwards, the acoustics of rooms was imperfectly understood until well into the 20th century, and many traditional concepts and remedies are now known to have been false. Acoustic designs were empirical, successful in the evolution of efficient shapes but permitting the growth of a good deal of mystique where 'resonance' and 'absorption' were concerned. A particular misconception was the nature of resonance in room acoustics; it was thought that the principle of the sounding box of a lute or lyre could be transferred to architectural design, not taking into account the large amounts of mechanical energy needed if such 'resonant chambers' were to operate as amplifiers and enrichers of sound, energy far in excess of any that could be transmitted by the travel of sound through air. The result was that in many cases the 'resonant chambers' acted instead as absorbers of lower-frequency sounds, quite the opposite of the intended function. Equally fallacious were many of the attempts to absorb sound; it was thought by some designers until quite recently that any material soft to the touch would absorb sound energy, whereas many resilient materials are in fact poor absorbers (e.g. cork and rubber). Wires suspended around a room above head height were used to absorb excess sound energy, although they are now known to have had negligible effect because of their small cross-sectional area. The properties of wood panelling and large volumes of air as absorbers of sound energy were not generally known. Viewed with hindsight, therefore, the acoustics of the rooms for which much great music and opera was written must be expected to vary a great deal from what would now be considered satisfactory conditions. Nevertheless, the acoustics in those rooms that were considered excellent in earlier periods often approximate closely to those that would now be chosen for the performance of the same music. This is becoming clearer as famous churches and music rooms undergo thorough testing with recently developed techniques.

7. Classical times. Before classical times there are only the vaguest references to buildings designed to allow music or speech to be clearly heard (e.g. royal courtyards for audiences or theatre in India were to be 'built so that each sound [*svara*] and letter [*aksara*] should be audible', *Manasara*, xxxiv, 506).

The basis of the modern science of acoustics was formulated in Greece by the Pythagoreans in the 6th century BCE; Aristotle and his followers, the Peripatetics, continued its development as an empirical science. Aristoxenus of Tarentum (4th century BCE), whom Horace called *musicus idemque philosophus*, examined the study of musical sounds from a physical–acoustical point of view, going beyond the origin and propagation of sound to consider the problems of perception by the human ear. The work concerning acoustics of Vitruvius (1st century BCE), the Roman writer on architecture, is largely based on Aristoxenus's writings (see below).

Greater understanding of acoustics at the beginning of the 5th century BCEis exemplifed in the design of the first of the great Greek theatres, that of Dionysos at Athens (*c*498 BCE), and its successor, the theatre at Syracuse (475 BCE). The seats were arranged in curved rows round the circular orchestra, which provided a large horizontal reflecting surface to transmit sounds made by the chorus and by actors on the raised platform that served as a stage behind. Further high-frequency reflections were provided by the scenes, painted on skins, which are thought to have served as backdrop and wings to the stage. Because of the shape of the seating the furthest distance between the stage and the back row was only about 30 m. The propagation of sound to the audience was aided by the megaphone effect of the masks worn by the actors; besides providing facial expressions of nobility, anger or mirth,

these masks improved the mechanical coupling between the vibrations within the actors' heads and the surrounding air, thus enabling more of the available vocal energy to emerge in the form of sound waves and directing it towards the audience. A notable feature of later masks was the large opening of the mouth, which concealed megaphone-shaped cavities within the lips. Cassiodorus (51st epistle) remarked that the actors' voices were so strengthened by 'concavities' that it was difficult to believe they could issue from the chest of a man. Acoustical devices were used in the design of the theatre to enhance vocal effects. For example, the space under the wooden stage platform, open to the audience and partly enclosed by removable wooden panels, appears to have been intended to act as a kind of resonant chamber. A similar but smaller volume in the middle of the orchestra housed an altar that was raised for thymelic spectacles but also played an acoustical role when the chorus chose to call down into it. It is thought that the narrowness of the stage was necessary to prevent the actors stepping so far back that the orchestra floor ceased to function as the main reflector, or so far forward that the backdrop lost its reinforcing effect on the higher frequencies (fig.12).

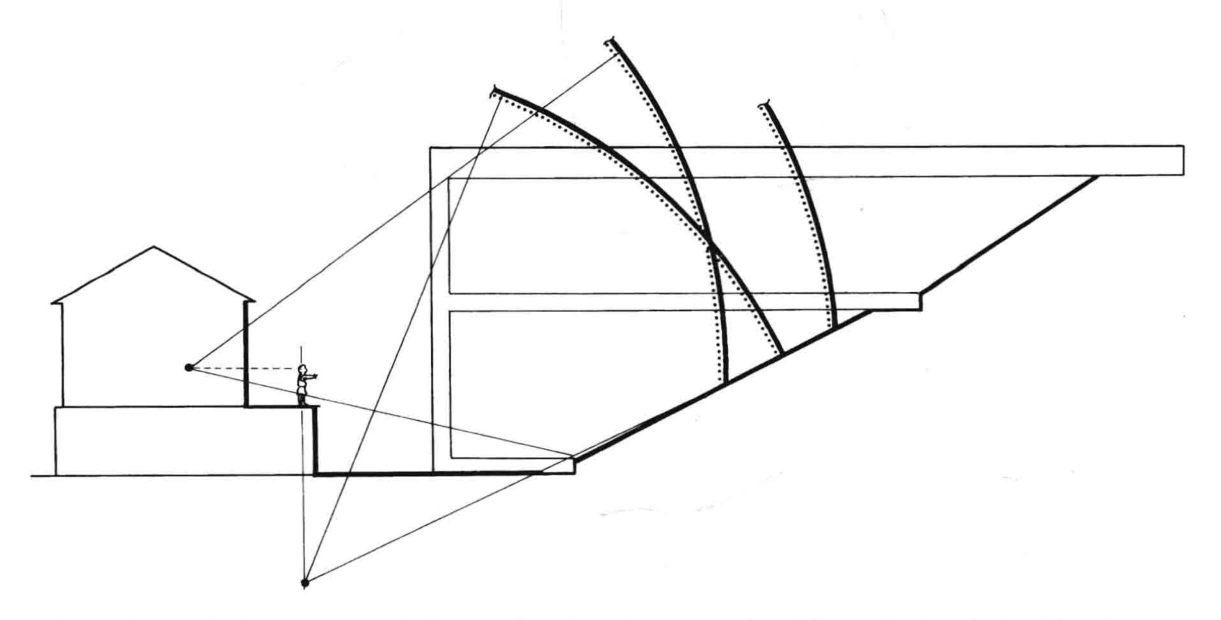
Later developments in the shape of theatres are all thought to have been due to attempts at improving the acoustics. In the second half of the 5th century BCE, notably at Catania and Magnesia, theatres became more exaggerated in shape, with side walls converging not to the orchestra but to the stage. In the 4th century BCE this trend was reversed with the erection of the great semicircular theatre at Epidaurus (fig.13*a*). The increased length of the seating area brought more of the audience close to the stage and thus improved the acoustics, especially as less of the sound could escape at the sides of the orchestra, and consequently more was retained in the volume of the auditorium. On the other hand, the direction in which the actors were facing became of greater importance, and the height of the stage building was increased and made of stone to provide more reflection from behind and improve the distribution of the sound. In the following centuries the older theatres were enlarged, both by extending the seating at the sides and by building more seats beyond the back rows to emulate and surpass Epidaurus. Eventually the distance from the stage to the rear seats became 70 m at Syracuse and as much as 100 m at Athens. The stages had to be increased in height and further framed to contain the sound.

In the late Hellenistic drama the chorus assumed a reduced role, while action and scenery grew in importance; the stage was enlarged and began to encroach on the orchestra, so that it no longer formed a complete circle. This was the model for the Roman theatre (fig.13*b*), in which the stage building was for the first time completely joined to the seating. Thus the whole building became one compact form, with a very high *skēnē* carrying a large slanting roof over the stage, which deflected sound towards the audience. The stage could now become much deeper, since the reflecting properties of the back wall were not of such importance for the clarity of speech. Similarly, a gallery was built over the back seats to deflect sound back to them. There were even examples of parabolic ceiling reflectors, apparently for directing the sound more accurately back into the auditorium (e.g. the theatre at Orange, 1st century CE).

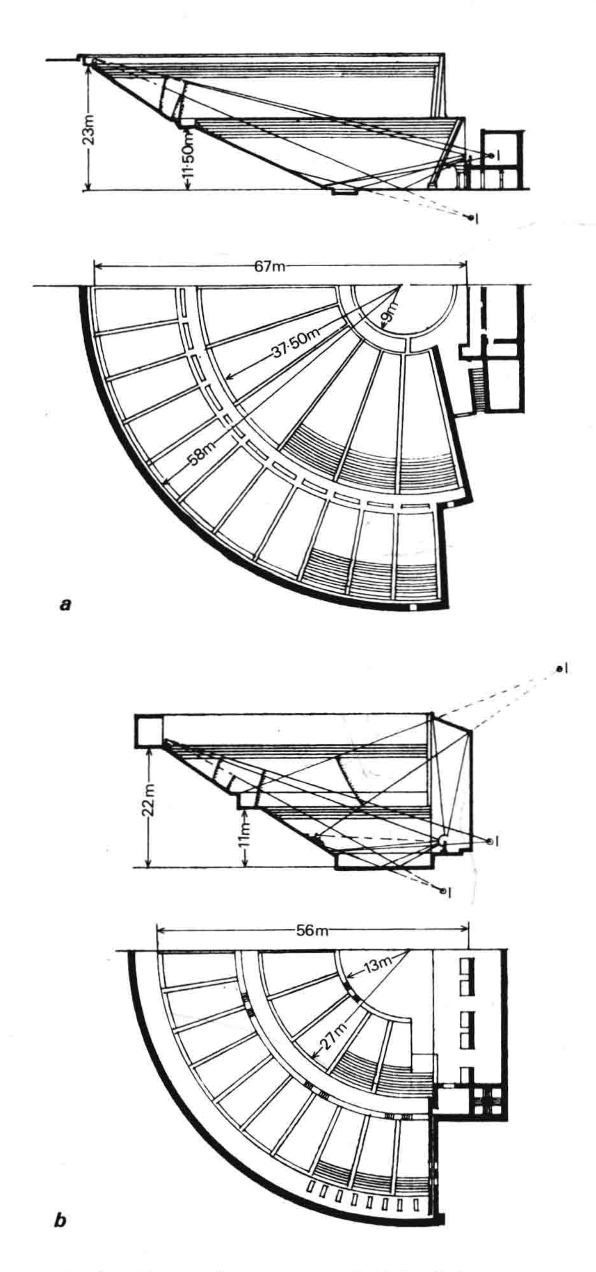
In *De architectura* (1st century BCE) Vitruvius discussed both the fundamental principles of acoustics and their application to the design of theatres (bk v, chaps. 3–8). In chapter 5 he referred for the first time to acoustic vases (*echea*):

Now in accordance with these researches bronze vases should be made in mathematical proportions [to each other], taking into account the size of the theatre: and they should be designed so that when they are excited they sound a series of notes at intervals of a 4th, 5th, and so on up to two octaves.

Then cubicles should be built among the auditorium seats on the basis of music theory, and the vases placed in them in such a way that they are not in contact with any of the upright stonework, and have a free space around and above; they should he placed upside-down,



12. Section through a Greek theatre showing the direct wavefront of sound, and the wavefronts following close behind reflected from the orchestra floor and the skēnē (after Bagenal and Wood, 1931)



13. Greek and Roman theatres compared: (a) Greek theatre at Epidaurus, c340 BCE*; (b) Roman theatre at Aspendos, late 2nd century* CE *(after Bagenal and Wood, 1931)*

with wedges not less than [15 cm] high under them, on the side facing the stage. And in line with these cubicles openings should be left [in] the slabs of the lower rows, [62 cm] wide and [15 cm] deep.

The method of marking out the positions in which the jars are to be placed is as follows. If the theatre is not very large, a horizontal line should be marked out, halfway up the slope [of the auditorium], and 13 vaulted cubicles built, with 12 equal intervals between them: then the sounding jars as described above are placed in them [fig.14].

So by this arrangement, the voice, radiating from the stage as from a centre, spreads itself around [the auditorium]: and, by exciting resonance in particular vases, produces an increased clarity and a series of notes which harmonize with itself.

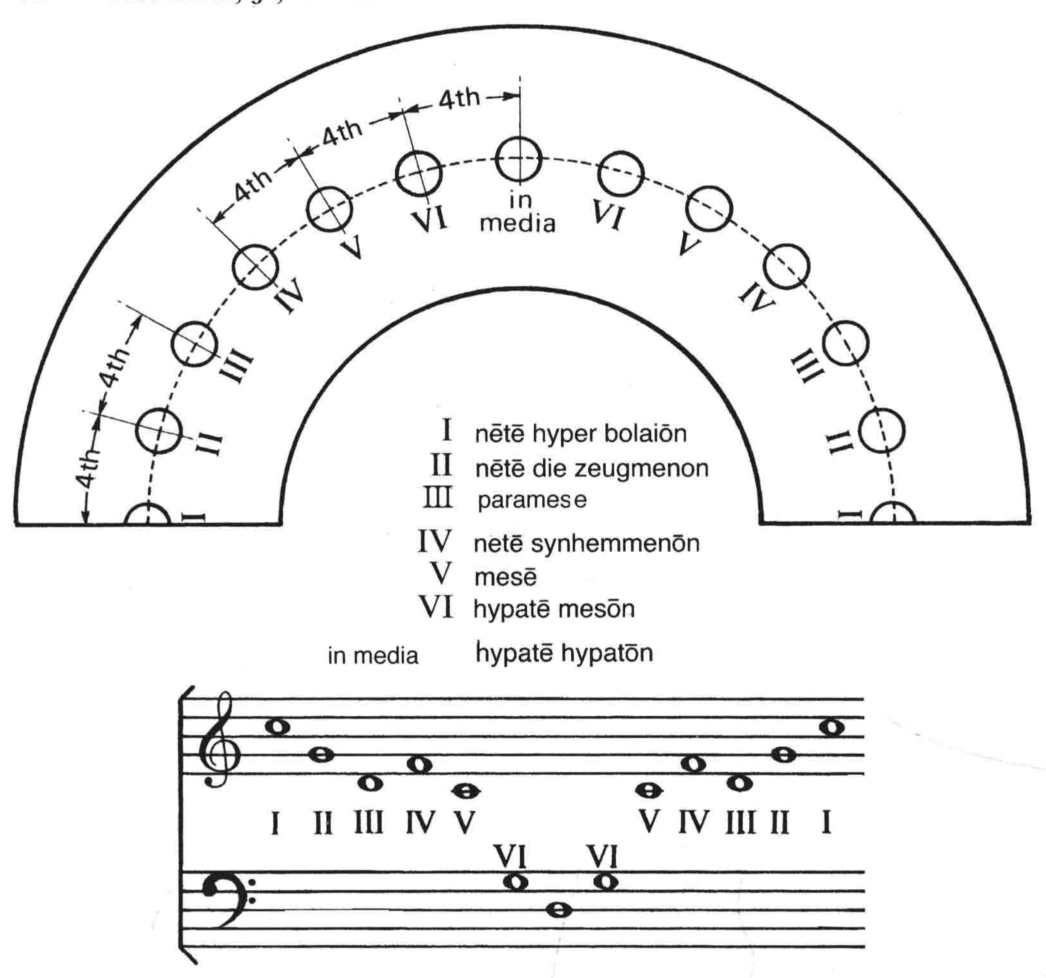
Chapter 5 elucidates how such a system of acoustic vases might be extended in a larger theatre, with three horizontal rows of cubicles, one for the *harmonia*, a second for the chromatic and a third for the diatonic (fig.15).

The term for 'clarity', *claritas*, is probably an equivalent for the Greek term *lamprotēs*, defined by Aristotle in *De audibilibus*, implying, besides distinctness, loudness and purity; and the context almost certainly implies a singing rather than a speaking voice. The function of the vases would have been to make some sounds louder than others, and to make them purer by stressing their fundamentals and suppressing their harmonics or overtones. The 'series of notes which harmonize' with the voice seems to refer to the fact that each vase would resonate and then reradiate sound after the voice had ceased singing its fundamental note, so that if the concordant scale were sung, a number of the vases might be heard sounding together. In this way a kind of artificial reverberation time (estimated as 0·2–0·5 seconds) of particular quality would be produced in an open-air theatre that otherwise had none.

Although some 20th-century scientists (e.g. Knudsen) have dismissed the efficacy of such acoustic vases, others (e.g. Brüel) have attempted to duplicate their behaviour by direct experiment. As Vitruvius's original diagrams illustrating the size and shape of the bronze vases were lost in late antiquity, these experimental vases were made in a wine-beaker shape of hard-burnt baked clay and with wider mouths than would be necessary to absorb low frequencies. The experiments showed that they enhanced reverberation at the resonant frequency, although they were not tested in an open-air theatre. There is a clear need here for further practical research. That resonance can be used to augment reverberation is confirmed by acoustical theory (see Gilford, 1972, p.155) although the amount of augmentation is limited. No remains of bronze resonators from antiquity have survived, which is scarcely surprising, since throughout the Middle Ages and the Renaissance ancient bronze was melted down for metal.

12 pairs of compartments corresponding to those described by Vitruvius have been found in the supporting wall of the uppermost row of seats of the Greek theatre at Aizani in Phrygia, eight in the podium of the Roman theatre at Nicopolis, and seven in the Greek theatre at Scythopolis in Syria. There are 20 niches in the upper part of the Greek theatre of Gerasa in Jordan; at Ierapetra and Gortyn in Crete the theatres have 13 niches each; and at Lyttos, also in Crete, there are three rows of 13 niches each (fig.16; Belli, 1854, Müller, 1886).

Vitruvius was at some pains to explain why acoustic vases were not used in the theatres of Rome built in his day. He said it was because of their wooden construction. Singers who wished to sound a loud note could direct their voices towards the scene doors (*valvae*) and 'receive help' from them; when the theatre was to be built of solid materials, such as stone or concrete, which do not resonate, then it should be equipped with the sounding jars described. According to Vitruvius there were many examples of theatres that used them in Greek cities and in the provincial towns. The theatre of Corinth was cited as a classic example; when Lucius Mummius sacked the town (146 BCE) he carried off the bronze jars as part of his spoil, and dedicated them at the temple of Luna in Rome, where Vitruvius had seen three of them. Finally, Vitruvius mentioned that 'many clever architects who have built theatres in small cities, from the want of others have made use of earthen vessels, yielding the proper tones, and have introduced them with considerable advantage'.



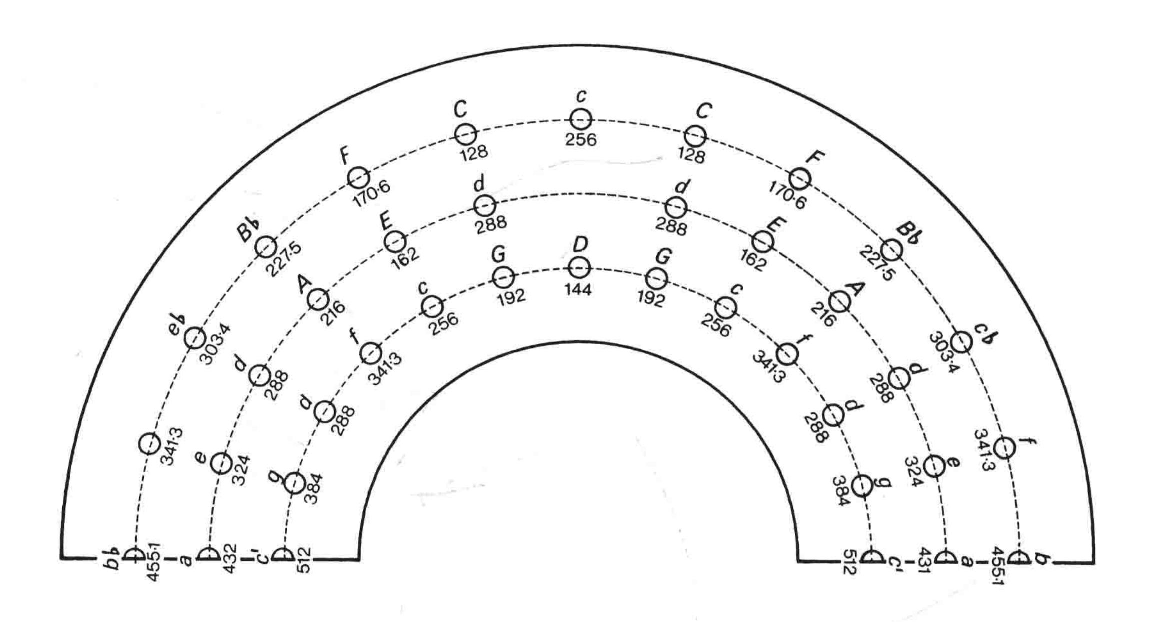
14. Plan of a Roman theatre, according to Vitruvius, showing the disposition of acoustic vases he recommended, and with pitches (with Greek names) to which they should be tuned (after Landels, 1967)

Besides bringing a reverberant response into the Greek theatre, it is possible that the acoustic jars helped an unaccompanied singer to keep to proper pitch for long periods. The vases resonating in various parts of the auditorium may also have served to disguise inferior musicianship by giving emphasis to musically important pitches. At the beginning of some early editions of Terence there is a short treatise in which the commentator, whose name is unknown, spoke of brass vases. He assigned to them the same use as Vitruvius, and then added:

> I hear that there exists to this day something very like them, in some ancient temples, which have been preserved in their integrity down to our time. At the lower and upper parts of the roof are to be seen holes distributed on both sides, and corresponding diametrically with each other. In these holes are set vases of brass, the opening of which is smaller than the body, and is turned outwards, without projecting. The voices of those who sing in the temple, reverberating in these vases, grow more distinct and harmonious.

8. MEDIEVAL TIMES. With medieval acoustics one can turn from speculation about acoustic vases to the consideration of their tangible effects, for many examples survive in church buildings throughout Europe, from Russia to Britain (see Harrison, 1967–8); terms for them exist in most European languages. Although little modern research has been done on their effectiveness it appears that earthenware jars were used both as absorbers (see Brüel, 1947) and as resonators.

The methods of use of medieval acoustic jars may be roughly summarized as follows: (*a*) Areas of spaced jars in two or three rows inserted in the stone walls of the interior above ground level, usually about 2·5 m from the floor, with their mouths opening inwards to the nave or choir (e.g. Fairwell, near Lichfield; and St Clement's, Sandwich, Kent). According to Viollet le Duc, in his *Dictionnaire*, many examples in France are placed near angles in the walls. (*b*) A single or double row of jars inserted in the stone walls just below the ceiling, trusses or vault, often extending down the full length of both side walls (e.g. St Nicholas, Leeds, near Maidstone, Kent – 48 or 52 vases). (*c*) Jars inserted at regular intervals across the stone barrel vaulting of the choir (e.g. St Martin, Angers; Bjeresjoe, Sweden – about 45 in five rows; and Montréale, France, according to Viollet le Duc). (*d*) Jars inserted in the sleeper walls below the choir stalls or in pits or cavities (e.g. St Peter Mancroft, Norwich – 40 jars; Fountains Abbey, York – seven jars). These are often separated from the volume of the church by the wooden flooring (e.g. St Peter Permountergate, Norwich – 16 jars) but in other cases a gap is left so that the jars are acoustically coupled to the air in the church (Church of the Cordeliers, Amiens).



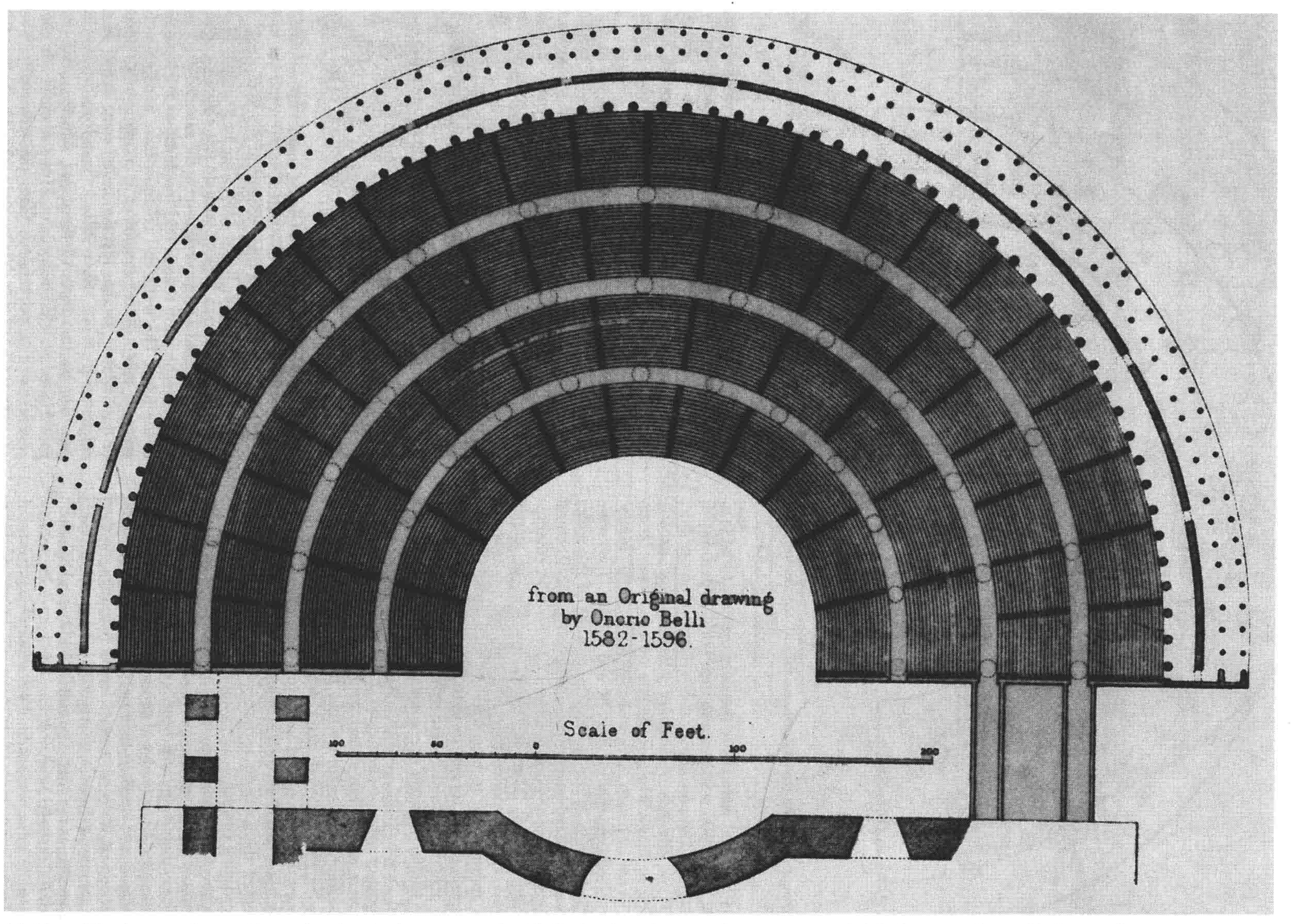
15. Arrangement of the acoustic vases in a large Greek theatre according to Vitruvius, with their fundamental resonances in Hz next to their pitches

The jars used were either specially manufactured (e.g. Leeds, Kent – about 50 jars with their bottoms perforated; and Luppitt, Devon – about six jars flattened on one side; fig.17), or else jars of ordinary domestic type, greatly varying in shape. Most of the jars were between 20 cm and 30 cm in length, and probably resonated at fundamental frequencies of between 90 and 350 Hz. They were 13–15 cm wide at the mouth; the mouths of the wider jars were often reduced in aperture by being placed behind perforated stone or wooden screens (Denford, Northamptonshire; and St Mary-le-Tower, Ipswich) or partly plugged with a wooden block (fig.18), but a number of vases appear never to have had any such constriction of the opening. The former seem to have been intended to act as absorbing resonators to reduce echoes in corners or in the vaults, the latter as resonators to enhance or assist sound. Some of the unconstricted vases in Scandinavia had peat or ashes in them, and it has been thought that they were intended to absorb sound by damping instead of re-radiating resonant sounds. It should be noted that many of the medieval vases were cemented into the masonry, and not placed loose in an air cavity like the Greek vases described by Vitruvius. This would not have prevented them acting as resonators, but it may have reduced their efficacy.

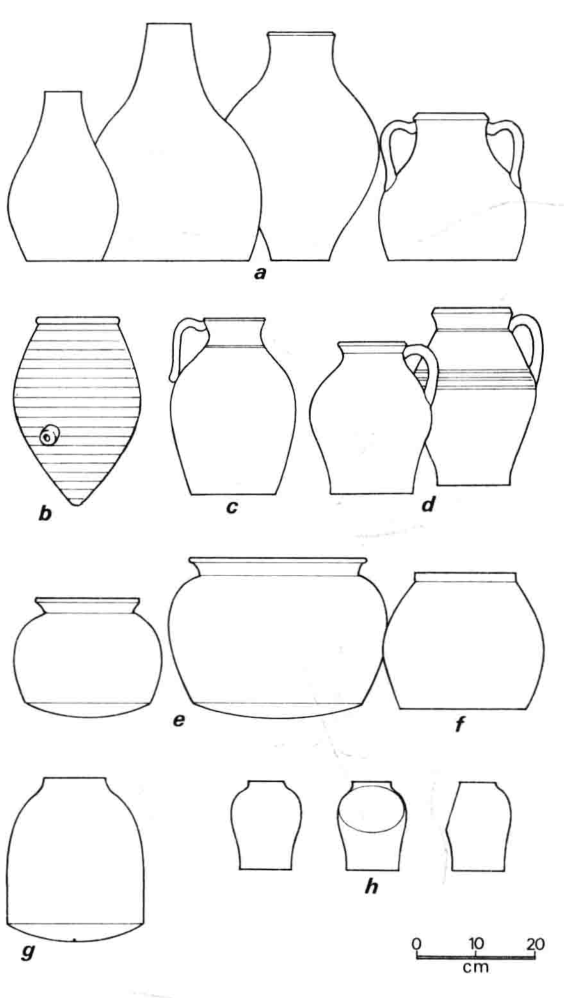
Archaeologists have frequently been sceptical about the function of these vases in spite of the existence of records testifying that they have been known as 'acoustic' or 'sound vases' since medieval times; they have often been considered relic vases, or their purpose was thought to be the drying of walls to protect fresco paintings, or they were assumed to have some structural purpose. However, such sources as the Metz Chronicle (1432) establish their function clearly: 'il fit et ordonnoit de mettre les pots au cuer de l'église et pensant qu'il y fesoit milleur chanter et que il ly resonneroit plus fort'. Acoustic jars are therefore a valuable indication of the attitude of medieval designers to acoustics. At least some of the vases were clearly intended to add resonance and amplification to speech and music, although the Chronicler commented, after recording the Metz example: 'je ne seay si on chante miez que on ne fasoit'.

Vitruvius was certainly the source from which the medieval use of these vases originated. Harrison cited 12 copies of his works known to have existed in England during the Middle Ages, and there were many copies available elsewhere in Europe. They appear to have been used throughout the medieval period and up to the 17th century. In a satire by Claude Pithoys, published in 1662 at Saint Léger, Luxembourg, he reproved the clergy for negligence of their duties: 'Of 50 singing men that the public maintain in such a house, there are sometimes not more than six present at the service; the choirs are so fitted with jars in the vaults and in the walls that six voices there make as much noise as 40 elsewhere'. Little scientific research has been done on the actual effects of the vases in these churches.

The reverberation times of some important medieval churches have been carefully tested, and this has led to a better understanding of their acoustical characteristics. S Paolo fuori le Mura, Rome (386 CE), an example of a large early Christian basilica with double aisles, an open trussed roof and a transverse *bema* at the east end (fig.19), has a reverberation time at mid-frequency of 9·1 seconds in the nave. The walls and columns have hard smooth surfaces, leading to close acoustical coupling of all parts of the building, so that it functions to some extent as a single air volume. Nevertheless, some absorption is provided by the depth of the aisles, which scatter the sound so that it does not return to the nave; for this reason there is no echoing from the side walls. The acoustic result is a sustained sound in the church, but also



16. Plan of the theatre at Lyttos, Crete, showing the three rows each with 13 chambers for acoustic vases, as recorded by Onorio Belli, c1580 (from Hills, 1882)

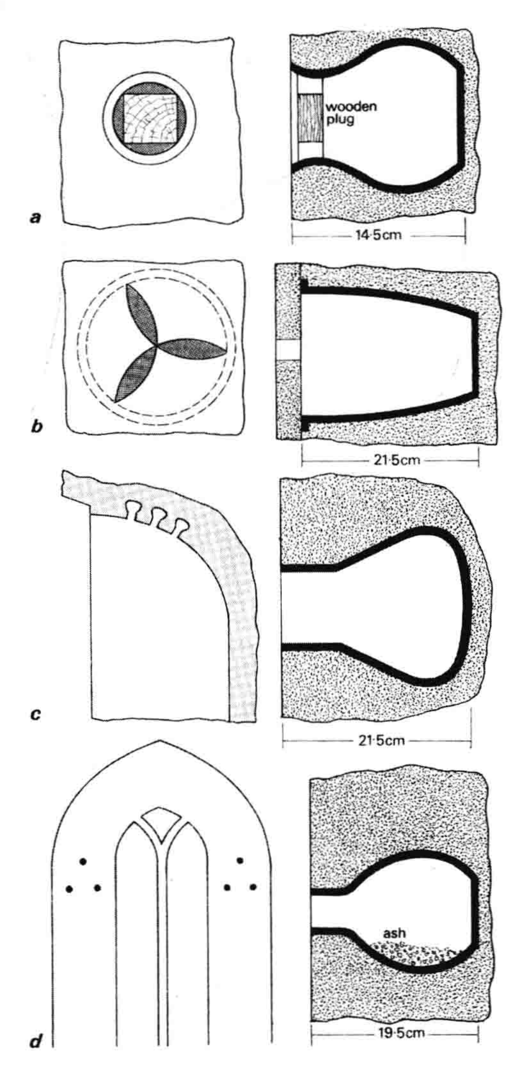


17. Examples of acoustic vases from medieval churches: (a) Youghal, Ireland; (b) Saint Laurent-en-Caux; (c) Fry; (d) St Peter Permountergate, Norwich; (e) St Olave's, Chichester; (f) Denford; (g) Leeds, Kent; (h) Luppitt (after Hills, 1882)

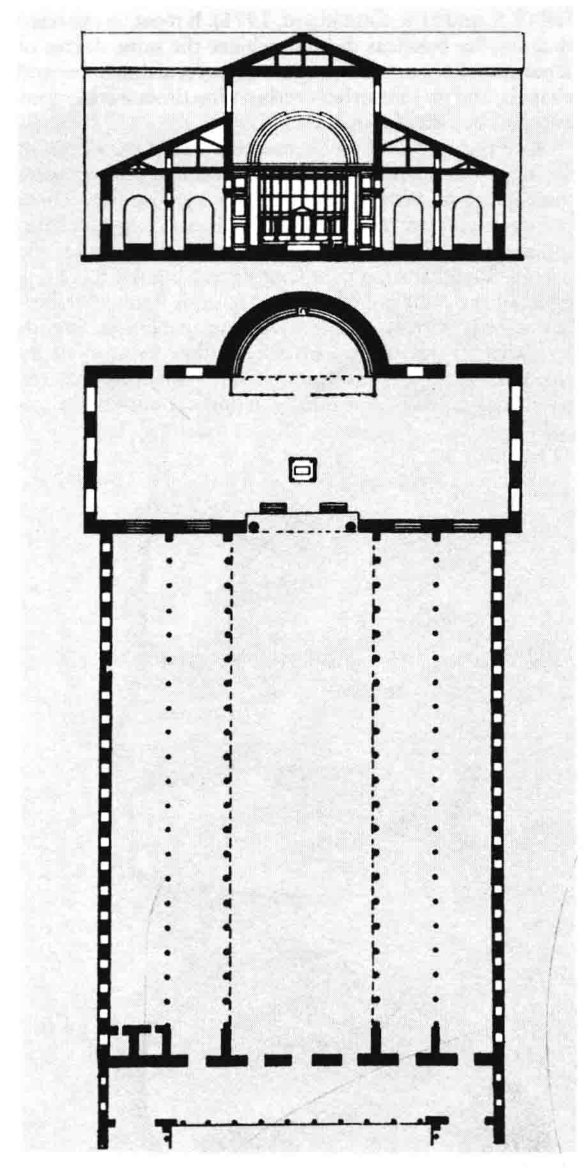
a relatively clear one, with no confusion, echo or fluctuation in intensity. The low-frequency reverberation is more pronounced than reverberation at other frequencies, though the decrease to the higher-pitched sounds is a gradual one (R.S. and H.K. Shankland, 1971). It is likely that in its original form, before its rebuilding after a fire, the diffusion caused by ornament and fluting would have improved the acoustics even further.

S Paolo is an exceptionally large church subdivided by screens of columns, and some of its special acoustical quality is due to its size. Other large basilicas with similar screens that have been tested, such as S Maria Maggiore, Rome (352 CE), have been found to have even better acoustics, with shorter reverberation times, providing almost ideal listening conditions for choral and organ music when full. S Maria Maggiore has only single aisles, but there are chapels beyond the side walls, and a chancel arch separating the apse from the nave. The large volume is therefore broken up into a number of separate volumes coupled together, with the surrounding volumes absorbing sounds made in the nave. The measured reverberation times are 4·9 seconds when empty and 2·5 seconds when full (R.S. and H.K. Shankland, 1971). It must be expected that smaller basilicas did not achieve the same degree of separation between the volumes of nave, aisles, *bema* and chapels, and therefore the reverberation times were longer, and the acoustics less satisfactory.

With the arrival of the Romanesque style the height of the nave was increased, and stone vaulted ceilings were introduced to protect the interiors against fire. These ceilings increased reflections and reduced diffusion, leading to a significant change in acoustic quality; not merely was the reverberation time lengthened, but the focussing effect of the ceilings brought fluctuations in the reverberant sound, with a resultant decline in clarity. Sounds appeared to pile on top of one another to produce an effect of surging confusion. Gothic cathedrals suffered from the same kind of unruly acoustics, but conditions



18. Cross-sections of acoustic vases found in Swedish and Danish churches, with, on the left in each case, (a) front appearance in wall with block of wood inserted to constrict mouth of jar, (b) front appearance of pierced stone cover, (c) cross-section, to a small scale, showing positions in vault, (d) front appearance of positions in wall (after Brüel, 1947)



19. Basilica of S Paolo fuori le Mura, Rome, 386 CE: plan and section

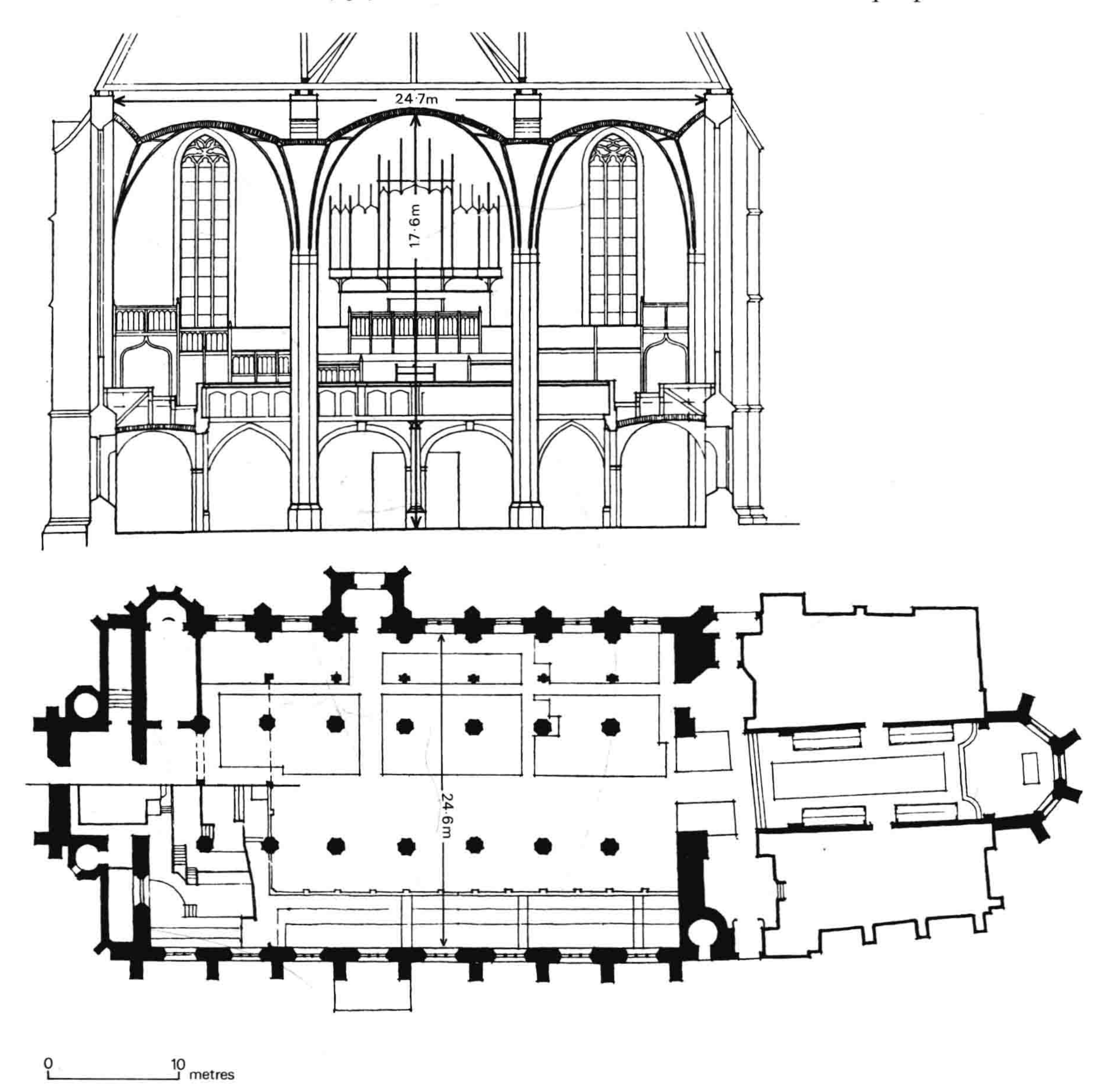
were often better in large buildings, where the great height of the ceilings reduced the interference of sounds reflected from them. Tests in Durham, Canterbury, Salisbury and York cathedrals have shown that they have remarkably similar acoustics, the reverberation times falling from an average of 8 seconds at low frequencies to 5·5 seconds at mid-frequencies, and continuing to decline as high frequencies are reached. All have volumes of more than 30,000 m³; in such conditions the presence or absence of the congregation has little effect on the acoustic quality (Purkis, 1963). Furthermore, the acoustics of very large volumes are often more satisfactory because there is seldom enough energy produced in them to excite the room.

There seems no doubt that long reverberation times were thought to enhance both music and prayer. Writing in 1535, Francesco Giorgi of Venice recommended that a new church should 'have all the chapels and the choir vaulted, because the word or song of the priest echoes better from the vault than it would from rafters'. This was still thought to be true for singing in the 17th century (the music of Heinrich Schütz, for example, was carefully written to exploit the long reverberation of the Kapelle in Dresden). But an increased concern with clarity of speech during the sermon led architects as early as the 13th century to omit aisles and transepts altogether, and design churches with single volumes (e.g. S Francesco, Assisi; S Caterina, Barcelona). Even so, it was found that the reverberation continued to be pronounced until the vaults had been lowered and the ceiling flattened. The final improvement was replacing the stone ceiling with a wooden one, which absorbed the predominant low-frequency reverberation, and covering the surface of the ceiling with elaborate decoration of small ribs or coffering, which greatly reduced the fluctuation of sound by increasing uniform diffusion. Giorgi mentioned both these effects in making his recommendations of 1535. 'In the nave of the church, where there will be sermons, I recommend a ceiling (so that the voice of the preacher may not escape nor re-echo from the vaults). I should like to have it coffered with as many squares as possible ... they will be very convenient for preaching: this the experts know and experience will prove it'.

Spacious Gothic churches, such as those of the Netherlands and Germany built without transepts and with nave and aisles of equal height, often have excellent acoustics. On the other hand, late polyphonic music was frequently written to exploit the peculiar acoustics of the older churches. S Marco in Venice had two organs and two choirs by the 15th century; the two choirs, with the accompanying organs, were placed facing one another in the tribunes, halfway up the height of the choir, from which position the unusual acoustical effects of the cathedral could be used without too long an initial delay in reflections from the ceilings. The choral and instrumental groups were gradually multiplied, until as many as four choirs and four organs, with instrumental accompaniment, provided the means for achieving a unique kind of polyphonic vocal and instrumental music. Such a disposition of resources still remained in Salzburg cathedral in the late 17th century, when Biber wrote church music utilizing them.

9. Renaissance and Baroque periods. Reformation church builders laid great emphasis on acoustic clarity, which suited sermons but necessitated adjustments in church music. Luther arranged his congregation around the sides of his churches, and later Gothic churches were altered by the Protestants to enable similar focussed seating arrangements; an example is the Thomaskirche, Leipzig, to which galleries and tribunes were added, with an especially wide organ loft gallery at the west end used by Bach for the choir and orchestra (fig.20). As the vaults of this spacious Gothic church were low (8 m), the introduction of the galleries created shallow volumes with short paths of reflection. The reverberation time was quite short when the church was crowded (1·6 seconds), with excellent diffusion and absorption of low frequencies due to wooden panelling, hanging draperies and carving; at the same time the high frequencies were bright and clear (Beranek, 1962).

S Pietro in Rome has a remarkably short reverberation time, caused by the combination of its exceptional size and its complex internal structure; in effect the basilica is



20. Thomaskirche, Leipzig: plan and section showing the galleries and tribune added to the Gothic church in the Reformation period (after Bagenal and Wood, 1931)

five large churches interconnected and acoustically coupled, each damped by the air spaces leading into the others (R.S. and H.K. Shankland, 1971). Thus sound travels from the nave into the side spaces, where it undergoes extensive multiple reflection and delay before returning in a markedly attenuated form. The result is a reverberation time in the nave of 5 seconds at mid-frequencies when a large congregation is present.

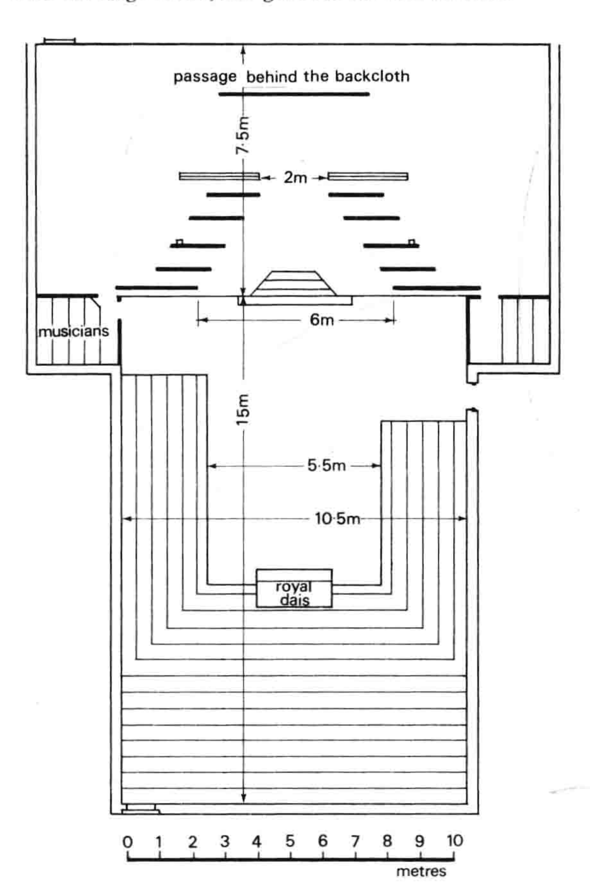
During the Counter-Reformation one of the main aims was the design of churches in which every word of the service might be clearly heard. Vignola, the architect of the Gesù in Rome, was instructed to design the church with a nave as wide and short as possible, and without aisles, clearly with the intention of improving the acoustics. This was a quality that does not seem particularly to have concerned the Church of England, for Wren's St Paul's Cathedral in London has pronounced reverberation due to its relatively long low vaults and high central dome, and the fact that the nave, choir and dome do not function as acoustically separate volumes. When nearly empty the reverberation time is approximately 12 seconds at mid-frequencies, but it improves steadily as the congregation size increases, until it is 6·5 seconds at maximum capacity (Purkis, 1963).

The earliest Renaissance theatres maintained the forms, and therefore presumably some of the acoustic qualities, of the classical Greek and Roman theatres as described by Vitruvius; examples include Serlio's Vicenza theatre (1539) and Palladio's Teatro Olimpico, Vicenza (1588). An orchestra was added to the latter, seated on either side of the proscenium between the actors and the audience, but it apparently played only an occasional accompaniment or interlude. The extensive use of wood in the construction of these theatres, the use of elaborate

decoration, and in particular the addition of wooden coffered ceilings, must have ensured good diffusion with brilliant high frequencies and rather dulled low frequencies. Allowing for the dense crowding of audiences which was common, the reverberation times must have been very short.

In the earliest operas, music was subordinated to the clarity of the text. It is known that in the first public performance of Peri's *Euridice* (1600) the orchestra was placed behind the scenes. Cavalieri's instructions for the performance of his *Rappresentatione di Anima, et di Corpo* in the same year were explicit. It was to be given in a theatre or a hall containing not more than 1000 spectators; the orchestra was to be situated behind the scene and be 'adapted to the needs of each performance', the latter presumably referring to acoustic conditions as well as other exigencies.

The masques held in the banqueting hall of Whitehall Palace early in the 17th century used musicians seated on either side of the stage at the front; this position appears to have been a common one, necessitated partly by the fact that the flat floor area between the stage and the raised seats of the audience was used for dance. There is a design for a masque house by Inigo Jones that has the same arrangement with the orchestra partly screened fig.21). (The Duke's Theatre in Dorset Garden, London (1671), designed by Wren, had a music balcony above Grinling Gibbons's stage front, proscenium balconies over the stage doors, and galleries for the audience.



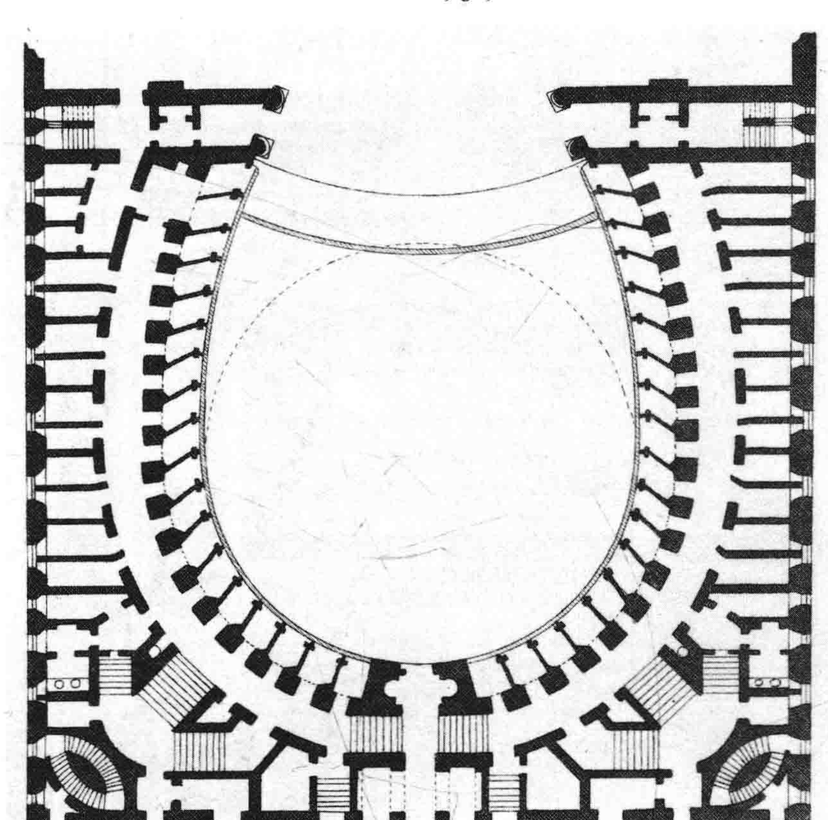
21. Design for a masque house after a plan by Inigo Jones (GB-Lbl Lansdowne 1171)

The first theatres to be built with ranges of boxes one above the other, the Venetian theatres of S Cassiano and SS Giovanni e Paolo (1637–8) – the latter modified especially for opera with five tiers of boxes in 1654 – were characterized by the crowding of a lay audience into the flat floor area in front of the stage. Boxes were sometimes reserved for the use of musicians on either side of the stage, these boxes being called 'proscenium boxes' or 'trumpet loges'. Often an area in front of the stage was enclosed for the use of other members of the orchestra, later increased in size to become the orchestra pit. Such theatres had surprisingly good acoustics. They were small, with closely packed audiences, were largely made of wood and had flat ceilings. The sound had only a short distance to travel to the audience, and there was little risk of echo because of the large areas of absorption provided by the audience and the boxes. Sound reflected from balcony fronts and ceiling was scattered by decorated surfaces to aid in achieving uniform diffusion. The reverberation time was short, and low frequencies were absorbed by the wooden construction, which reflected high frequencies to preserve brilliance.

Even the great opera houses of the 18th century retained these qualities. The original La Scala in Milan (1778) had about 2300 seats, packed closely together, many with a view of only two thirds of the stage area because of the horseshoe shape of the six tiers of boxes (fig.22). The openings of boxes were relatively small, 1·4 m square, which meant that a greater reflecting surface than usual remained in the box fronts. The acoustics were good for all members of the audience, except those at the rear of the boxes; sound was loud and clear, warm in tone and brilliant. The reverberation time at mid-frequencies was about 1·25 seconds (Beranek, 1962). But it must be remembered that the acoustic quality of the voices fell off markedly if the singers retreated from the forestage into the volume of the scenery behind the proscenium arch.

The literature of acoustics begins with the theatrical treatises of the 17th century. Carini Motta's study of the design of theatres and stages (1676) mentions the importance of the ceiling as a sound reflector, and recommends that it and the supporting structure should be of wood. Motta believed that rooms used for performances in private palaces should have the same kind of construction.

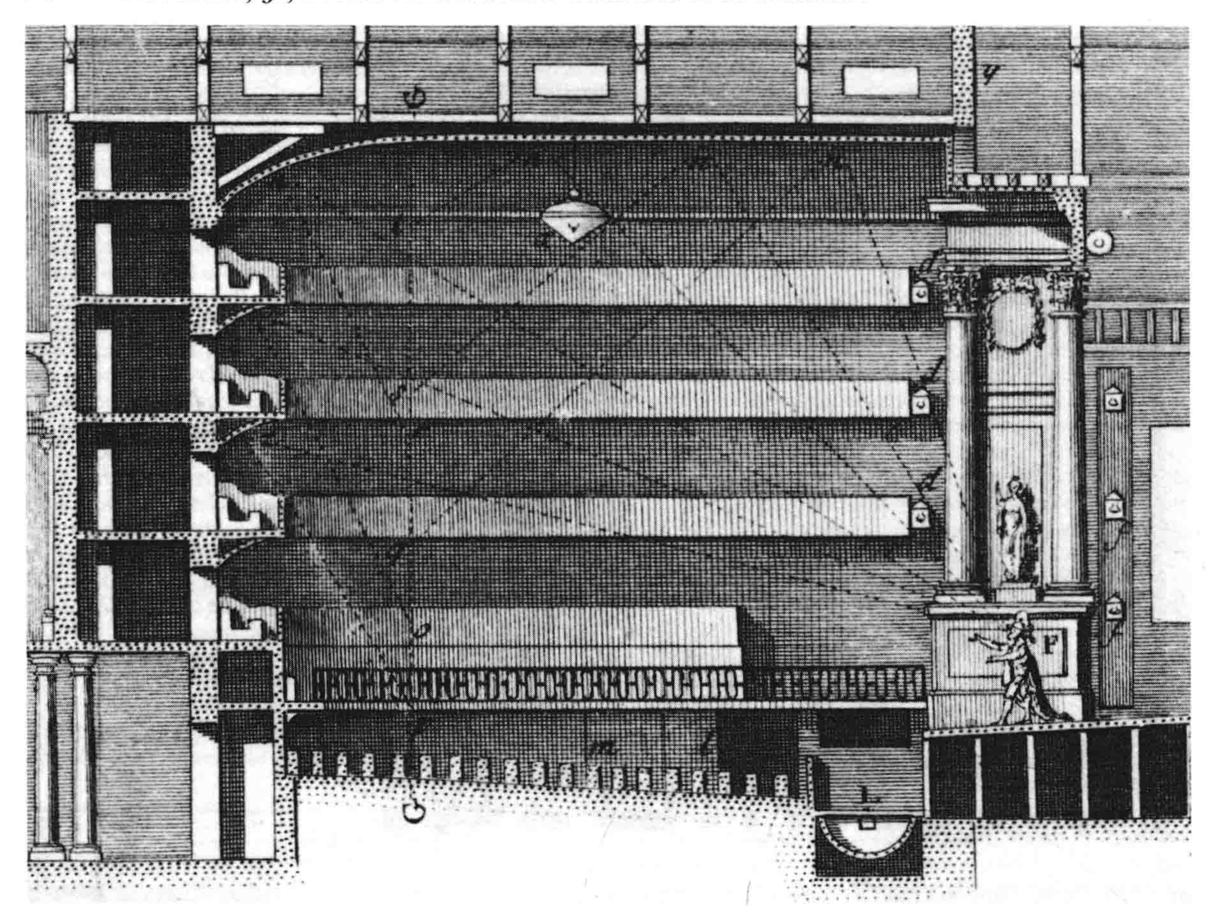
10. 18TH AND 19TH CENTURIES. In 18th-century theatres ingenious methods were often resorted to in order to improve the acoustics. In the theatre in Turin (1740) the architect attempted to overcome the lack of balance between a large chorus and a small string orchestra by constructing a hard-surfaced semi-cylindrical resonant chamber running the full length of the orchestra pit below the wooden floor (fig.23). The dish shape was clearly meant to act as a reflector of sound back to the orchestra, while the floor and the volume of air acted together in resonance. The device was often copied, sometimes, apparently, with grilles opening into the orchestra pit from the resonant chamber. In other cases, as at Turin, there were two tubes connecting the ends of the resonant trough with the front of the stage so that the orchestral sound could be heard better by performers and audience. Patté, in his *Essai sur l'architecture théâtrale* (1782), stated that the Turin theatre had good acoustics, and attributed this to the housing of the orchestra. The volume of sound from the orchestra was considered so strong in



22. Teatro alla Scala, Milan, 1778: (a) plan from George Saunders, 'A Treatise on Theatres' (London, 1790); (b) interior view: engraving by L. Cherbuin after Sidoli, early 19th century

(a)

(b)



23. Section of the Teatro Regio, Turin, 1740, as slightly amended in Pierre Patte, 'Essai sur l'architecture théâtrale' (Paris, 1782)

its largely enclosed space that it could activate the floor and the volume of air underneath to cause an amplifying resonance.

The success of these features led to further experiments with shaped sections of masonry. In the Teatro Nuovo in Parma the entire parterre of the theatre was built over an enormous masonry saucer, shallow and semi-elliptical in section, with sound passages entering it from the orchestra pit. It is not clear whether grilles were set into the parterre floor allowing sound to pass into the audience without obstruction by the floor. In the Teatro Argentina, Rome (1732), the acoustic problems of an extremely large house, with six tiers of boxes, are said to have been satisfactorily solved using another original device. Here the problems introduced by the size of the theatre were compounded by the elimination of the forestage, which meant that singers' voices on the stage could not be clearly heard. The design of the theatre was modified after its opening by the introduction of a channel of water under the parterre running from the stage to the back of the theatre; it appears that sound was reflected from the surface of the water inside a vaulted brick enclosure and thus travelled under the parterre whence it emerged through grilles in the floor.

In his project for the theatre at Besançon (1778), Ledoux proposed both a semi-cylindrical resonant chamber under the orchestra pit floor, and a semi-cylindrical stone dish reflector behind the orchestra (fig.24). This must have had an extraordinary focussing effect on the players themselves, but the result was judged successful, as is proved by the repetition of the same device in other theatres, such as Covent Garden, London (1809). Another part of the theatre considered of great importance for its acoustic effect was the ceiling of the auditorium. Writers continued to recommend that it should be made of wood (Algarotti, 1762, for 'a full, sonorous and agreeable sound'). The ceiling in the Turin theatre had in addition a 'resonating' chamber above it, but here its only effect could have been to increase the absorption of low frequencies. The Bordeaux theatre (1773), which was generally considered to have excellent acoustics, was, like all 18th-century theatres, very compact; the maximum distance from the stage to the boxes was only 19·5 m.

Rooms specifically built for the public performance of music without acting or stage presentation began to appear in the late 17th century. The earliest concert room specifically built as such was probably one erected in York Buildings near the Strand in London in 1675; in this 'great room' there were 'proper decorations for musick'. The music of Purcell was performed there, and its last recorded use was for the first performance of Handel's *Esther* in 1732, the first appearance of oratorio in England (Forsyth, 1985, citing North). The oldest music room still in use in Europe is that at Holywell, Oxford, opened in 1748 (fig.25) and designed to satisfy a demand for oratorio and choral works. Before the addition of a curtain to one of the side walls (in 1959) the hall, seating 300, must have had a relatively long reverberation time;

24. Section of the theatre at Besançon, designed by Claude-Nicolas Ledoux, 1776–83: engraving from M.H. Raval, 'L'architecture considerée sous le rapport de l'art' (1804)

the present value is 1·5 seconds at mid-frequencies (Beranek, 1962). That composers of this period considered the reverberation time of theatres and opera houses too short is indicated by, for example, Handel's remark on hearing on one occasion that his theatre would be half empty: 'Never mind, the music will sound the better'.

The precise music of the Classical period, particularly, required a predominance of direct over reflected sound. Mozart wrote, after a performance of *Die Zauberflöte* in 1791: 'You have no idea how charming the music sounds when you hear it from a box close to the orchestra – it sounds much better than from the gallery'. This implies that a narrow rectangular hall, such as was often used at this time for concerts, enhanced the music better than a wide hall. The narrow Redoutensaal in the Hofburg, Vienna, in which a good deal of Haydn's, Mozart's and Beethoven's music was first performed, is estimated to have had a reverberation time of about 1·4 seconds at mid-frequencies with a full audience of 400. For the study of historical performing practice the acoustical properties of the four halls for which Haydn wrote most of his symphonies, and in which he performed them with the local orchestras (whose exact size is known), are particularly interesting. Measurements have been made in the two existing halls: that of the castle of Eisenstadt (*c*1700) has a volume of 6800 m^3 and a mid-frequency reverberation time of 1·7 seconds with 400 persons; the music room of Esterháza castle (1766) has a volume of 1530 m^3 and a reverberation time of 1·2 seconds with 200 persons. Acoustical values have been calculated for two halls in London (both before 1790) that have been destroyed: the Hanover Square Rooms had a volume of 1875 m^3 and a reverberation time of 0·95 seconds with 800 persons; the King's Theatre had a volume of 4550 m^3 and a reverberation time of 1·55 seconds with about 900 persons. All these rooms had an increasing reverberation time with low frequencies, as did the concert room in the palace of Prince Lobkowitz in Vienna (where Beethoven's 'Eroica' Symphony was first performed), which has a volume of only 950 m^3 and reverberation time of 1·45 seconds with 160 persons.

Meyer (1978) draws a connection between the halls for which Haydn's symphonies were originally written and their instrumentation and scoring. Many of the middle-period symphonies were first performed in the small Esterháza hall, with a short reverberation time: the orchestral works have a chamber music character, with emphasis on clarity and quick changes in effect. By



25. Holywell Music Room, Oxford, opened 1748

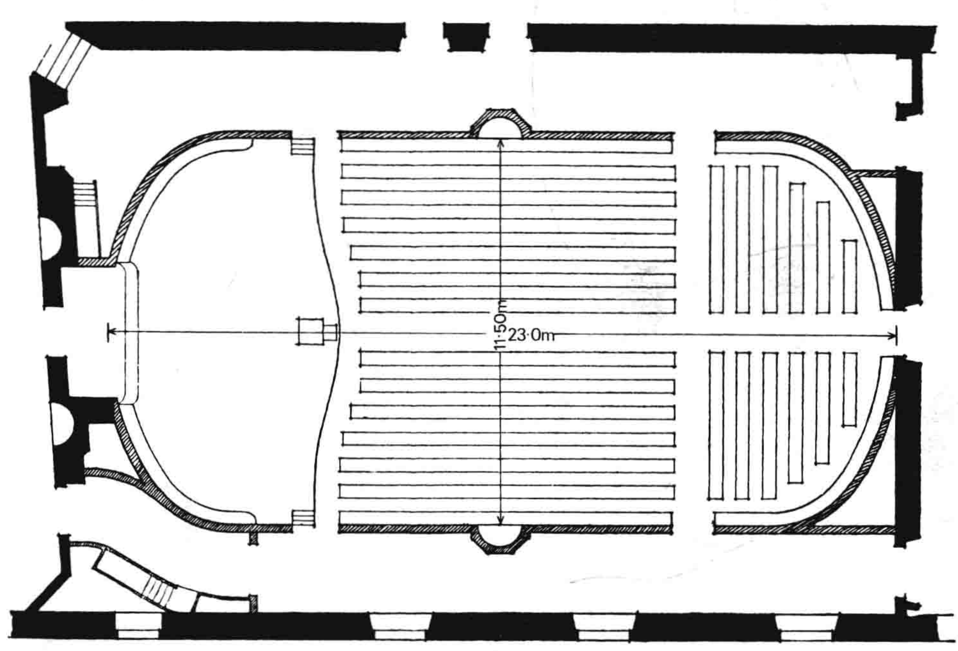
contrast, the London symphonies were written for the King's Theatre, which had a longer reverberation time; Haydn allows a bar's rest between a *fortissimo* chord and a quiet passage, to permit reverberation to take effect – as in the first movement of Symphony no.102. Further, Haydn appears to have tried to utilize the effect of the space in the same movement: there is a long unison passage, in which a *piano* section swells to a *crescendo* followed by a *diminuendo*; this would have been aided by the large room, a sense of spatial broadening produced by the lateral reflections becoming audible during the *crescendo* passage, after which they would have receded to inaudibility. (It is significant that the Esterháza works often exist in two versions, one using trumpet and kettledrums for performance in other places, including the open air, and another, without these instruments, apparently the original version written for the intimate acoustics of the music room at Esterháza.)

The much admired Altes Gewandhaus (1780) in Leipzig (fig.26), also a narrow rectangular hall, accommodated an audience of 400 and had a reverberation time of only 1·3 seconds (Beranek, 1962). This building, in which Mendelssohn held his concerts from 1835 to 1846, was entirely constructed of wood, securely jointed, which was thought to lend the hall the quality of an immense musical instrument. But the value of a long narrow hall lay in its inherent ability to combine clarity (due to the quickness of the reflections reaching the ear) with a sense of spaciousness (thanks to the reflections, including the late reflections that are perceived as reverberation, being lateral). Wide halls usually lack the clarity and the reverberance that distinguish the best narrow halls.

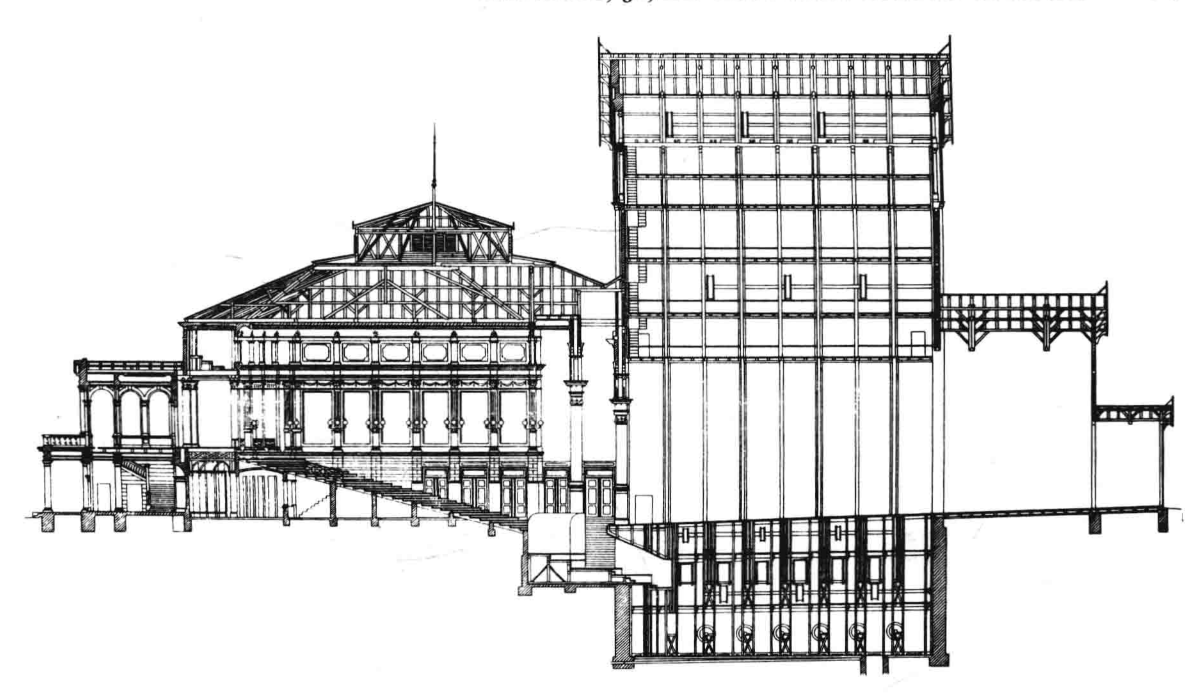
The development of the orchestra in the early years of the 19th century seems to have given rise to the desire for more sustained reverberation. When the first large halls were constructed specifically for concerts, in the middle of the century, they had longer reverberation times and a lower ratio of direct to reflected sounds. The old Boston Music Hall (1863) had a reverberation time at mid-frequencies of over 1·8 seconds with an audience of 2400; the Grosser Saal (1870) in the Musikverein in Vienna had a reverberation time of 2 seconds with an audience of 1680. Halls of this type with classical ornament characteristically also had highly diffuse sound fields.

Wagner wished the architects of the Bayreuth Festspielhaus (1876) to create a building that would enhance the orchestral sound but still permit the work to be intelligible. At length the reverberation time of 1·6 seconds at mid-frequencies was arrived at, with a full audience of 1800. An important development was the complete sinking of the orchestra pit so that the musicians could no longer distract the audience by their movements (fig.27). A carefully shaped orchestra chamber projects the sound, but at the same time blends the orchestral tones so that instruments cannot be heard individually. The steeply raked, fan-shaped parterre permits clear vision of the stage and ensures minimum shading of direct sound from the singers by the heads of the audience in front. Also, the paired columns along the sides of the seating towards the stage act as acoustic reflectors, diffusing the sound effectively. The important influence of studies of ancient Greek theatres on the acoustical success of this opera house has been demonstrated by Izenour (1992).

Not all concert halls were acoustically satisfactory. The Royal Albert Hall (1871) in London was regarded as disastrous from its opening when 'The Prince of Wales' ... welcoming address ... in many parts ... could be heard twice, a curious echo bringing a repetition of one sentence as the next was begun'. Of immense size, 90,000 m³, and an awkward shape, elliptical in plan with a huge dome, the Albert Hall seats 5000 people. The reverberation time must have exceeded 3 seconds when it was opened, and it remains 2·5 seconds after extensive correction (fig.28). Such a hall only begins to function satisfactorily when



26. Plan of the Altes Gewandhaus, Leipzig, 1780 (after Bagenal and Wood, 1931)



27. Section of the Festspielhaus, Bayreuth, 1876: from Sachs and Woodrow, 'Modern Opera Houses and Theatres', i (1896)

orchestral and choral forces are large. Nevertheless the visually unifying shape of the Albert Hall is preferred by many performers and listeners to the more acoustically desirable rectangular shape of other famous concert halls.

The undoubted acoustic success of the Paris Opéra's building (1869–75) was shrugged off by the architect, Charles Garnier:

> I gave myself great pains to master this bizarre science [of acoustics] but ... nowhere did I find a positive rule to guide me; on the contrary, nothing but contradictory statements ... . I must explain that I have adopted no principle, that my plan has been based on no theory, and that I leave success or failure to chance alone ... like the acrobat who closes his eyes and clings to the ropes of an ascending balloon.

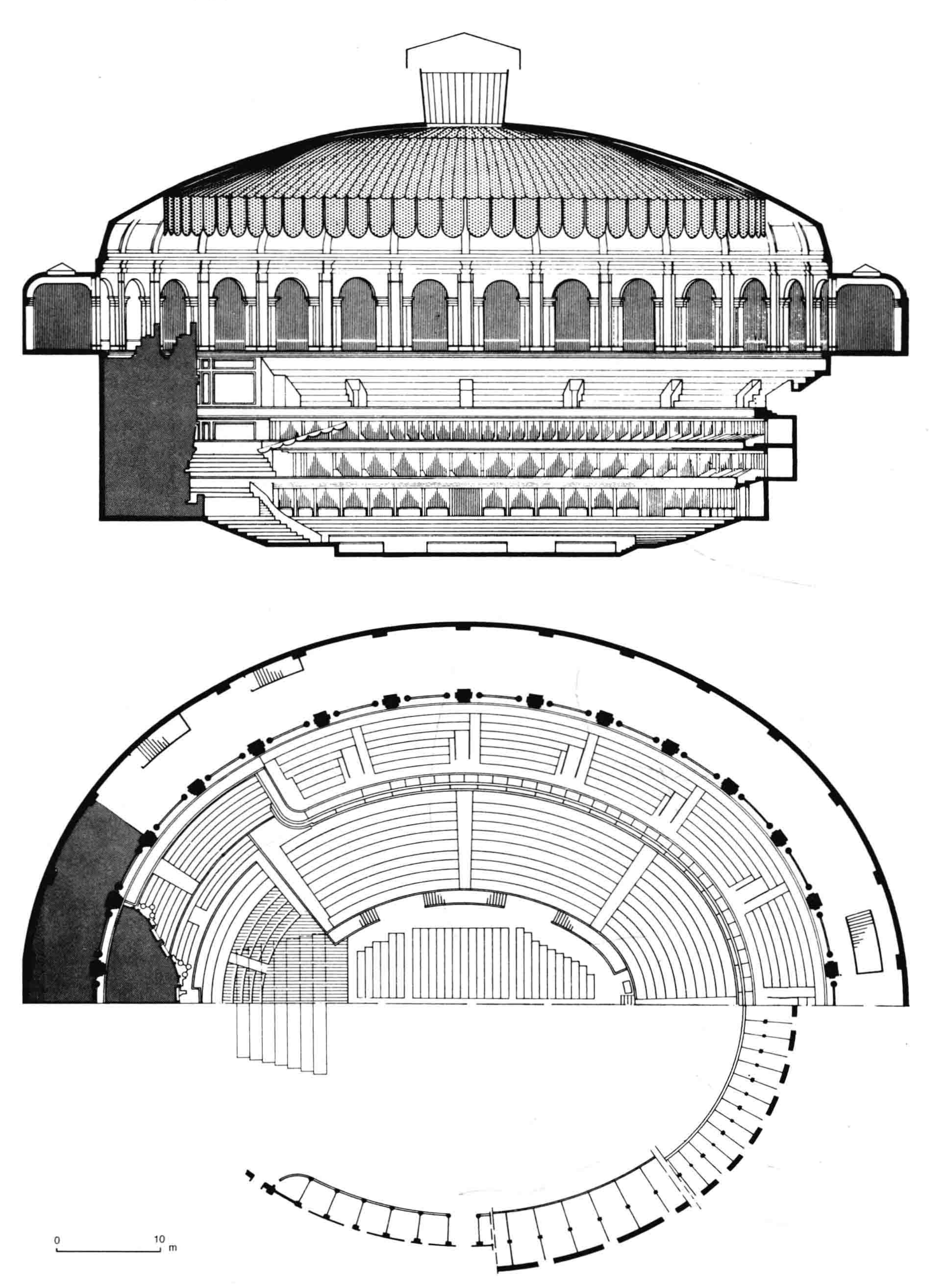
11. THE SCIENCE OF ACOUSTICS. The science of acoustics received its name from Sauveur, its first noted exponent, who discovered and studied overtones at the beginning of the 18th century. His work was further developed by Euler, who devised a system of binary logarithms to facilitate musical calculations. Ernst Chladni's *Akustik* (1802) contained his studies of the vibration of strings, rods and plates by means of sand figures and his discovery of the modal lines. Charles Delezenne (1776–1866) applied calculus to the solution of acoustic problems, and Félix Savart (1791–1840) made investigations into resonance, especially in string instruments. D.B. Reid of Edinburgh published in 1835 his 'On the Construction of Public Buildings in Reference to the Communication of Sound' (*Transactions of the British Association*). It shows an accurate application of recent discoveries in physics to room acoustics, and contains the earliest clear recognition of reverberation.

Hermann von Helmholtz (1821–94) laid the foundations for much modern physical and physiological research in acoustics. Rudolf Koenig (1832–1901) manufactured instruments for the study of acoustics and conducted extensive research. Others who followed closely behind were John Tyndall (*Sound*, 1867), Lord Rayleigh (*Theory of Sound*, 1877–8) and Carl Stumpf (*Psychology of Tone*, 1883–90). Stumpf's insistence that the scientific system of music theory depended on the psychological interpretation of acoustic data opened a new discipline and many new avenues for research.

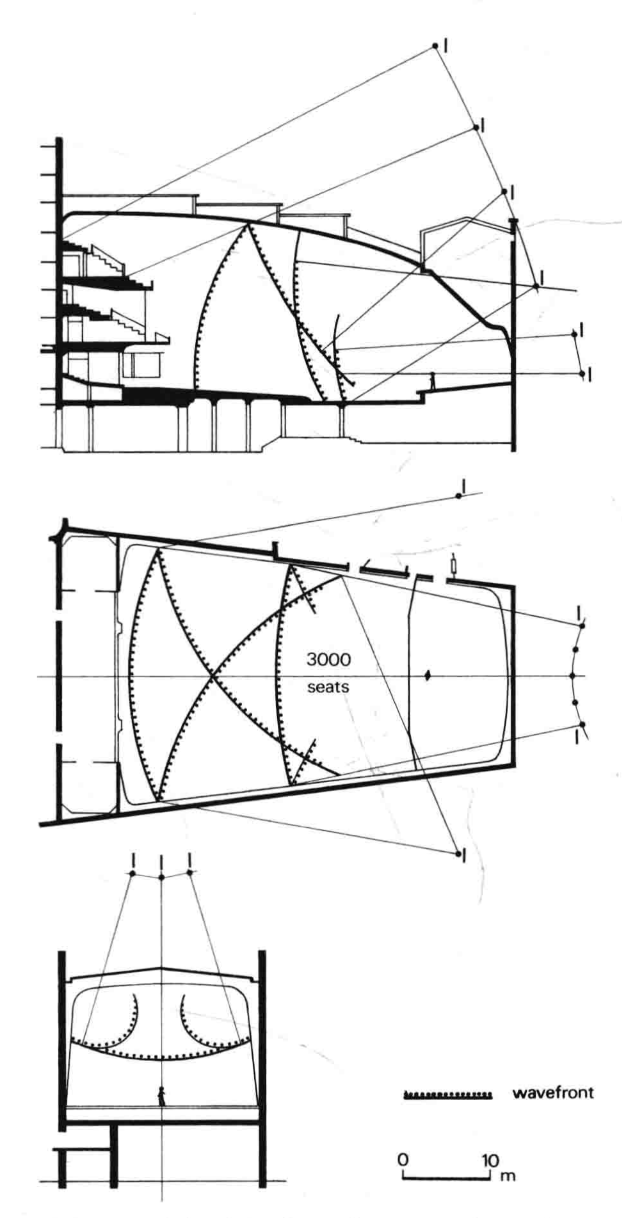
W.C. Sabine pioneered the study of applied acoustics in buildings in the period 1895–1915, publishing his results in a series of important papers. Sound decay was analysed in detail and the prediction of reverberation time in rectangular rooms by calculation was made possible. The impedance method of specifying acoustical materials was developed, and a wide variety of acoustical materials began to be manufactured. At the Bell Telephone Laboratories, Harvey Fletcher studied loudness and masking in the 1920s and 30s, and developed new, more accurate techniques of acoustic analysis and measurement. Other research laboratories, especially those in California, England and Germany, contributed to rapid advances in scientific acoustics.

The first large-scale experiment in the application of the new scientific understanding of acoustics to room design came with the building of the Salle Pleyel in Paris (1927), which seated 3000; it was a 'notorious disappointment' (Beranek, 1962). The whole shape of the hall, in plan and section, was designed to send sound to the audience (fig.29). Sound diffusion was poor and uneven, and reverberation short. The result was a room in which a large audience could enjoy recitals and chamber music, but in which orchestral music lacked body and colour. In addition, the seats in the front and middle of the parterre received their first reflections from the ceiling, high at this point, with too long a delay after the direct sound, resulting in the loss of any sense of intimacy (Knudsen, 1932).

After the disappointment of the Salle Pleyel, no major attempt to apply the new scientific knowledge of acoustics to design was made until the building of the Royal Festival



28. Plan and section of the Royal Albert Hall, London, 1871 (after Beranek, 1962)



29. Sections and plan of the Salle Pleyel, Paris, 1927, showing the waves from various surfaces and the theoretical positions of the images (I) from which they originate (after Bagenal and Wood, 1931)

Hall in 1948–51 (*see* LONDON (i), fig.40). Great care was taken to avoid external and internal noise interference (see fig.11); the entire auditorium was raised high in the air and a double construction used to isolate the interior. In this respect the hall was an important and successful experiment.

The interior was designed along principles not dissimilar from those of the Salle Pleyel, and with some of the latter's defects. In particular, concentrating the first reflections at the audience by reflectors over almost the whole ceiling means that a large proportion of the sound energy is absorbed in a much shorter time than the reverberation time of the hall. The effect is to make reverberation much less evident than it is in the older concert halls because it is relatively less loud, and so the hall seems 'dry', especially in loud ensemble passages.

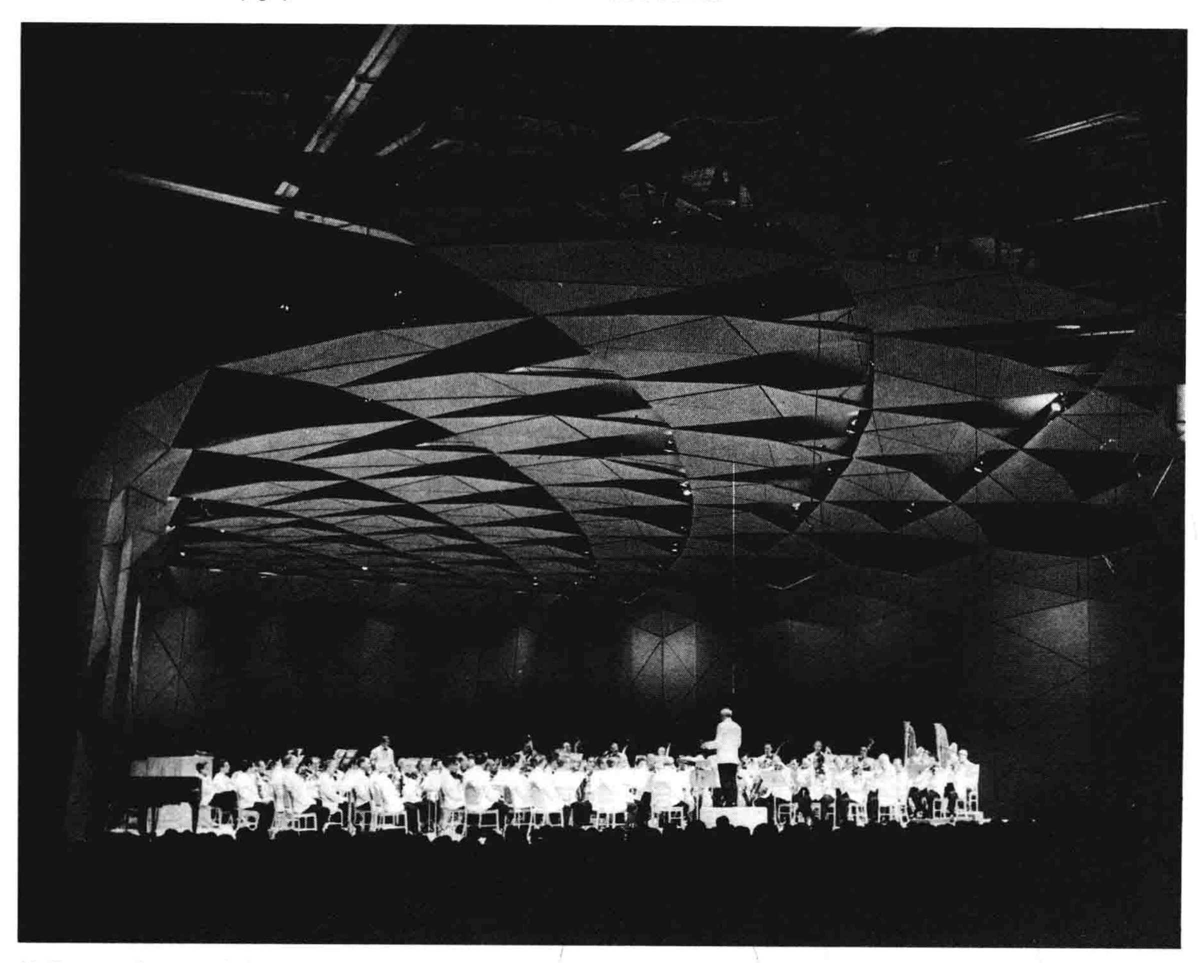
Later advances in acoustics have therefore concentrated on finding methods of increasing the amplitude and the length of reverberation while maintaining a high level of direct and first-reflection sound to all the seats. One solution is that adopted with success in the Koussevitzky Music Shed in Lenox, Massachusetts (1959; fig.30); a pattern of suspended ceiling panels reflects a proportion of the sound to the audience from quite a short distance above the orchestra, while the spaces between allow the rest of the sound to travel into the volume above, where it is diffused before returning as prolonged reverberation. A defect of this technique is that sounds of short wavelength are almost completely reflected by the panels, whereas sounds of long wavelength pass almost completely around them, giving an imbalance in first reflections and a further imbalance in reverberation. Such problems led to the initial failure of one of the major concert halls to be built in the 1960s, Philharmonic (now Avery Fisher) Hall at Lincoln Center in New York (1961).

Other recent concert halls have concentrated on relating the volume carefully to the type of music for which the hall is built, achieving ceilings that are more diffuse and providing fewer reflectors of direct sound close to the orchestra. The result has been a considerable increase in the reverberation time and in the relative strength of the late or reverberant sound; the Maltings at Snape, Suffolk (1967; fig.32), for example, has a reverberation time of 2·25 seconds at mid-frequencies, whereas the Royal Festival Hall, with a volume nearly three times as large, has a reverberation time of only 1·47 seconds. Today, many new concert halls are expected both to provide for audiences of varying sizes and to accommodate new demands that far exceed the needs of auditoriums even 50 years ago.

Simply referring back to acoustically approved music rooms of earlier times will not deal with these problems. New rooms are being successfully designed which demonstrate the benefit of our increased scientific understanding. Certain new concert halls, such as the Doelen hall in Rotterdam, have more uniform reverberation, with diffusion and reflection on walls and ceiling; all sound paths are within calculated limits, and the balance between low and high frequencies is carefully maintained. Others, like the Segerstrom Hall of the Orange County Performing Arts Center, California (1986), which seats 3000, are multi-purpose halls, yet, by the use of flexible acoustical adjustments, manage to achieve good uniformity and 'a particularly surprising suitability for solo, chamber and opera performances ... an enveloping sound character, but more immediate' than the normal concert hall (Barron).

Flexible acoustical conditions can be created by physically manipulating the surfaces, by varying the number of coupled volumes, and even by reducing or increasing the overall volume, as has been introduced at the Jesse Jones Hall, Houston, the experimental workshop L'Espace de Projection at IRCAM in the Centre Pompidou, Paris (1978) and the Theater de Maaspoort in Venlo, the Netherlands (1986).

While reverberation time remains a prime consideration in designing concert halls, the importance of early reflections that create a sense of acoustical intimacy has come to be increasingly recognized. Recently, attention has focussed on the spatial qualities of sound and the factors that control these qualities: the early lateral



30. Koussevitzky Music Shed, Tanglewood, Lenox, MA, 1959

reflections, which make a source appear wider than it is; the late lateral energy, which provides a sense of being enveloped by sound; and loudness, which further adds to a hall's spaciousness.

12. THE CONTEMPORARY PERFORMANCE OF EARLY MUSIC. Sensitivity to the acoustics of rooms seems always to have affected the composition and performance of music. This is clear in the character of much early music, but only rather late was it actually written about. Quantz, in his book *Versuch einer Anweisung, die Flöte traversiere zu spielen* (1752), recommends:

> In the choice of pieces in which he wishes to be heard in public, the flautist ... must adjust ... to the place where he plays ... . In a large place, where there is much resonance, and where the accompanying body is very numerous, great speed produces more confusion than pleasure. Thus on such occasions he must choose concertos written in the majestic style, and in which many passages in unison are interspersed, concertos in which the harmonic parts change only at whole or half bars. The echo that constantly arises in large places does not fade quickly and only confuses the notes if they succeed one another too quickly, making both harmony and melody unintelligible.

The practice today is to attempt to relate the size of the orchestra not merely to that originally used, but to the room acoustics – to compensate for a weak bass response in a hall, for example, by increasing the bass section relative to the upper parts. Where the volume of the room is considerably larger, and the impact of the original small orchestra would be substantially reduced, some increase in orchestral size is necessary to compensate for differences in loudness and spatial impression. Changes in the composition and style of an orchestra are therefore often judged necessary in order to respond to altered acoustical conditions in particular halls. Where possible, conductors often prefer to select rooms that are naturally appropriate to particular types of early music, but this usually restricts audience size, and may therefore be uneconomic.

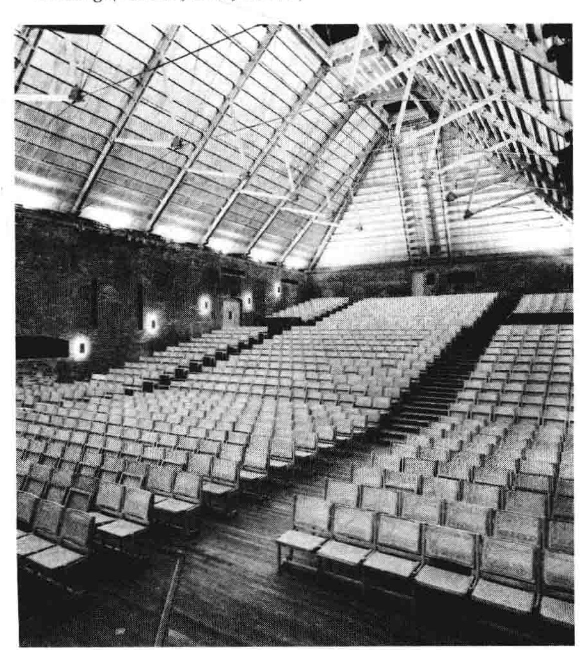
The acoustician's contribution to the problem of matching concert halls to the style and type of performance has been to provide, in a number of recent examples, designs allowing considerable variation of the acoustics of concert halls at will (see §11 above).

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II. String instruments

1. Foundations. 2. Differences between viols and violins. 3. Wood and varnish. 4. Acoustical findings important for violin tone. 5. The mute

and vibrato. 6. Sound radiation. 7. Bowing. 8. The plucked string. 9. Current research.

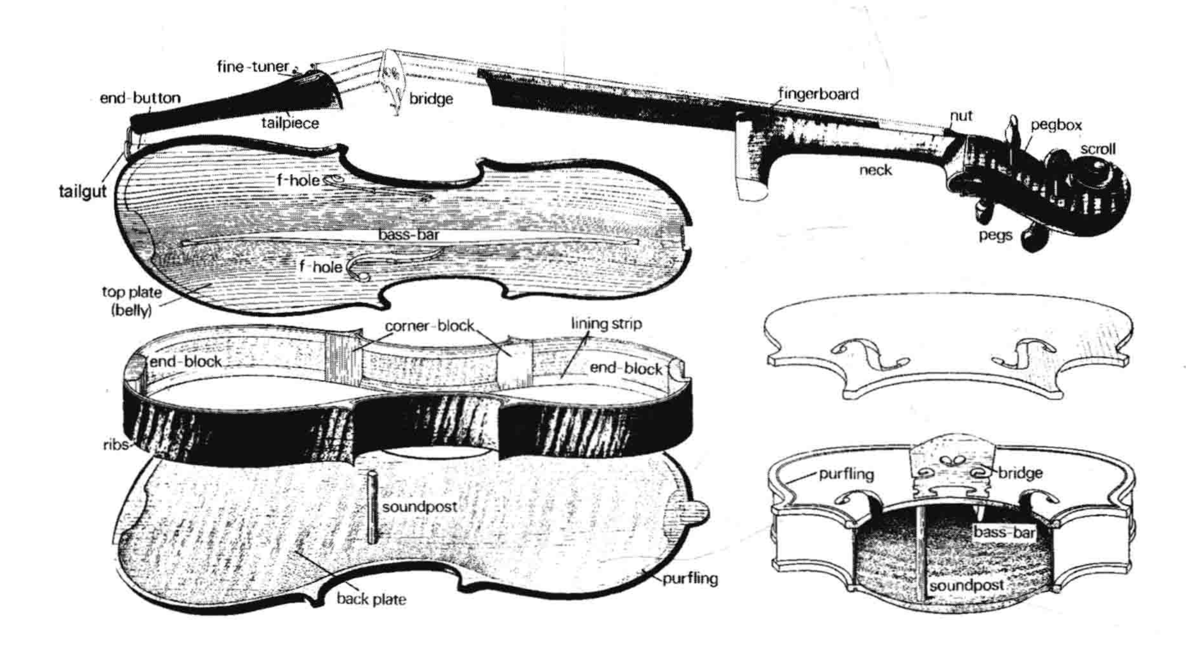
1. FOUNDATIONS. The essence of the bowed string families (violins and viols) and of the plucked strings (guitars and lutes) is a set of strings mounted on a wooden box containing an almost enclosed air space. Some energy from the vibrations of the strings is communicated through the bridge to the box and air space, in which are set up corresponding vibrations. The loudness and nature of the sound, putting aside the acoustics of the room and the skill of the player, depend on the transfer of vibration from the strings to the sounding box to the air. The following discussion relates chiefly to bowed string instruments; plucked strings are dealt with in §8 below.

The sounding box, or body, of a finished viol or violin consists of a resonant top and a hardwood back (usually spruce and curly maple respectively) which are from 2 to 6 mm thick and firmly glued to the ribs (sides). The latter are 1 mm thick strips of wood, usually of the same species as the back. The ribs are bent to the shape of the instrument by means of moisture and heat, and glued to small blocks at each corner and at the upper and lower ends. The ribs, together with the top and back soundboards, form a sturdy, very thin-walled box able to support the tension of the strings – in the violin, about 25 kg weight. This tension exerts a downward force through the bridge of 7–9 kg. The vibrations from the strings are carried by the bridge to the top plate and thence through the entire structure, including the air of the cavity (fig.33).

The sounding box has two functions without which there would be no violins or viols as we know them today. First, it unites two soundboards possessing different patterns and amplitudes of vibration which support each other within an important range of frequencies. When a single soundboard, such as that of the piano, is smaller than the wavelength of the sounds coming from it, the radiations from its two sides tend to cancel each other when heard from a distance. In the violin and viol, however, the top and back soundboards of the box radiate with sufficient independence that their radiations do not cancel each other. The second function of the box is to create a resonant cavity in which vibrations of the inner air interact with those of the wood of the entire instrument including scroll, neck/fingerboard, chinrest and even pegs. These interacting air and wood vibrations are critical to the tone and playing qualities of the finished instrument.

The soundholes – f-shaped in the violin family, and C-shaped or flame-shaped in the viol family – also play an important role, particularly in the lower range of violins and viols. They not only provide a flexible platform for the rocking motion of the bridge, but allow for the air vibrations to move in and out of the cavity. The lowest of these vibrations is the so-called Helmholtz resonance or mode, which in the violin lies around 270–280 Hz, giving fundamental reinforcement to the mid-range of the G string and low range of the D string of the violin. This resonance is enhanced by a breathing motion of the body in which the top and back flex in opposite directions. The frequency of the Helmholtz mode depends on the volume of the violin cavity, the flexibility (compliance) of its walls, and the area and edge thickness of the f-holes.

The soundpost is a rod of straight-grained spruce thin enough to pass through the soundhole. It is carefully fitted and positioned approximately under the high-string foot of the bridge. The soundpost provides a fulcrum for the rocking of the bridge: the low-string foot of the bridge makes wider up-and-down excursions than the high-string foot, creating asymmetrical motions of the top and back plates. Moreover, a strong rocking motion occurs at the ends of the soundpost itself (Fang and Rodgers, 1992), indicating that the compliance of the post plays an important role in the sound of an instrument.



33. Exploded diagram of a viola (after Hutchins, 1962)

The insertion of the soundpost reduces the flexibility of the top and back plates. This results in a rise not only of the frequency of the plates, but also of the cavity resonance modes, particularly the Helmholtz mode, depending on how tightly the post is fitted (C.M. Hutchins, 1974). The position of the soundpost between top and back, its fit, wood quality, shape and stiffness are so important to the sound and playing character of the instrument that the Italians call the soundpost the 'anima' and the French the 'âme' or soul.

The bass-bar is a straight-grained tapered bar of spruce glued to the underside of the top plate and extending about three-quarters of its length, approximately under the string of lowest tuning. It serves not only to help support the down-bearing force from string tension, but also to carry the vibrations from the low-string bridge foot to the upper and lower areas of the top, keeping them in step with each other. Modal analysis has shown that the bending and twisting of the bass-bar help determine the frequencies and resonance modes of the top plate and thus of the whole instrument (Marshall, 1985). The proper shaping or tuning of the bass-bar is critical to the sound of the finished violin.

The bridge acts as a filter, transmitting the vibrations of the strings to the wooden structure of the instrument and to its cavity resonances via the close-fitting feet, which rest on the top at a position indicated by the notches of the soundholes, one foot standing approximately over the soundpost and the other over the bass-bar. The sound of violins and viols is markedly affected not only by the bridge's position on the top, but also by its density, stiffness, mass distribution and acoustical transmission characteristics. All these characteristics are partly determined by the actual cutting of the bridge in the hands of a skilled maker. The important bending modes of a violin bridge up to 6000 Hz, as revealed by hologram interferometry, are shown in fig.34 (Reinicke, 1973). A calibrated study of bridge action has been made by Trott (1987), and the effects of bridge trimming have been measured by finite element analysis (Rodgers and Masino, 1990). Müller (1979) has studied the transmission functions of the bridge, relative to the skills of the violin maker.

The tailpiece not only serves to hold the ends of the strings, but also can have considerable effect on the tone and playing qualities of an instrument. Adjustments are made by changing the tuning of the strings between tailpiece and bridge, the length and stiffness of the tailgut, and the mass and frequency of the tailpiece-plus-tuners. Experiments show that these adjustments are most effective when the tailpiece frequency matches or is a simple partial of one of the cavity or body modes of the violin (C.M. Hutchins, 1993).

2. Differences between viols and violins. Although both viols and violins have arched top plates of spruce (or occasionally another species of wood), with the grain following the longer dimension, the tops of viols tend to have somewhat higher archings and slightly thinner wood than violins. The early master violin makers carefully matched the arch of the top to the arch of the back of a violin. In contrast, viols traditionally have thin flat backs, usually of curly maple, which are reinforced in several places with fairly heavy cross-braces, on one of which the soundpost rests. Thus the back of a viol serves primarily as a support for the soundpost and closure for the sounding box, and traditionally has not been 'tuned' as in the case of the violin. Instead of the four strings characteristic of the violin family, viols have five, six or more strings, more slackly tuned than violin strings and supported by a flatter, heavier bridge. Their tailpieces are heavier and more rigidly supported than those of violins. Consequently viols have less brilliance, power and dynamic range than violins.

The viol family consists of a balanced consort of five or more instruments with uniformly designed bodies in graduated sizes from the high-pitched descant viol to the violone. All the voices are adequately represented, with some, such as the treble and tenor, in two or three sizes. All viols are held in a vertical position, the necks are fretted, the bows are held the same way and the fingering technique is uniform.

The violin family as described by Praetorius (1619) consisted of seven or eight *Geigen* in graduated sizes from a three-string treble instrument to a seven-foot bass. With the development of the violin and violoncello by the master luthiers of the 17th and 18th centuries, the tenors and large altos fell into disuse. In the early 19th century composers such as Berlioz demanded more power from the strings to fill increasingly large concert halls. To achieve this violin makers lengthened the neck of the violin and increased its angle relative to the plane of the body, while at the same time enlarging the bass-bar to provide appropriate stiffness and support.

Since the mid-1950s eight instruments of the violin family, one at each half-octave from the tuning of the double bass to an octave above the violin, have been developed through a combination of mathematics, acoustical theory and testing, and skilled violin making (C.M. Hutchins, 1962, 1967, 1992). Designed to project the resonance characteristics of the violin into seven other tone ranges, these instruments, known as the New violin family, provide consistent quality of string tone and increased power covering the musical range, thus bringing to fruition the concept of Praetorius (fig.35).

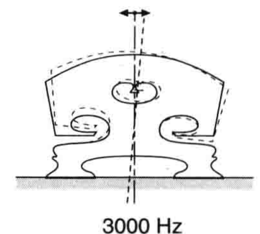
3. Wood and varnish. It is no accident that spruce (*Picea*) has traditionally been chosen for practically all instrument soundboards. In addition to having a high ratio of velocity to density and a long decay time (the time it takes for a sound to die away), it possesses the property unique among wood species of being at least ten times stiffer along the grain than across it.

Curly and tiger maple have become the preferred woods for violin backs, although the early master violin makers used a variety of other woods such as poplar (*Populus*), sycamore (*Platanus*), beech (*Fagus*), birch (*Betula*), and apple and pear (*Pyrus*). Curly-grain wood is not only beautiful but provides a more nearly isotropic material with a desirable stiffness ratio of along to across the grain of about five to three. Selection of wood with straight grain and a more or less even growth pattern is highly important. Violin and viol makers have long known how to assess these characteristics by the sound and the feel of the wood in their hands (Müller, 1996). According to tradition, at least five years of seasoning in covered outdoor sheds and then indoors for a matter of years is desirable for top wood, and eight to ten years for back wood however, 50 years or more is ideal for fine tone quality. Acoustical studies of these characteristics include Haines (1979), M.A. Hutchins (1981, 1983), McIntyre and Woodhouse (1984–6) and Dunlop (1989); studies



2690 Hz

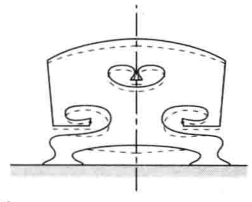






3000 Hz





6000 Hz

34. Eigenmodes of a violin bridge to show how it bends at three different frequencies: (top, 2690 Hz) the bridge is bending back and forth primarily at the top and sides; (middle row, 3000 Hz) two bending modes: on the left the whole upper section of the bridge is bending back and forth as indicated by the vertical dotted line in the centre drawing; the interferogram on the right shows a bending motion of the two sides of the bridge around the centre line; (bottom row, 6000 Hz) the entire bridge moving up and down on its feet as indicated by the dotted lines in the sketch (after Reinicke, 1973)

using ultrasonics include Bucur (1987) and Bucur and Archer (1984).

Varnish research can be grouped into three categories: (1) historical and archaeological research based on surviving instruments and contemporary literature about the great makers; (2) attempts to prescribe recipes to modern makers for treating wood; and (3) experiments to determine the effects of wood treatment on vibrational behaviour and thus on the sound of the instrument.

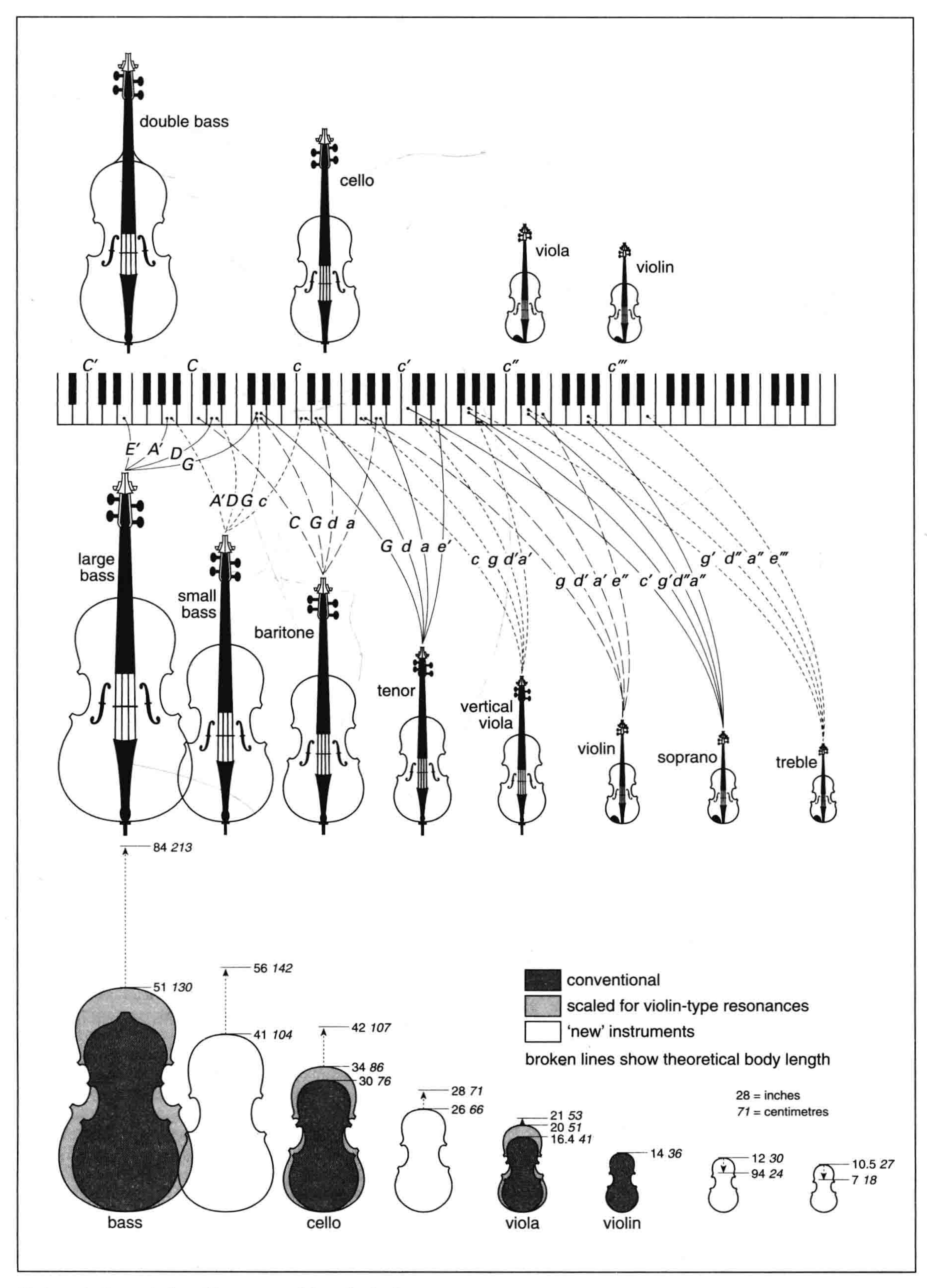
In a study that falls in the first category, Barlow and Woodhouse (1989) analyzed several samples from authenticated old instruments and discussed what can be deduced about the materials used by their makers. They were mainly concerned with the 'ground layers' of varnish, which they studied by means of a scanning electron microscope combined with X-ray analysis, not only to obtain pictures of the topography of the sample, but also to determine its chemical constituents.

The second category consists of experimental attempts to create a modern equivalent of the 'old master' varnishes (Fry, 1904; Michelman, 1950; Condax, 1968; and Fulton, 1974–5).

In the third category, a study of the effects of five years of filler and varnish seasonings on the bending modes of four pairs of free or unattached viola plates (C.M. Hutchins, 1987) showed surprisingly small changes in the modal frequencies of the plates. In a study of the acoustical effects of four different sealer materials, followed by two coats of an oil-type violin varnish added each year over a period of four years, M.A. Hutchins (1991) showed that the greatest changes were in the cross-grain strips of spruce where there was an increase in weight, density and damping, and a concomitant decrease in strip frequency and stiffness.

4. Acoustical findings important for violin tone. Modern acoustical science has been applied to violin making with significant results. The normal bending modes of unattached violin plates have been revealed by hologram interferometry and other vibration methods. These show the frequency sequence and configuration of the normal resonance modes basic to the sounds and stiffnesses in free violin plates that violin makers have long known how to assess by flexing, feeling, tapping and listening. The frequencies and damping characteristics of modes 1, 2 and 5 in both top and back free plates are critical to the sound of the violin in spite of the fact that they are not transferred intact into the finished instrument (fig.36). It has been found that the best instruments result when modes 2 and 5 are tuned to matching frequencies in both top and back free plates and the two pairs are an octave apart, with mode 1 in the top an octave below that of mode 2 (C.M. Hutchins, 1981). This finding has been corroborated by many violin makers. However, its successful application depends on other factors such as wood quality, and the arching and thickness characteristics basic to good violin making. Current thinking is that the free-plate modes provide the violin maker with clues as to the desired local stiffnesses in the plates, which then share in the bending modes of the entire instrument (C.M. Hutchins, 1991). Finite element analyses to quantify free-plate tuning show the effects of wood stiffness, local thickness changes, plate arching and local thickness patterns on free-plate frequencies (Rodgers, 1988, 1990, 1993; and Molin, Lindgren and Jansson, 1988).

The body and cavity modes of the whole violin have been mapped in various ways since the early 19th century (Savart, 1819; Backhaus, 1931; Meinel, 1957; Reinicke and Cremer, 1970; and Stetson, 1970). More recent studies by means of modal analysis (Marshall, 1985) and



35. Acoustically matched set of instruments of the violin family



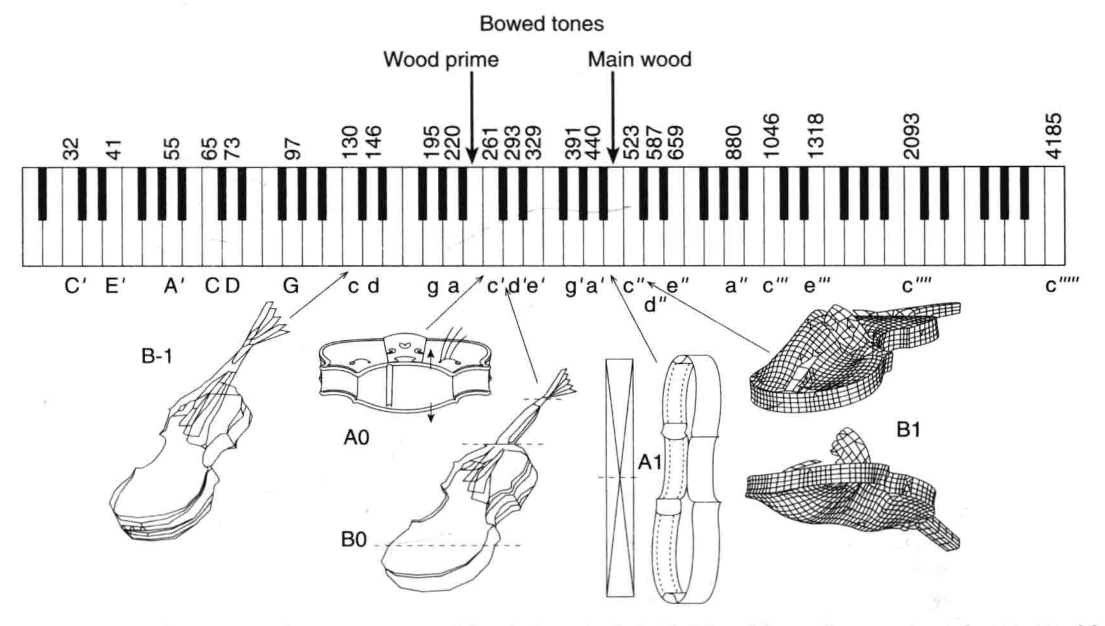
36. Nodal patterns of modes 1, 2 and 5 in pairs of violin top and back plates ready for assembly

finite element analysis (Knott, 1987) have elucidated the unsuspected and bewildering body vibrations, up to about 1300 Hz, not only in the top and back of the violin, but also in the ribs, neck, fingerboard and scroll. Fig.37 gives a three-dimensional representation of the three important body modes (B–1, *c* 145–190 Hz; B0, *c* 250–300 Hz; and B1, *c* 500–570 Hz), as well as the two important cavity (air) modes (A0, *c* 260–290 Hz; and A1, *c* 430–490 Hz) in the first 1000 Hz of the violin range.

For centuries the 'Helmholtz' or breathing mode (A0) of the violin cavity was thought to be the only cavity mode. Research since the 1970s has shown that there are many cavity modes whose frequencies depend on the geometry of the box, the stiffness of its walls and the special characteristics of the f-hole openings.

The interrelations of wood and cavity modes are critical in the final tuning of an instrument in playing condition. Very desirable effects in tone and playing qualities result when the Helmholtz mode and the nearby body mode (B0) are at the same frequency (C.M. Hutchins, 1985). The A0 mode frequency is essentially fixed in the finished violin by the dimensions of the cavity, the compliance of its walls and the characteristics of the f-holes. The B0 mode frequency can be moved up or down by altering the mass and stiffness of the neck, fingerboard, pegs and chinrest. With practice the pitch of the A0 mode can be heard by blowing across an f-hole. The pitch of the B0 mode can be heard by holding the violin at the nut (a node of B0) and tapping on the end of the fingerboard or on the chinrest.

When one hums into an f-hole, a slightly lower pitch can be heard; this is shown in fig.37 as the wood prime bowed tone. Good tone and playing qualities also result when Bo and wood prime are at the same frequency.



37. Geometry and approximate frequency positions of three body modes (B-1, B0, B1) and the two lowest cavity modes (A0, A1) of the finished violin

Wood prime is not a fundamental vibration; it is a strong bowed tone, due to reinforcement from the main wood bowed tone (*c* 440–570 Hz), which is an octave higher and acts as its second harmonic. These two bowed tones, main wood and wood prime, do not exist in a single frequency (sine-wave) excitation of the violin; however, they are two of the strongest tones in the bowed violin.

The main wood bowed tone usually lies just above the open A string of the violin, and has been found to be a combination of the A1 and B1 modes when the instrument is bowed. The frequency spacing between the A1 and the B1 modes indicates whether the tone qualities of a violin are very harsh (over 100 Hz), brilliant for solos (65–80 Hz), or suitable for orchestral work (45–65 Hz), chamber music in small halls (25–45 Hz) or more intimate Hausmusik (0–25 Hz) (C.M. Hutchins, 1989).

Controlled vibration tests of violins in playing conditions show that over an extended period (more than 1500 hours) the frequency of the B1 mode goes down about 25 Hz, resulting in smoother tone and playing qualities. After a rest period of several months the B1 frequency rises 10–15 Hz, but never regains its original frequency. This effect is due to the fracturing of the microfibrils in the cell walls, as well as to the decoupling of the long-chain cellulose polymers under stress and vibration. During a rest period variations of moisture and temperature slowly reverse these changes. Thus after many years of use the tone of a violin becomes smoother and the instrument becomes easier to play. The Hill brothers estimated that it takes 20–80 years of playing to bring a violin to optimum condition (W.H., A.F. and A.E. Hill, 1931). Experiments show that the B1 mode frequency can be raised or lowered some 10–20 Hz by means of various structural changes (Hutchins and Rodgers, 1992). This process indicates (1) that violins played over many years slowly change tone qualities, losing brilliance and power, and eventually wear out in spite of restorations by excellent violin makers; (2) that violins left unplayed for some time need to be 'played in' again, since during the rest period the wood cells tend to reform partially under temperature and moisture changes, thus altering the tone qualities; and (3) that new violins which seem harsh and stiff will improve with playing or some form of vibration, a fact that expert violin makers have known for many years (Otto, 1817).

5. THE MUTE AND VIBRATO. The mute, which consists merely of a suitable mass attached to the top of the bridge, changes both the volume and quality of the sound. Its tendency to immobilize the top of the bridge increases with frequency, so that higher tones are reduced and timbre becomes softer and less brilliant; the loudness of sound is correspondingly reduced. The low partial notes of the instrument are not greatly affected, but the loudness of the low notes is indirectly reduced by virtue of the 'residue effect'. According to this, the subjective sensation of fundamental pitch produced by the higher harmonics is somewhat reduced.

Of vibrato, much has been written from a musical point of view. Here only the physical characteristics will be considered, namely the changes in frequency level (recognized by the ear as pitch changes) and intensity level, and variations in harmonic structure of the sound. The changes in pitch as the finger moves back and forth on the string are quite familiar. This motion causes all the harmonics to have the same rate of pitch variation as the vibrato rate, typically four to six per second. The intensity level of each harmonic also varies at this rate, but is different for each harmonic, some having a high intensity level and some a very low. Also, for some of the harmonics the intensity level is increasing, while at the same time it is decreasing for others. These variations cause the aurally pleasing changes in the quality of the sound of notes played with vibrato. For further details see Fletcher and Sanders (1967).

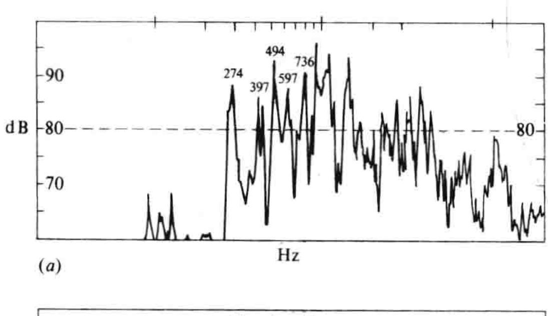
6. SOUND RADIATION. The mechanical subsystems of the violin discussed thus far all contribute to how the violin functions as a musical instrument in the hands of

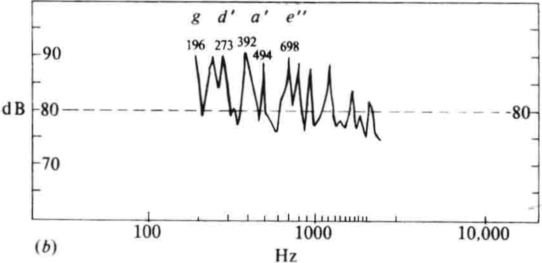
the player. The sound waves radiated by a violin activated by the broad-band input from the bowed string contain all the partials of the note played, which are essentially in simple multiples of the fundamental: 1, 2, 3, 4 etc. If any part of the instrument, including the air of the cavity, resonates at one of the partial frequencies, the amplitude and sound quality of that partial are enhanced. The quality of the sound heard depends largely on the strength of the various partials as they are affected by the resonance modes of the instrument.

Modal analysis shows that there are some 41 modes in the first 1000 Hz of the vibrating violin (Marshall, 1985). However, a reciprocal method of vibrating the violin with sound and measuring the velocity of vibration at the bridge shows that of the many modes in the violin below 1000 Hz only six to eight are important for sound radiation (Weinreich, 1983).

Much research on the radiation of violins has been done using a single-frequency (sine-wave) input sweeping across the entire spectrum. The response is picked up by one or more microphones and plotted on a chart against a bowed 'loudness curve' (fig.38). By comparing many such charts with the tone and playing qualities of the violins tested, investigators have built up a body of knowledge enabling them to assess the tone qualities of an instrument (Moral and Jansson, 1982; Dünnwald, 1990; and Meyer, 1993). However, variations in methods make it difficult to compare tests carried out by different investigators.

The acoustic radiation field surrounding the violin has been measured in various ways. Fig.39 shows the main directions of radiation in the horizontal plane around the player. Fig.40 gives the measured radiation characteristics of different frequency ranges around the violin in a plane parallel to the bridge. Fig.40*a* shows wavelength large in comparison to source dimensions (290 and 517 Hz respectively); fig.40*b* shows wavelength comparable to source dimensions (922 and 950 Hz); and fig.40*c* shows wavelength small in comparison to source dimensions (2323 and 2630 Hz). A method capable of measuring the entire spherical output of a violin, giving phase and amplitude information, has been developed by Weinreich and Arnold (1980). Weinreich (1997) has also found that the radiation pattern of a violin varies rapidly, not only with direction but also with frequency, typically changing drastically from one semitone to the next. In a concert hall this can produce an illusion that each note played by a solo violin comes from a different direction, endowing fast passages with a special flashing brilliance. This finding has important consequences for the perception and reproduction of violin tone.



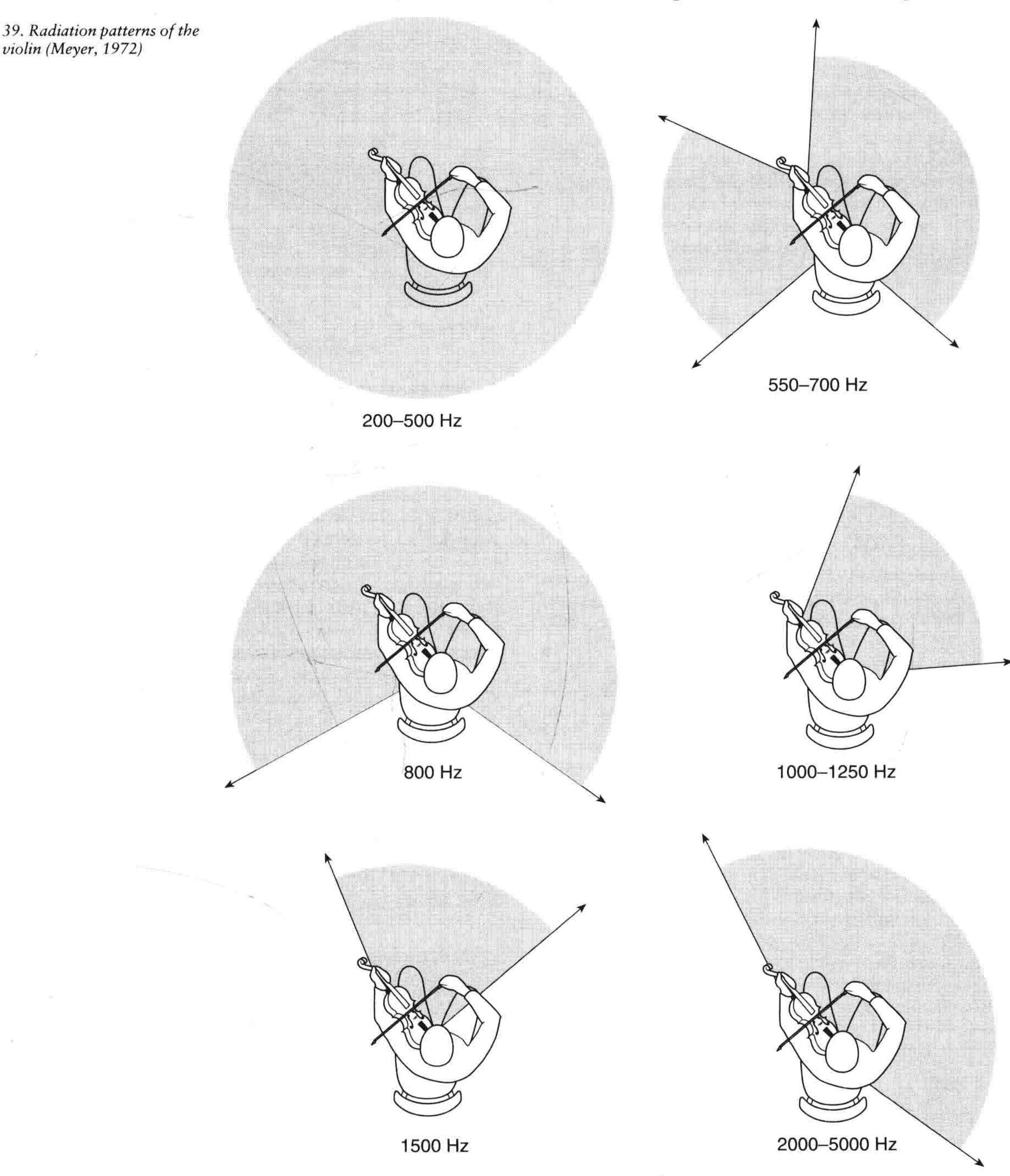


38. (a) Response curve showing the distribution and intensity of sounds produced by a violin when the force exerted on the bridge is simulated electronically; (b) loudness curve obtained on the same violin by bowing each semitone as loudly as possible

7. Bowing. When a bow is drawn across a string, the string appears as a lens-shaped blur. Within this blur the string is vibrating in a remarkable manner, first described by Helmholtz in 1877. If the motion is frozen in a series of snapshots (fig.41) the string is found to take the form of a sharply bent straight line. The 'corner' shuttles back and forth along the length of the string at the frequency of the note being played, for example 440 times per second for the open A string of a violin. While the corner travels from the bow to the player's finger and back the string is sticking to the bow hairs, and while it travels the shorter distance from bow to bridge and back the string is slipping rapidly across the hairs of the bow. The arrival of the corner at the bow triggers the transitions between these two states. This is what distinguishes the bowed string from other 'stick-slip' vibrations such as squealing brakes: the accurate timekeeping provided by the shuttling Helmholtz corner makes the pitch of the note very stable. When reversing from an up-bow to a down-bow stroke, the Helmholtz corner must be made to run in the opposite direction, one reason why it is hard to perform a completely inaudible bow change in a long note.

The player controls four quantities when bowing: the bow speed, the bow 'pressure' (more properly 'force'), the position of the bow on the string and the degree to which the ribbon of bow hair is tilted relative to the string. A consequence of the 'Helmholtz motion' is that, to a first approximation, the steady vibratory motion of the string is the same, regardless of these details of bowing. For ideal Helmholtz motion the waveform of oscillating force exerted by the string on the instrument's bridge, which is ultimately responsible for the sound, takes the form of a 'sawtooth wave'. Three factors affect the player's ability to influence the sound quality of a note. First, if the bowing parameters fall outside a certain range the Helmholtz motion is not possible at all, and something else (usually undesirable) happens, Second, within the range for which Helmholtz motion occurs, the fine details of the string motion do depend somewhat on the bowing parameters, enough for audible variations in sound quality to be produced for musical effect. Third, our perception of sound quality is influenced by the length and detailed nature of the transients – the brief sounds made by the way an individual note is started or stopped – and different bowings produce different transients.

The range of bowing parameters for which Helmholtz motion is possible can best be appreciated with the aid of the diagram shown in fig.43. For a given bow position and speed the bow force must lie within a certain range. Below the lower limit the Helmholtz motion gives way to one in which the string slips relative to the bow more than once per cycle, producing what is usually described as

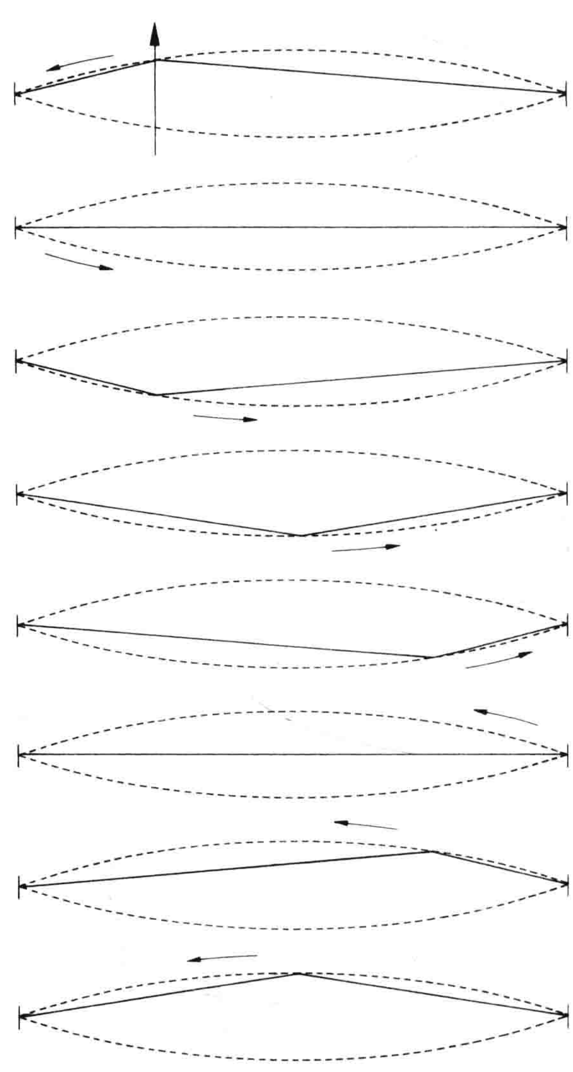


39. Radiation patterns of the violin (Meyer, 1972)

'surface sound'. Above the upper limit the arrival of the Helmholtz corner is insufficient to 'unstick' the string from the bow, the note ceases to be exactly repetitive from cycle to cycle, and the result is no longer a musical tone but a raucous 'crunch'. To bow nearer to the bridge (*sul ponticello*) the player must press harder and control the force more accurately: both limits rise but they become closer together. Beginners often fail to control the bow position on the string, and so may inadvertently leave the Helmholtz range by moving horizontally in the diagram.

The loudness of a bowed note is influenced by bow position, force and speed, while the brilliance is influenced mainly by bow force alone. The player must keep all three parameters in mind in order to produce the desired combination of volume and tone quality. Loudness is governed mainly by the amplitude of the string motion, brilliance by the exact shape of the Helmholtz corner: a rounded corner gives a more mellow sound, a sharper one a brilliant sound. The precise details of string motion following a particular bowing gesture are influenced by the material and construction of the string, and by its interaction with the body of the instrument and with the player's finger. For more details of the physics of bowing, see Cremer (1984). For an introduction to more recent

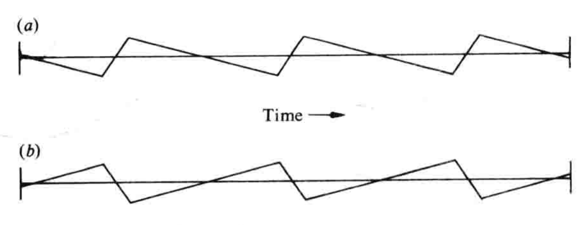
40. Measured directional characteristics of a violin in the plane through the bridge (after Meinel, 1957)



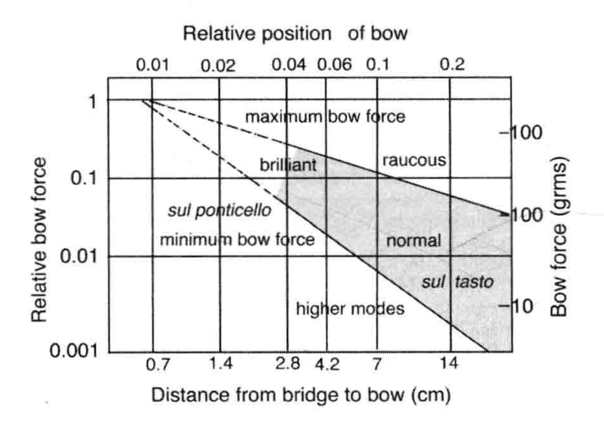
41. Shapes taken by a bowed string at a series of discrete points in time (solid lines) as the kink created at the point of bowing travels to the fixed end of the string and back once in every vibration, causing the optical illusion of a lenticular curve (dotted lines) (after Schelleng, 1974)

research using computer simulation, see Schumacher and Woodhouse (1995).

Bowed string instruments frequently display a disconcerting phenomenon known as the 'wolf' note, a narrow range of frequency within which the response tends to stutter or warble. This generally occurs around the



42. Sawtooth waveforms of string displacement produced by the alternate sticking and release of the rosined string by the rosined bow hair: (a) when bowed with a down-bow; (b) with an up-bow



43. Graph indicating the normal playing range for a bowed string instrument at constant bow velocity; the maximum and minimum bow force tend towards equality when the bow is very close to the bridge and diverge when it is further away (after Schelleng, 1974)

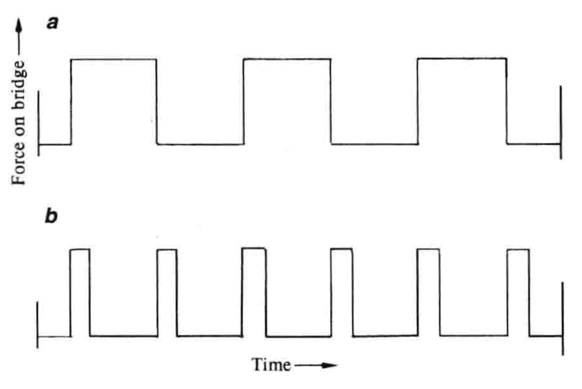
frequency of the most prominent resonance of the instrument (typically around *f′* on a viola G or C string, or *f* on a cello G or C string). The wood of the body vibrates so vigorously that the bridge does not provide a sufficiently solid support to the string, especially the heavier lower strings. The viola and cello are more prone to this problem than the violin because they have bodies which (for ergonomic reasons) are smaller than one would obtain by scaling up the violin in proportion to the tuning. To compensate, they have flimsier bodies and heavier strings, which exacerbate the wolf. The best way to ameliorate a wolf is to fit a 'tuned absorber' to the instrument. This takes the form either of a small resonant cantilever which can be installed inside the instrument by a repairer, or of a weight (a commercial 'wolf-eliminator' or a piece of plasticene) attached to one of the strings between bridge and tailpiece. It must be accurately tuned: fit a heavy mute to the bridge and adjust the mass and position of the eliminator until the short string, when plucked, rings at the pitch of the wolf.

8. The plucked string. When the string is plucked, the pull of the finger creates a kink, or discontinuity, that divides the string into two straight sections. On release, a dynamic condition is set up in which two discontinuities travel in opposite directions, one towards the bridge and one towards the nut. These are identical to the modes of motion described for the up-bow and down-bow action in the bowed string (see §7 above). Since they are now both present at the same time, however, the wave shape of the force exerted on the bridge is radically different from that of the bowed string. In the bowed string, the Helmholtz motion indicates a sawtooth wave in which reversal is instantaneous regardless of the position of the bow on the string (fig.44*a*). With the plucked string, on the other hand, the force at the bridge has a rectangular shape that depends on the point of plucking. If plucking occurs at the middle of the string, the shape is that of a square wave with a minimal content of the higher overtones (fig.44*b*). If the pluck is near the bridge or nut, a sharp rectangular wave is produced which is exceedingly rich in high-frequency components (fig.44*c*). Thus a wider range of timbre is possible by changing the point of plucking than by changing the point of bowing.

The plucked-string waveforms of fig.44 are highly idealized. Since energy is supplied once only at the start of the note, the string vibrations die away with time. Decay mechanisms include air damping, internal damping in the string material (dominant in gut and nylon strings) and energy loss to the body of the instrument. Only a small fraction of the string's vibrational energy is converted to sound. High-frequency string components tend to die out more rapidly than the low frequencies, though the decay rates depend on the precise dynamic response of the body. Thus the force waveforms, and the spectral content of the sound, vary considerably not only with time but also from note to note. In practice the player can exert further control over the spectral content of the sound by varying the plucking position or the angle of release of the string (which modifies the coupling between the string and body), or by modifying the shape and frictional characteristics of the plectrum or fingertip.

An important difference between bowing and plucking is that in the former the phenomenon is periodic, so that the overtones are kept in a strictly harmonic relationship to the fundamental. In a plucked string, which involves 'free' rather than 'forced' vibrations, stiffness in the string and coupling to the body create inharmonic partials. String stiffness causes higher partials to become slightly sharper than integral multiples of the fundamental. Strong coupling between the string and body, the result of an over-compliant soundboard (as commonly found in the guitar), can cause some partials to become sharp or flat. A little inharmonicity can add interest to the sound, but too much causes notes to sound out of tune or generally imparts poor sound quality.

9. Current research. It is apparent that, in respect to quantitative analysis and the predetermining of the effects of structure, wind instruments possess two important advantages over strings: their shapes are amenable to simpler mathematical description, and the resonating material, air, is homogeneous, with the same elasticity in all directions. By contrast, the shapes of string instruments, while a delight to the connoisseur, are forbidding to the mathematician, and the resonating material, wood, is neither homogeneous nor isotropic, and cannot be standardized. This uncertain property of wood is not a serious difficulty in woodwind instruments because their massive walls do not share vitally in the resonance of the instrument. The result has been that designers of wind instruments have had the possibility, which they have



44. Wave shapes of force (not to be confused with those of displacement shown in fig.42) of a vibrating string on the bridge: (a) a bowed string; (b) a string plucked at its centre

brilliantly used, of forecasting the effects of changes in design, while scientific luthiers have been far more dependent on a series of steps in carving the plates of their instruments, each step guided by the best means at their disposal.

Since the 1950s experimenters around the world have applied modern electronic and optical technologies to the acoustical problems of the violin. Efforts by individuals and by groups such as the Catgut Acoustical Society to relate these technical findings to the actual construction of fine violins are making it possible to build consistently fine-sounding violin-family instruments of any size and tuning. Modern violin makers have a ready market for their violins, violas, cellos and double basses, which are beginning to replace the fine early instruments that are gradually losing tone quality. However, we are still far from understanding fully how these apparently simple yet amazingly complicated instruments can produce such beautiful music.

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III. Keyboard string instruments

1. Foundations. 2. Clavichord. 3. Harpsichord. 4. Piano.

1. Foundations. Keyboard string instruments are distinguished by key-operated mechanical devices which are used initially to shock the strings into free vibration, and finally to damp these free vibrations. Differences in the shape, size, material and function of these percussive and damping devices create most of the characteristic variations at the beginnings and ends of the notes. These differences also influence the timbre while the strings are vibrating freely, because the initial shock determines the waveform of the ensuing vibrations. There are other acoustical factors, such as the stiffness of the strings, the wrapping of the bass strings, the gradual damping of tone at the string supports, the number of strings per key, the acoustical properties of the structure supporting the strings and, in some cases, the effect of passive sympathetic strings.

The clavichord, harpsichord and piano all have systems of individually tuned strings lying approximately in a plane. Each string is under tension between a hitch-pin, secured in the string-supporting structure, and a tuning-pin which during tuning is rotated to and fro in a wooden pinblock. Between these two pins and generally near each of them the string bears against a point of sliding contact. The distance between the two intermediate contact points defines the length of the tuned vibrating string segment. Each string can vibrate freely at a series of frequencies which would be a harmonic series if the string were perfectly flexible. Because wire strings have some stiffness (remotely resembling a bar) the series of natural frequencies for string vibration is slightly, but audibly, inharmonic. Research has shown that this minute degree of inharmonicity is an important characteristic of the timbre. The inharmonicity also causes the optimum tuning of the instrument scale to be slightly stretched (flat on low notes, sharp on high notes) from the strictly mathematical scale of 2:1 octaves.

In keyboard string instruments the playing-key action causes a dynamic string excitation event. Some impact sound occurs immediately at the point of impact, and more comes through the string vibration system soon after. This is the 'cause' sound. The nature of both the impact and the resulting string excitation differs for each of the three major types of instrument, but in each case the shape of at least a portion of the tuned string segment is suddenly and momentarily changed. This string shape change is the pulse wave which travels up and down the string between the two contact points after the event occurs. This is the 'effect' sound.

The pulse wave is partially reflected back and forth repeatedly at the string contact points, causing the string vibration and the resulting note to sustain. However, some of the stored wave energy is removed during each reflection, eventually causing the note to die away. This vibratory energy, removed at the end of each round trip of the wave, vibrates the supporting structure, particularly the soundboard from which most of the sound energy enters the air. Only a small part of the sound reaches the air directly from the motion of the strings. The string typically vibrates at many frequencies simultaneously. Because these frequencies lie almost in a harmonic series, the listener hears the combination as a single note having a pitch corresponding to the lowest frequency in the series. The relative amount of sound produced at each frequency within the complex tone largely determines the timbre during the 'effect' portion of the tone. This depends on the shape of the pulse given to the string at impact, the response of the contact point of the supporting structure at each frequency of string vibration and the efficiency of the structure at each frequency in the transformation of vibration into sound.

In Table 1 the structural and mechanical differences between the three major types of keyboard string instrument are shown; the acoustical effects are explained below. For diagrams of the mechanisms described below, see articles on individual instruments.

2. Clavichord. The clavichord is typically a rectangular box with the keyboard occupying the left two-thirds of the long side. The strings are stretched in a horizontal plane from hitch-pins near the left end to tuning-pins near the right end. In the right end there is a very small horizontal soundboard supporting a bridge (sometimes segmented) which provides one of the downbearing contact points for each string. The longer bass strings are closest to the keyboard; the shorter treble strings are near the rear. Each playing key is pivoted on a balance-rail, and the key is guided by a rear tongue which rides up and down in a vertical slot. The unique mechanical feature of the clavichord action is the tangent, a wedge-shaped piece of iron or brass borne upon the rear key extension. As the key is depressed, the tangent rises and strikes the string directly, remaining in contact with the string until the key is released. The tangent thus serves two functions: its impact creates the string excitation without the aid of any intermediate action mechanism; and it provides the second downbearing contact point for its associated string, thus defining the length of the vibrating string segment and controlling its pitch frequency. In other words, the striking point and the termination point of the tuned segment are the same.

In many clavichords the same string is used for several notes that would seldom be played in combination (e.g. C and C♯), by positioning the tangents at different points along the same string. Such instruments are known as fretted clavichords. Some others employ individual strings for greater musical versatility.

The sustained contact between the key-borne tangent and the struck string gives the clavichordist a 'Bebung' tonal effect not obtainable with other keyboard string instruments. When the player varies the key force periodically (after striking) the string tension fluctuates, producing a pitch vibrato.

Between the tangent strike points and the hitch-pins there are strips of cloth interwoven among the strings.

TABLE 1: Comparison of typical acoustical factors in keyboard string instruments

Factor		*Clavichord*	*Harpsichord*	*Piano*
STRINGS:	*number per key*	1 or less	1 per footage	2/3
	material	brass/steel	brass/steel	steel
	diameter stiffness	smaller	smaller	larger
	tension	low	medium	high
	bass wrapping	–	fine gauge	heavier gauge
STRUCTURE:	*string terminations*	tangent, bridge	bridge, bridge	cast iron, bridge
	soundboard size	small	small to medium	medium to large
	structure material	wood	wood	metal and wood
	structure mass	light	medium	heavy
EXCITATION:	*mode*	strike-hold	pluck	strike-rebound
	exciter material	metal	quill, leather	felt
	exciter shape	edge	tapered	curved
	exciter size	small	small	large to medium
DAMPING:	*mode*	threaded through strings	jack weight/spring	damper head
	damper material	cloth	felt/cloth	felt
	damper shape	strip	flat	V/flat
	damper size	continuous	small	large

They quickly damp string vibrations to the left of the strike point where the string segment would not be properly tuned. They also damp the entire string vibration when the tangent contact with the string is released, making a separate damper action unnecessary.

Clavichords have several inherent acoustical advantages and disadvantages. The metal edge striking at the string termination excites a complete frequency series. The pulse shape sharpens with harder blows, giving dynamic range in brilliance. However, both the maximum tangent velocity and the area of the soundboard are so small that the clavichord is limited in output. The direct connection through the key from the player's finger to the string permits 'Bebung' vibrato, but it also provides mechanical damping which shortens note duration.

3. HARPSICHORD. Members of the harpsichord family have one of three orientations for the usually horizontally stretched strings. In the small rectangular virginals the strings run crosswise as in the clavichord; in the small wing-shaped spinet the strings extend obliquely from tuning-pins just behind the keyboard to hitch-pins in a row curving away to the right of the keyboard; and in the large harpsichord the strings extend directly away from the keyboard. This shape difference and the additional long bass strings make the harpsichord a larger instrument. Larger soundboards can provide greater tonal efficiency and fuller timbre.

In all three the strings are excited by the upward plucking action of a quill or plectrum which engages with, then releases the string. The plectrum projects from the central tongue portion of a narrow vertical jack which slides within guides, and is supported on the rear of the pivoted playing key. In large harpsichords there are two or more sets of strings and two or more manuals of keys. Thus different plectra borne by the same key can simultaneously pluck strings related by octave in the different string sets. The same string can also be plucked at different points along its length by plectra from different manuals. The closer the plectrum is to the string termination, the stronger are the higher, brighter partials of the note. The farther away, the stronger are the lower partials. Plectra may be quill, leather, wood, metal or plastic. The harder materials and the sharpest edges give the brightest timbre.

The most important acoustical difference between harpsichords and other keyboard string instruments is the plucking initiation of notes. The smallness and the sharpness of the plectrum edge, and the suddenness of string release as the plectrum passes on, produce a string waveform with ample high-pitched partials, giving the characteristic brilliance of harpsichord tone. In contrast with clavichord action, the string exciter leaves the string immediately and cannot absorb string vibration and so shorten note duration. The return of the plectrum on release of the playing key often produces a weak second excitation of the string. This stroke is minimized by the pivoting of the returning jack tongue. Although the resulting sound is a subtle characteristic of harpsichord tone, it happens so immediately before the jack-borne damper reaches the string that it sounds like part of the damping action.

4. PIANO. The first Cristofori piano was a harpsichord with the string-plucking action replaced by an upstriking hammer action with escapement. This freed the leather-covered hammer before impact, allowing it to strike the string and bounce back, in contrast with the tangent action of the clavichord. The hammer action gave both *piano* and *forte* levels with fully controlled gradations in between, introducing to a concert situation the keyboard dynamic expression previously possessed only by the

clavichord, which is too quiet to be played with other instruments. Cristofori's instrument was the predecessor of the grand piano. The piano hammers were larger and more rounded than the previous tangents and plectra, imparting a larger, rounder pulse shape to the strings. This gave more power in the low partials and less in the higher ones, making piano tone fuller than that of the harpsichord. Hammer sizes and shapes were smaller and more pointed for high notes, where brilliance is needed.

Later a smaller piano was developed by combining a simple, upstriking hammer action with a string vibration system derived from that of the clavichord. Because it was small, this piano was acoustically weak. Many different action mechanisms were invented for this popular instrument, the rectangular or 'square' piano.

The substitution of hammers for plectra allowed multiple coplanar unison strings for each note, which had not been feasible in harpsichords. This increased tonal loudness and produced other advantages described below. Forward-striking hammer actions were developed for vertical piano string systems, requiring less floor space than horizontal pianos. Cast iron plates to support string forces and steel piano wire of higher tensile limits permitted larger wire diameters and higher-tension strings, increasing tonal power and brilliance. Compressed felt replaced leather hammer covering, softening the tone and increasing hammer control and durability. Crossing bass strings over tenor strings reduced piano size, and more oblique cross stringing and drop actions led to the small vertical piano.

Multiple strings for each individual note contribute significantly to the distinctiveness of piano tone, adding a choral effect to each tone because of slight differences in string tuning. Research has shown that slight detuning of unison strings (less than 0·1%) is aurally preferred to mathematically exact tuning; experienced piano tuners typically leave this tuning margin. Immediately after piano hammer impact the multiple strings vibrate in close synchronism. At this time the rate of power transfer to the bridge and soundboard is maximal, causing rapid tone diminution initially. Later the strings gradually become asynchronous because their frequencies are slightly different, and the note dies away more slowly. This characteristic dual decay rate in well-tuned pianos lets successive notes stand out clearly over recently played, sustained notes, and this has influenced the development of composition for the piano. The vibrations of struck strings travel along the piano bridge to other strings, which can vibrate sympathetically when the sustaining pedal lifts the dampers, producing a stronger choral effect. In grand pianos the soft pedal moves the action transversely, reducing the number of strings the hammer strikes.

Except in the treble range, each piano note contains many partials, with the strongest lying between 100 and 1000 Hz. Hammer-string impact sound, which spreads throughout the pitch range, is an important characteristic of piano tone but is noticed only in the treble, where the partials are too sparsely spaced to conceal it.

Standard procedures used by piano tuners for tuning octaves produce a stretched scale. Upper notes are higher and lower notes lower than strict equal temperament by about a third of a semitone at each extreme, an effect resulting from slight inharmonicity of the partials of string tone. Research has shown that pianists and listeners prefer the piano scale stretched this way, and attempts to synthesize true piano tone from a strictly harmonic series of partials have had limited success.

The science, engineering and art that combine in the evolution of the piano comprise what is known as 'scale design', the configuration of tonally related major structural parts. These include the strings, hammers, dampers, bridges, soundboard, plate and, to some extent, the case, along with their material properties.

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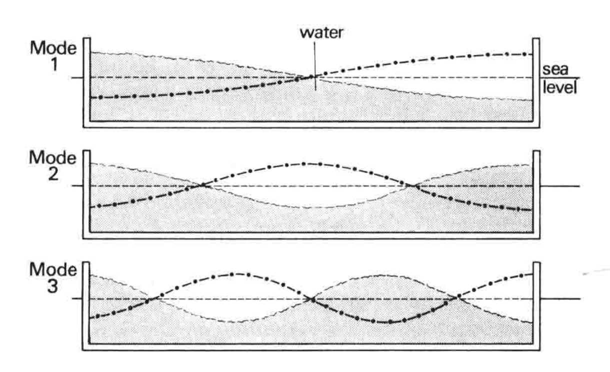
IV. Wind instruments

1. INTRODUCTION. Every wind instrument consists of a long and carefully shaped duct coupled to an airflow control system that converts the steady wind supply from the player's lungs, or from the wind chest of a pipe organ, into oscillations of the instrument's air column. The mechanism for controlling the airflow can be the reed of a clarinet or bassoon, the vibrating lips of a trumpet player, or the less easily visualized steering of a jet of air from the flautist's lips as it travels across the embouchure hole. In each of these the flow control device sends puffs

of air in a regularly varying sequence into the instrument's mouthpiece to keep the air column oscillating in its longitudinal vibratory motion. The nature and timing of these puffs are in turn controlled by acoustical variations taking place within the mouthpiece, these being a manifestation of the air column's own oscillations. In order to make this two-part oscillating system useful for musical purposes, the performer must be able to select one or another of the possible sounds that it can generate. A bugler who plays the notes of a call is making such a selection, as is a woodwind player who uses a single fingering to sound notes in the bottom and second registers of the instrument. A musician is able to fill in the remaining gaps left in the musical scale by transforming the original air column of the instrument into a longer or shorter one. These will give alternative sets of sounds from which he can choose according to his needs. In modern brass instruments, changes in air column length are produced by the addition of various lengths of tubing, as exemplified by the slide of a trombone or the valve loops of a french horn. In woodwind instruments these length changes are accomplished by opening a greater or lesser number of tone holes arranged to pierce the air column wall at various points along it.

To be successful the design of a wind instrument must achieve several relationships between the air column and its flow control device: the two must be able to work together to permit the prompt and stable production of each one of the various notes in the scale, and these must be under good control by the player; the pitches of these notes must lie close to those belonging to the musical scale; and the tone-colour of the generated sounds must conform to aesthetic standards, which may vary from period to period and from nation to nation. The nature of these relationships and the way they may be attained is briefly outlined below.

2. Modes of oscillation of an air column. The sloshing of water in a length of rain gutter is made up of oscillatory motions which provide some insight into analogous motions that take place in the air column of a wind instrument. Fig.45 shows a water-filled trough and the first three modes of oscillatory motion that are possible within it; these modes are those having the lowest frequencies of oscillation. Observation of the motion of the water in such a trough makes it quickly apparent that the vertical motion of the water level is very different from the water's back-and-forth flowing motion: points of small horizontal motion lie at points of maximum vertical motion; conversely, the vertical motion displays its nodes at those points where the horizontal motion is large. Vertical and horizontal motions are inextricably coupled to one another by the fact that the only way to change the water level at some point is to have water flowing towards or away from it.



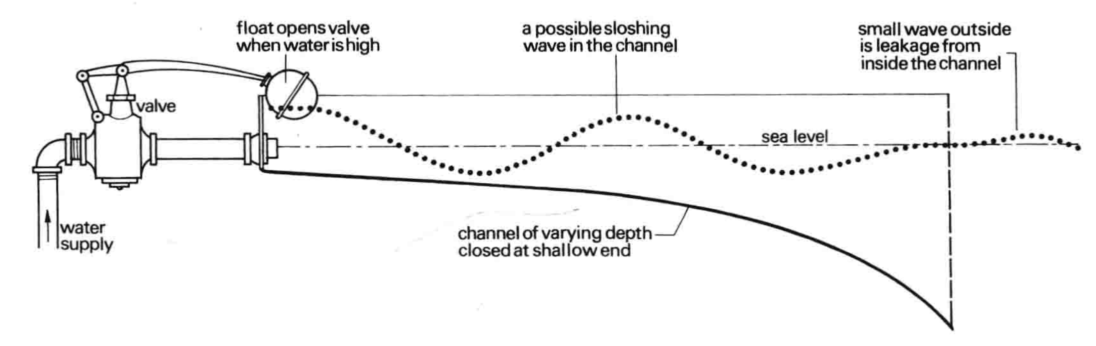
45. Three modes of oscillatory motion possible within a water-filled trough

There are important differences between the sloshing motion of water in a gutter and the oscillatory flow of air in a musical wind instrument: the first is a wave on the surface of an incompressible liquid, while the second is a longitudinal wave in a compressible gas. Nevertheless, a useful analogy can be drawn between the two types of wave motion. The vertical motion of the water (a consequence of a localized inflow or outflow of water) is the cognate of the rise and fall of air pressure at some point within the duct; obviously such changes in air pressure arise from the flow of air. Because woodwind reeds and brass players' lips are ultimately controlled by pressure variations acting on them within the mouthpiece, and also because eardrums respond directly to the acoustic pressure variations exerted on them by the surrounding air, it is generally convenient to describe the behaviour of air columns in terms of the pressure aspect of their vibrations.

Every air column, regardless of its shape and the way in which its ends are terminated, has its own characteristic collection of vibration modes; each of these modes has its own pattern of flow and pressure and its own frequency of oscillation. Air columns of different shapes not only have different frequencies for their various modes of oscillation but also different ratios between them. It is a straightforward (though sometimes tedious) business to calculate the frequencies of an air column regardless of its shape, or, conversely, to calculate the shape needed to give a specified set of frequencies. As discussed in §4 below, there are only a very few basic air column shapes that can be coupled to a flow control device in order to make a useful note generator. It is a fortunate circumstance that these same shapes are also compatible with the requirements for proper tuning.

3. Maintenance of oscillation. A water analogue to a musical instrument can help one to visualize the way a flow control device maintains a steady oscillation. Fig.46 shows a device that could be called a water trumpet, in which a water supply valve is arranged to open or close progressively in response to the rise and fall of the water level at the shallow end of a tapering channel containing water. The end at which the valve is located is analogous to the mouthpiece end of a trumpet, and the valve itself replaces the player's lips. A water valve arranged to open and close in this manner acts as a flow controller worked by variations in water height as it maintains oscillations in the duct. In a similar way, the single and double reeds of orchestral woodwind instruments and the lips of brass players function as flow controllers of the pressure-operated type, in that they open and close under the predominating influence of acoustic pressure oscillations within the mouthpiece cavity of the instrument. The generic name 'reed-valve' will be used for all these pressure-operated controllers, including those associated with brass instruments.

Any acoustic disturbance has a pattern of flows intertwined with a corresponding pattern of pressure variations. If attention is directed to the flow variations in a wind instrument air column, they should suggest the



46. 'Water trumpet' in which the inflow of water is controlled by a valve

possibility of another kind of controller that operates by the flow aspect rather than the pressure aspect of the disturbance within the mouthpiece; this other type is found in the flute family.

In 1877 Helmholtz presented the simple theory of the maintenance of oscillation by means of a reed-valve, showing that such oscillations tend to occur at one or other of the natural frequencies of the air column to which the reed-valve is attached (see also Backus, 1963). Wilhelm Weber had already in 1830 elucidated the influence of the reed's own elasticity on these natural frequencies (see Bouasse, 1929–30). It remained for Bouasse in the late 1920s to recognize that under certain conditions several modes of air column oscillation can act simultaneously on the reed-valve to facilitate the maintenance of a note. The implications of Bouasse's observations were worked out and given practical application by Worman (1971) and Benade (1973).

The nature of the collaborative effect of several resonances can be summarized in the following terms. The various characteristic air column modes influence one another via the shared excitatory airflow. The valve must therefore come to terms with the oscillatory preferences of these modes to produce a self-consistent oscillation that includes several harmonically related frequency components in setting up what is known as a 'regime of oscillation'. The name is chosen deliberately to draw attention to what can metaphorically be considered as political negotiations taking place between the air column's own set of vibrational tendencies and those of the reed-valve, with the alliances changing as varying musical conditions give dominance to different members of the regime. Oscillation is particularly favoured when the air column has two or more natural frequencies arranged to coincide with the harmonics of the note being produced.

The operation of the reed-valve depends crucially on the fact that the relationship between the pressure on the downstream side of the valve and the rate at which air flows through it is non-linear (that is, a change in pressure does not simply produce a proportional change in air flow). It is this non-linearity which allows an initially unidirectional flow of air from the player's mouth to destabilize the reed, resulting in the development of a periodic oscillation of the coupled system of reed and air column. The non-linearity is also an essential ingredient in the locking together of different air column modes into an oscillation regime with stable phase relationships. In recent years the theory of non-linear dynamics has been fruitfully employed to investigate such issues as the minimum blowing pressure necessary to make a wind instrument sound, and the changes in pitch, loudness and timbre which take place as the blowing pressure is increased beyond this threshold (see McIntyre and others, 1983; Fletcher, 1992; Kergomard, 1995; and Grand and others, 1996).

4. Musically useful air column shapes. We have seen that a stable regime of oscillation is more easily achieved in a wind instrument if it has a set of air column modes whose frequencies are in a harmonic relationship. No real wind instrument air column has exactly harmonic mode frequencies, but a conical tube complete almost to the apex comes quite close to this ideal. For this reason many woodwind instruments have approximately conical tubes: the oboe, bassoon and saxophone come into this category.

A cylindrical tube open at both ends also has a set of modes whose frequencies are, to a good approximation, members of a complete harmonic series. This is the acoustical basis of the flute, which has an effectively open embouchure hole at its upper end. A cylindrical tube closed at one end and open at the other has a set of harmonically related modes, but the even members of the series are missing. This is the case with the clarinet, which has a cylindrical tube effectively closed at the upper end by a cane reed.

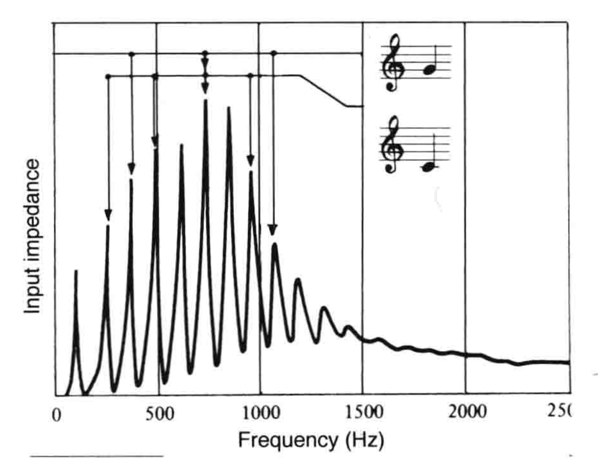
In the brass instrument family, the player's lips form a reed-type control valve which effectively closes the upper end of the tube. The bugle and the Swiss alphorn can be classed as conical instruments; so can the flugelhorn, saxhorn and many types of tuba, at least when the valves are not depressed. A trumpet or trombone, on the other hand, has cylindrical tubing over a substantial fraction of its length, with a final section which flares more and more rapidly into a pronounced bell. If a trombone consisted only of the cylindrical slide-section, it would have an odd-member-only harmonic series of modes, like the clarinet. The addition of the flaring section, together with the cup-shaped mouthpiece at the entrance, not only lowers all the mode frequencies but also reduces the pitch intervals between the modes. On a well-designed trombone or trumpet, the modes from the second upwards have frequencies close to a complete harmonic series, although the first mode frequency is much too low to fit the series.

Extending the slide on a trombone, or depressing valves on a trumpet or horn, increases the length of cylindrical tubing in the instrument. This lowers all the mode frequencies, but also increases the pitch intervals between the modes. It is thus impossible to achieve an ideal

harmonic mode relationship for all slide positions or valve combinations. Similarly, opening side holes on a woodwind instrument does not merely shorten the effective length of the tube; it also changes the pitch intervals between the modes of the air column. There is thus no simple solution to the problem of designing a successful wind instrument with a large chromatic compass. Fortunately the non-linear coupling between air column and control valve can provide a strong oscillation regime even when only two or three modes have an approximately harmonic relationship, so the problems are less severe than they might at first appear.

5. BRASS INSTRUMENTS. The vibration of a brass player's lips is controlled by the oscillatory pressure present in the mouthpiece: this pressure is an aspect of the air column's own oscillation. It is convenient to characterize the air column itself with the help of measurements carried out with an electronically operated pump (a special type of miniature loudspeaker) that produces a sinusoidally varying flow of air in and out of the mouthpiece cavity at any desired frequency. A tiny microphone placed inside the mouthpiece measures the amplitude of the resulting pressure variations. This microphone gives the desired air column response information, which can be displayed on a graph as a function of the pump driving frequency (see Benade, 1973). Such a graph will be called a 'pressure response curve'; formally it is known to acousticians as an input impedance curve. Fig.47 shows an example of such a curve for a modern B♭ trumpet; its general nature is typical of the pressure response curves of all brass instruments. Each of the peaks on this curve indicates a large pressure variation within the mouthpiece cavity, and each peak corresponds to excitation at the frequency of one of the modes of the air column.

As an illustration of the usefulness of a pressure response curve, consider what fig.47 shows for the playing of the written note *c′*. The figure indicates that a regime of oscillation is set up for this note involving response peaks 2, 4, 6 and 8 of the air column, which collaborate with the player's lips to generate a steady oscillation containing many harmonically related partials. The lowest four of these partials get their major sustenance from the peaks named. When the trumpeter plays very softly, peak 2 dominates the oscillation and, because it is not very tall



47. Pressure response curve for a modern B♭ trumpet sounding the notes c′ and g′

(i.e. the given excitation produces only a mild oscillation in this mode), the note is not well stabilized. As the musician plays louder the other peaks become influential and the note is steadier and better defined. The regime of oscillation for the written note *g′* is dominated by peak 3 with the cooperation of peaks 6 and 9. Since peak 3 is taller than peak 2, at *pianissimo* playing levels *g′* will be steadier than *c′*. During a crescendo the tall sixth peak enters the regime for *g′* and greatly stabilizes the oscillation, which gains some help also from peak 9. These are the acoustical reasons why *g′* is one of the easiest notes to play on a trumpet.

Further examination of fig.47 shows why the notes become increasingly hard to play as one moves up the scale. For example, *g″* is still fairly easy to play softly because it is fed by the tall sixth peak; but during a crescendo it becomes progressively more 'stuffy', because the increasing dissipation of acoustic energy via the generation of higher partials in the note is inadequately offset by the contributions made by the small 12th peak. The note *c‴* is difficult at all levels, since it is sustained only by the eighth peak, which is not particularly tall and which, moreover, has no assisting peak in the neighbourhood of its second harmonic (near 1864 Hz).

In every case described above, the tuning of each note is determined not only by the resonance peak closest to the nominal frequency of the note, but also by any other peaks that lie near whole-number multiples of this frequency. If errors in the shape of the air column lead to resonance peaks that are not exactly in harmonic relationship, not only is the steadiness and clarity of the note spoiled by the less than perfect cooperation at *forte* levels, but also the player must compensate for pitch shifts that take place during crescendos and diminuendos as the misplaced resonances gain or lose their votes in the regime. The fact that misplaced resonances lead to changes of playing pitch during a crescendo provides the basis for an extremely sensitive technique for the adjustment of the proportions of brass instruments.

It has already been shown that the positions of the various resonance peaks are crucial to the proper speech of a wind instrument, and there have been hints that their frequencies may systematically be adjusted by suitable modifications of the air column shape. For example, if a mouthpiece is to work properly on any given brass instrument, there is a certain critical relationship that must be maintained between its total volume (cup plus backbore) and its 'popping frequency', which is the frequency of the sound made by slapping the rim closed against the heel of the hand. Similar adjustments can be made at the other end of the instrument. Skilled horn players develop great sensitivity in moving their right hand as they go from note to note. The placement of the hand in the bell ekes out the last bit of perfection in the alignment of the resonances of the instrument. On other brass instruments it is left to the maker to carry out similar but fixed adjustments of the bells.

In an air column's resonance curve, the positions and alignment of the peaks are important, but so also are their heights. For example, the mouthpiece of a brass instrument has an acoustical duty beyond the simple one of helping to achieve suitable frequency relationships between the peaks: it is responsible also for the increased height of the middle four or five peaks relative to their low- and high-frequency neighbours, the maximum peak

height lying roughly in the region of the mouthpiece popping frequency itself. Without this area of added height in the response peaks, even a perfectly aligned brass instrument tends to be difficult to play.

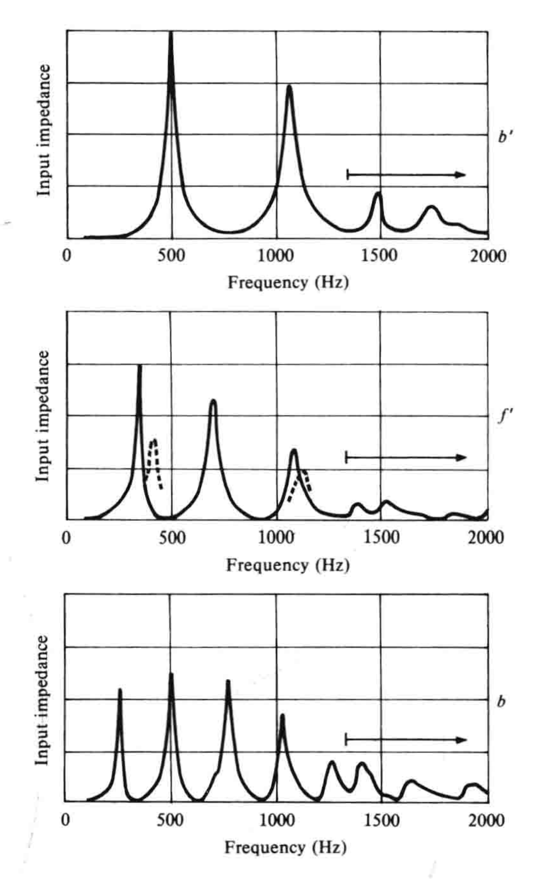
The bell also plays an important role in influencing the height of the resonance peaks, in that it causes the disappearance of the peaks above a certain frequency, determined by its rate of flare. The presence of the horn player's hand in the bell raises the frequency above which there are no resonances, which allows the pressure response curve to have half a dozen additional resonance peaks. If these additional peaks are properly aligned, they will join with the other peaks to stabilize various regimes of oscillation and will also raise the upper limit of the player's range. Much of the confusion surrounding the phenomenon of handstopping is resolved when proper account is taken not only of the fact that moving the hand rearranges the peaks which collaborate in producing the note, but also of the fact that handstopping makes additional peaks available to the collaboration.

6. Reed instruments. It was mentioned in §4 above that many reed woodwind instruments are based on the conical air column shape. In such instruments the apical segment of the prototypical cone is replaced by a reed cavity (or mouthpiece) with a staple, neck or bocal, while the lower, large end of the active bore extends down to the first of a row of open tone holes. It is important to recognize that the presence of closed tone holes on the bore significantly alters its acoustical behaviour.

Fig.48 shows the pressure response curves measured on an oboe for the air columns (including staple and reed cavity) used in playing the low-register notes *b′*, *f′* and *b* (the curves for intermediate notes follow the trend implied in the figure). These curves are closely similar to those found for notes having similar fingering on the other conical woodwind instruments.

In reed instruments each low-register note is produced by a regime of oscillation involving the first (lowest-frequency) resonance peak, along with one or more other peaks whose frequencies match those of the next higher partials of the note being played. For the note *b′* there are only two peaks that participate in the regime, the higher-frequency peaks being much less tall besides being inharmonically positioned. On a good instrument *f′* is a much more stable note, being based on a negotiated agreement between three accurately positioned resonance peaks. Once again it is notable that above about 1300 Hz the peaks are not very tall, and they are irregular in their placement. The note *b* near the bottom of the oboe's scale is produced by a regime of oscillation involving four accurately harmonic and fairly tall peaks, with one less tall peak whose position is a little below the frequency of the tone's fifth partial. The size, spacing and chimney length of the tone holes determine the frequency above which the air column resonance peaks become less tall and more irregular in their position. The behaviour is reminiscent of the manner in which the bell of a brass instrument puts an upper limit on the number of resonance peaks. This explains why the bell of a woodwind instrument (even that of an english horn) can be replaced by an extension of the main bore, if this is provided with a suitably designed set of additional tone holes.

The second register of a conical woodwind instrument's playing range is produced by regimes of oscillation involving response peak 2, along with peak 4 if it exists.



48. Pressure response curves measured on an oboe for the air columns used in sounding the notes b′, f′ and b

The question arises as to how the reed can be persuaded to operate in such a regime. As a general principle, when one plays *pianissimo* on a reed instrument, oscillation is favoured at the frequency of the tallest air column response peak, and intermode cooperative effects are relatively unimportant. Fig.48 shows that the fingerings for *b′* and *f′* give air columns that favour low-register playing under these conditions, whereas *pianissimo* playing using the *b* fingering favours sound production an octave higher at *b′* because of the deficient height of the first peak (a deficiency characteristic of all nearly complete conical air columns). The tendency of the lowest notes to jump an octave in soft playing plagues every saxophonist, and also causes problems of harshness and instability for the player of double-reed instruments. When the *b* fingering is used to play loudly, the reed prefers the low-register regime, based on all four peaks, to the two-part regime, based on peaks 2 and 4. The different behaviour of the regimes under loud and soft playing conditions explains the functioning of the register hole of a woodwind instrument. This hole must produce two changes: it must cause peak 1 to become less tall than peak 2 in order to assure second-register playing at a *pianissimo* level; and it must shift the frequency of peak 1, giving it an inharmonic relationship with the other peaks (an inharmonicity chosen to produce the maximum possible disruption of any cooperative effects) in order to assure second-register playing at the *forte* level. The dotted curves in the middle segment of fig.48 show how

opening a register hole alters the heights and positions of peaks 1 and 3 for the *f′* fingering, leaving peak 2 unscathed and able to cooperate in the production of the note *f″* at all dynamic levels.

As in the case of brass instrument mouthpieces, there is a fixed relationship between the proportions of the air column of a conical instrument and the reed cavity and neck or bocal with which it can function. The active volume of the reed cavity (under playing conditions), with that of the associated tube, must closely approximate the volume of the missing apical segment of the basic cone. Furthermore, the playing frequency of the reed with its cavity and neck must (when sounded using a normal embouchure) agree with that of a doubly open cylindrical pipe whose length is that of the missing part of the cone. Systematic methods are available for the mutual adjustment of the air column, tone holes, reed cavity and neck of conical woodwind instruments. These can be as helpful in the fitting of a proper reed to an ancient instrument as they are in the construction of a modern one. The best instruments of all eras show great consistency with the principles outlined above.

The clarinet family (which uses a basically cylindrical air column) has properties remarkably similar to those of the conical woodwind instruments described above. The fingering used to produce the clarinettist's *e′* is analogous to that used for *b′* on the oboe. Once again it gives an air column with only two response peaks, while the lower notes of the scale are played using air columns with an increasing number of active peaks, exactly as before. As discussed in §4, the replacement of the conical air column by a cylindrical one has the effect of shifting the natural frequency ratios from the 1:2:3 etc. harmonic series to a sequence of the type 1:3:5 etc. made up of the odd members of a harmonic series. This has two noteworthy musical consequences. First the clarinet has an enormously large and easily controlled dynamic range in the low register. As one goes from *pianissimo* playing (peak 1 alone being active) to a *mezzo-piano* level, the nascent second harmonic partial in the note occurs at a dip in the resonance curve, preventing a tendency for an abrupt growth of tone which would otherwise result from its entry into the regime of oscillation (e.g. as tends to happen on the saxophone). Harder blowing progressively brings in the influence of the third harmonic partial as it cooperates now with response peak 2. The successive entry of cooperative and anticooperative influences as the odd and even partials become important is what makes a crescendo so easily manageable on a clarinet. The second consequence is that the notes of the clarinet's second register sound a 12th above the corresponding low-register notes, rather than an octave above as among the conical instruments.

7. Flute. As remarked in §2 above the airstream from a flute player's lips is steered alternately into and out of the instrument's embouchure hole under the influence of the flow aspect of the air column's oscillation. It is worthwhile to maintain the analogy with the reed instruments, referring to the controlled airstream informally as an 'air-reed' to distinguish it from the aerodynamicist's 'edge tone', with whose action it is often confused. It will suffice to note that an air-reed sets up regimes of oscillation in conjunction with the dips rather than the peaks of the air column response curves. Apart from this the behaviour is strictly analogous to that of reed instruments.

There are three basic shapes of air column that provide adequate cooperation with an air-reed by giving harmonically related response dips: the cylindrical pipe, the contracting cone and the expanding cone. Only the first two shapes are in common use. Certain subtleties of the cooperative action of an air-reed require a contraction of the bore near the blowing end as compared with the trend of the main bore. Thus a cylindrical tube requires a contracted headjoint, as exemplified by the Boehm flute, while the Baroque flute has its conical taper contracted into a cylinder in the headjoint. In both cases the volume of the small cavity existing between the cork and the embouchure hole can be adjusted to match the proportions of the hole itself to the rest of the instrument and to its player.

8. Wind instrument tone-colour. There are four significant influences on the tone-colour of a wind instrument. First, varying the profile of the reed tip and the mouthpiece tip on single-reed instruments changes the relation between the shapes of the puffs of air that come through the reed and the acoustic stimulus (in the mouthpiece) that controls them, thus causing modifications in the strengths of the generated partials. Similar behaviour is observed in brass instruments, flutes and organ pipes. Second, the number of cooperating peaks in the regime of oscillation and their height directly influence the strengths of the partials of a note generated within the instrument. Partials that are directly sustained by the cooperating peaks have strengths roughly proportional to the height of the peaks. The higher partials, lying at frequencies where the peaks are irregular or nonexistent, are weak because they are by-products of the main oscillation. Third, the transmission of sound out of an instrument into the room via the bell of a brass instrument or via the set of open woodwind tone holes also affects the tone-colour. This transmission is small for the lower partials of the internally generated note, rising steadily to a maximum value at the frequency at which the resonance peaks disappear. The resulting 'treble boost', characteristic of the emission process, partially offsets the progressively weaker generation of the higher partials. One hears the aggregate result of both effects. Experiment shows that a rise of only 2–3% in the frequency beyond which there are no resonance peaks makes an easily perceived brightening of the tone-colour on any wind instrument. Fourth, misalignments in the resonances will make many changes in the whole sound, but the acceptability of such misalignments is limited by the accompanying deterioration in the responsiveness of the instrument.

In the family of trumpets and trombones, a further factor comes into play which is responsible for a dramatic increase in brightness of timbre in very loud playing. The adjectives frequently used to describe this tone quality – 'brassy' or 'metallic' (*cuivré* in French) – reflect a common misconception that the effect arises from vibration of the metal bell of the instrument. In 1996 Hirschberg and his co-workers showed that the cause is in fact the development of shock waves in the cylindrical section of the air column. At the point in the vibration cycle at which the player's lips open, a large pressure jump is created in the mouthpiece. This pressure rise becomes steeper and steeper as it travels down the tube; by the time it reaches the bell it has become an extremely short and powerful

pulse. The form of this shock wave is similar to that created by the passage of a supersonic aircraft, and the sound of a *fortissimo g′* on a trombone has been graphically described as 'four hundred sonic bangs per second' (Gilbert and Petiot, 1997).

9. Early wind instruments. The last quarter of the 20th century saw a remarkable growth of interest in the performance of music on instruments typical of the period in which the music was composed. Acoustical studies of surviving original instruments have helped to clarify some of the important differences between early and modern instruments, and have provided useful guidance to makers engaged in manufacturing reproductions (see Drinker and Bowsher, 1993; Benade, 1994; Campbell, 1994, 1996; Myers, 1995; and Escalas and others, 1998).

Some instruments have undergone a continuous and relatively subtle evolution. The trombone, which appeared after the mid-15th century, remained a very similar instrument acoustically during the following four centuries. In the 20th century the bore diameter of the typical orchestral trombone increased significantly, as did the diameter of the bell. These changes, together with modifications of the mouthpiece, increased the acoustic power of the instrument, and also tended to reduce the brightness of timbre, especially in loud playing.

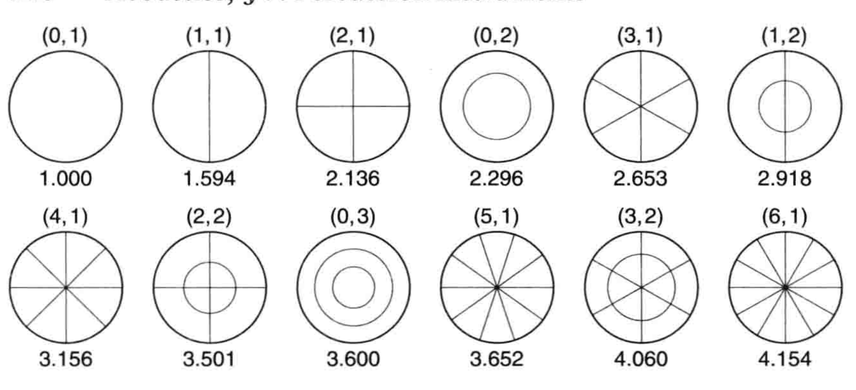
The most dramatic change in the acoustics of trumpets and horns occurred in the early 19th century, with the invention of the valve. Before this time the air column length of a trumpet or horn was fixed, and the playing technique relied heavily on natural tones corresponding to the frequencies of the air column modes. On the horn the technique of hand-stopping was used to modify the mode frequencies to provide additional notes, although the changes in pitch were inevitably accompanied by some changes in timbre. Natural trumpet technique relied on the ability of the player to alter the pitches of certain natural notes by changes of embouchure, a technique described as 'lipping'. It has been noted that the pressure response curves of Baroque natural trumpets have less sharply peaked resonances than do those of modern trumpets, making it easier to lip notes on the older instruments (Smithers and others, 1986).

Some wind instruments of the medieval and Renaissance periods fell completely out of use in the 18th and 19th centuries. Although an evolutionary line can be traced from the conical-bored double-reed shawms to the modern oboe and bassoon, the present-day orchestra contains no descendants of the crumhorn or the racket, which were double reed instruments with narrow-bored cylindrical air columns. Nor can modern equivalents be found for the cornett and the serpent, which were conical tubes with side finger holes, normally fitted with cup mouthpieces and sounded by the lips. The 17th-century serpent, although an instrument of great charm, suffered from serious acoustical problems related to the small size and irregular spacing of the fingerholes. These acoustical difficulties were largely overcome in the fully keyed ophicleide, which enjoyed considerable popularity in the 19th century. The cornett had developed an acoustically satisfactory form by the 16th century; its combination of lip excitation, short tube length and side hole fingering gave it a high degree of flexibility and agility. The cornett became the supreme wind instrument of the early Baroque period and has been successfully revived in the late 20th century by a new generation of virtuoso performers.

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49. First 12 modes of an ideal membrane: the mode designation (m, n) is given above each figure and the relative frequency below

V. Percussion instruments

Percussion instruments generally use one or more of the following basic types of vibrators: bars, membranes, plates, air columns or air chambers. Except for air columns, the frequencies of the modes of vibrations in these components are not related harmonically; therefore percussion instruments are characterized by inharmonic partials in their sound. Another characteristic is the constant change in amplitude of their sounds, rising rapidly at the onset and immediately beginning to die away without reaching a steady state, as do the sounds of most string and wind instruments.

1. Drums. 2. Mallet instruments. 3. Cymbals and gongs. 4. Steel drums. 5. Bells.

1. DRUMS. Drums are probably our oldest musical instruments (with the exception of the human voice). The sounds of some drums, such as kettledrums, *tablā* and boobams, convey a strong sense of pitch but others do not; in the latter category are the bass drum, snare drum, tenor drum, tom-toms, bongos, congas and many drums of African and East Asian origin. As vibrating systems, drums can be divided into three categories: those consisting of a single membrane coupled to an enclosed air cavity (such as kettledrums), those consisting of a single membrane open to the air on both sides (such as some tom-toms and congas), and those consisting of two membranes coupled by an enclosed air cavity (such as bass drums and snare drums).

The first 12 vibrational modes of an ideal membrane are shown in fig.49. Their frequencies depend upon the radius, the tension and the mass per unit area. The normal mode frequencies of real membranes in a drum may be quite different from those of an ideal membrane, however. The principal effects acting to change the mode frequencies are air mass loading, membrane stiffness and the pressure of air enclosed within the drum, if any. In general air loading lowers the modal frequencies, while the other two effects tend to raise them. In thin membranes air loading is usually the dominant effect.

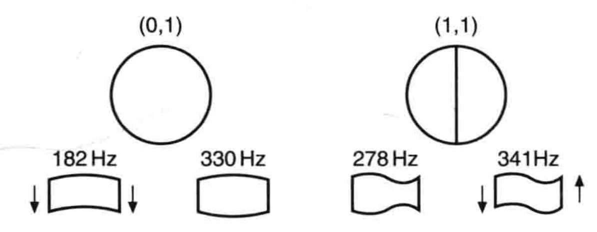
Although the modes of vibration of an ideal membrane are not harmonically related, a carefully tuned kettledrum is known to sound a strong principal note with two or more harmonic overtones. In the 19th century the physicist Lord Rayleigh recognized the principal note as coming from the (1,1) mode (at frequency f_1) and identified overtones about a perfect 5th ($f/f_1 = 1{\cdot}50$), a major 7th ($f/f_1 = 1{\cdot}88$) and an octave ($f/f_1 = 2{\cdot}00$) above the principal tone. He correctly identified these overtones as originating from the (2,1), (3,1) and (1,2) modes respectively, which in an ideal membrane should have frequencies of 1·34, 1·6 and 1·83 times the frequency of the (1,1) mode. Modern experiments have verified Rayleigh's results (see Rossing, 1982).

Air mass loading, which lowers the low-frequency modes more than those of higher frequency, is mainly responsible for establishing the harmonic relationship of kettledrum modes. Other effects, such as membrane stiffness and the size and shape of the kettle, merely fine-tune the frequencies, although they may have considerable effect on the rate of decay of the sound.

Harmonic mode tuning on Indian drums, such as the *tablā* and *mṛdaṅgam*, takes place in a different way than in the kettledrum. In these drums, with their small membranes, the effect of air mass loading is quite small, and so many layers of black paste are skilfully applied to load the drumheads by the required amount.

The physicist C.V. Raman studied the acoustical properties of *tablā* and correctly identified five harmonic partials as originating from nine normal modes of vibration, several of which have the same frequencies. The fundamental tone is from the (0,1) mode; the 2nd harmonic is from the (1,1) mode; the (2,1) and (0,2) modes provide the 3rd harmonic; the (3,1) and (1,2) modes supply the 4th harmonic; and the (4,1), (0,3) and (2,2) modes contribute to the 5th harmonic (see Raman, 1934).

In double-headed drums, such as the snare drum and the bass drum, there is considerable coupling between the two heads as they vibrate, especially at low frequency. This coupling, which takes place mechanically through the drum shell and acoustically through the enclosed air, leads to the formation of mode pairs. In fig.50, mode pairs in a freely suspended snare drum based on the (0,1) and (1,1) modes of each membrane are shown. When the drum is placed on a stand, further mechanical coupling on the modes of the support structure occur (see Rossing, 1992).



50. Four lowest vibrational modes of a snare drum: the modal designations (m, n) refer to the membrane modes shown in fig.49; mode frequencies shown are for a typical snare drum

2. Mallet instruments. Marimbas, xylophones, vibraphones and glockenspiels employ tuned bars of wood, metal or synthetic material. These bars can vibrate by bending (transverse modes), twisting (torsional modes) or elongating (longitudinal modes). Although longitudinal and torsional modes in bars or beams of uniform cross section have nearly harmonic frequencies, transverse modes are quite inharmonic. Since transverse modes are mainly used in mallet percussion instruments, harmonic tuning must be accomplished by shaping the bars appropriately.

The modes of transverse vibration in a bar or rod depend upon the end conditions. Three different end conditions are commonly considered: free, simply supported (hinged) and clamped. There are six different combinations of these end conditions, each leading to a different set of vibrational modes. Three of the more common combinations are shown in fig.51.

A deep arch is cut in the underside of marimba bars, particularly in the low register. This arch serves two purposes: it reduces the length of the bar required to reach the low pitches, and it allows tuning of the overtones (the 1st overtone is normally tuned two octaves above the fundamental). Marimba resonators are cylindrical pipes tuned to the fundamental mode of the corresponding bars. A pipe with one closed end and one open end resonates when its acoustical length is a fourth of a wavelength of the sound. The purpose of the tubular resonators is to emphasize the fundamental and also to increase the loudness, which is done at the expense of shortening the decay time of the sound.

Xylophone bars are also cut with an arch on the underside, but the arch is not as deep as that of the marimba, since the first overtone is tuned to a 12th above the fundamental (that is, three times the frequency of the fundamental). Since a pipe closed at one end can also resonate at three times its fundamental resonance frequency, a xylophone resonator reinforces the 12th as well as the fundamental. This overtone boost, plus the hard mallets used to play it, give the xylophone a much crisper, brighter sound than the marimba.

Vibraphones or vibraharps have deeply arched bars, so that the first overtone is two octaves above the fundamental, as in the marimba. The aluminium bars tend to have a much longer decay time than the wood or synthetic bars of the marimba or xylophone, so 'vibes' are equipped with pedal-operated dampers. The most distinctive feature of vibe sound is the vibrato introduced by motor-driven discs, known as 'vanes', at the top of the resonators, which alternately open and close the tubes. The vibrato produced by these rotating vanes consists of rather substantial fluctuations in amplitude (intensity vibrato) and a barely detectable change in frequency (pitch vibrato).

Chimes, or tubular bells, are usually fabricated from lengths of brass tubing 3–4 cm in diameter. Although they are tubular, the modes of vibration excited by striking with a mallet are essentially those of a beam or bar with two free ends. An interesting acoustical property of chimes is that there is no mode of vibration with a frequency at, or even near, the pitch of the strike tone one hears. Modes 4, 5 and 6 appear to determine the strike tone. These modes are nearly in the ratio 2:3:4, so the ear considers them as overtones of a missing fundamental an octave below mode 4.

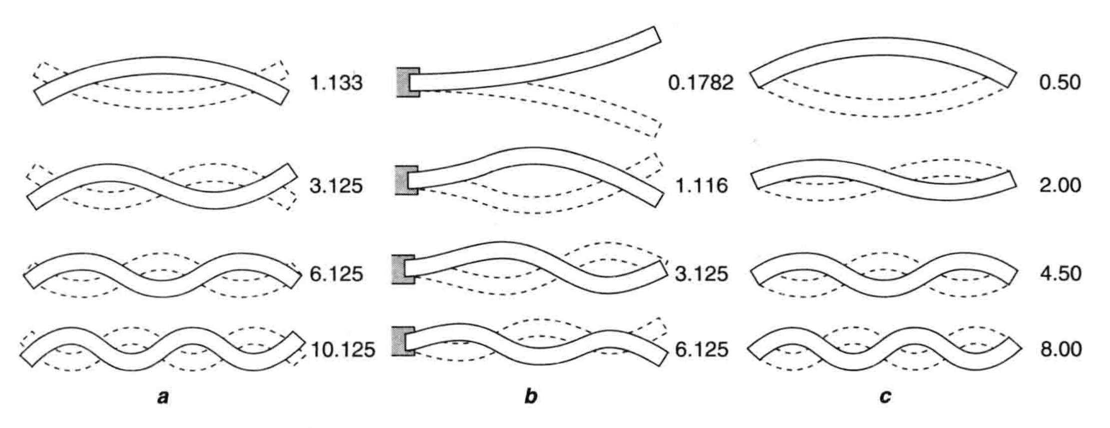
3. Cymbals and gongs. The vibrational modes of a circular plate are similar in shape to those of the circular membrane shown in fig.49, although the frequencies are quite different. Using holographic interferometry, more than 100 plate modes have been observed in an orchestral cymbal.

The level below about 700 Hz shows a rather rapid decrease during the first 0·2 second after striking; this is apparently due to conversion of energy into modes of higher frequency. Sound energy in the range of 3–5 kHz, which gives the cymbal its 'shimmer' or aftersound, peaks about 0·05–0·1 seconds after striking, and may become the most prominent feature in the sound spectrum of a cymbal (see Rossing and Shepherd, 1983).

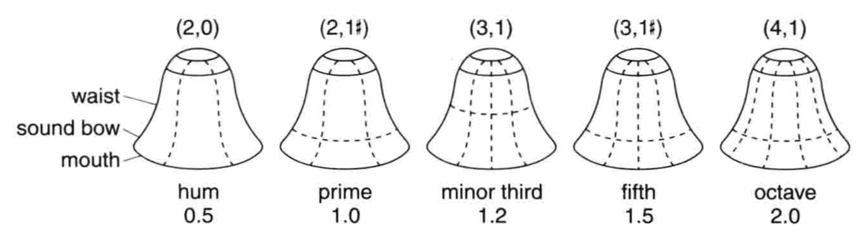
Gongs play a very important role in East Asian as well as Western music. Gongs used in symphony orchestras are usually 0·5–1 metre in diameter, cast of bronze with a deep rim and a protruding dome. When they are struck near the centre with a massive soft mallet, the sound builds up relatively slowly and continues for a long time.

Tam-tams are similar to gongs in appearance, but they do not have the dome of the gong, their rim is not as deep and their metal is thinner. Tam-tams a sound much less definite pitch than do gongs; their sound may be characterized as somewhere between the sounds of a gong and a cymbal.

4. Steel drums. Steel drums or pans are fabricated from 55-gallon oil drums. The first step in making a steel



51. Bending vibrations: (a) a bar with two free ends; (b) a bar with one clamped end and one free end; (c) a bar with two supported (hinged) ends; the numbers are relative frequencies for a thin bar



52. First five vibrational modes of a tuned church bell or carillon bell (nodes indicated by dashed lines); frequencies (Hz) relative to the prime and names of the corresponding partials are given below each diagram

drum is to hammer the end of the oil barrel to the shape of a shallow basin; then a pattern of grooves is cut with a nail punch to define the individual note areas, which may range from 28 in a single tenor to only three in a bass pan. Modern steel bands span five octaves, from around *G′* to *g‴*. A skilled pan maker tunes at least one mode of vibration in each note to a harmonic of the fundamental (usually the octave) and, if possible, another mode to the 3rd or 4th harmonic. Additional harmonics in the sound spectrums of steel drum notes result from sympathetic vibration of nearby note areas and from non-sinusoidal motion of the note area itself.

5. BELLS. When struck by its clapper a bell vibrates in a complex way, which can be described in terms of vibrational modes resembling those of a circular plate, with the nodal diameters replaced by nodal meridians. The first five modes of a church bell or carillon bell are shown in fig.52. Dashed lines indicate the locations of the nodes. The numbers (m, n) indicate the numbers of complete nodal meridians extending over the top of the bell (half the number of nodes observed at the mouth) and the numbers of nodal rings respectively. Since there are two modes with m=2 and n=1, one with a nodal ring at the waist and one with a nodal ring near the mouth, we denote the second one as (2,1#); likewise for (3,1#).

Handbells are much thinner and lighter than church bells and carillon bells. They have no thickened soundbow, and they employ relatively soft clappers to give a delicate sound. In recent years handbell choirs have become popular in schools and churches; there are an estimated 40,000 handbell choirs in the USA alone.

Generally the first and second vibrational modes of a handbell are tuned to a 3:1 frequency ratio. Each of these modes radiates a double-frequency partial as well, however, so the sound spectrum of a handbell includes a fundamental, a second harmonic, a third harmonic and a sixth harmonic (see Rossing and Sathoff, 1980).

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VI. The voice

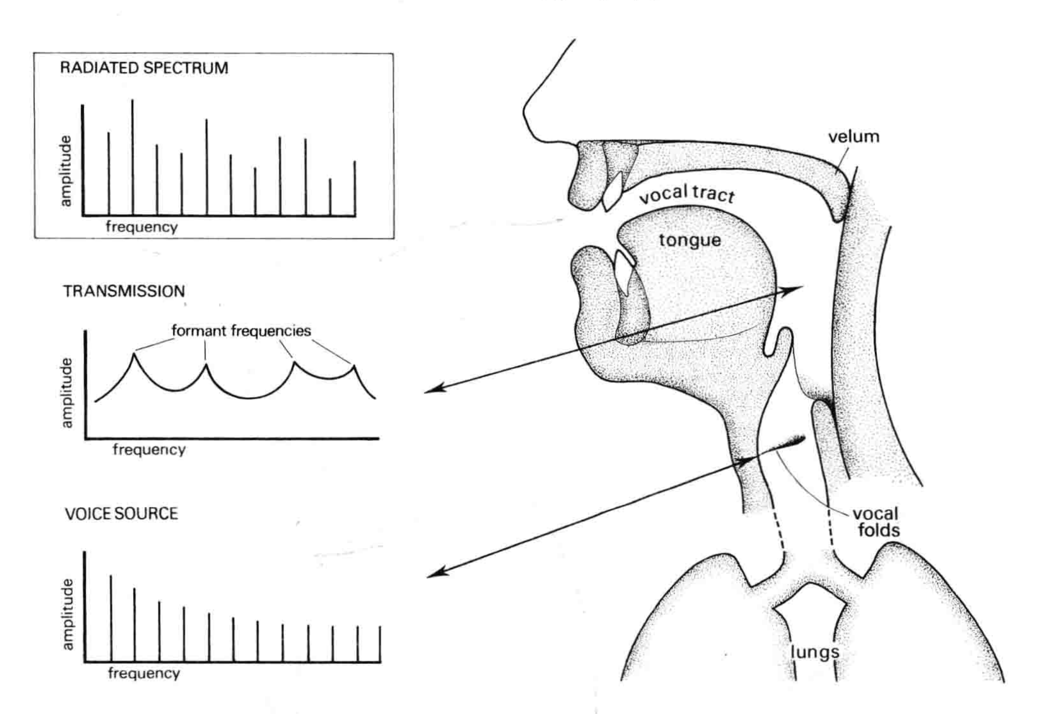
1. Introduction. 2. Air pressure supply. 3. Oscillator: (i) Voiced sounds (ii) Voiceless sounds. 4. Resonator. 5. The singing voice: (i) Breathing (ii) Vibrato (iii) Register (iv) Singer's formant (v) High-pitched singing (vi) Voice categories (vii) Overtone singing.

1. INTRODUCTION. The voice organ can be regarded as a wind instrument consisting of an air pressure supply driving an oscillator, the output signal of which is fed into a resonator from which the sound is radiated to the air outside the instrument (see fig.53). The air pressure supply is the respiratory system (i.e. the lungs and the respiratory muscles). In the case of voiced sounds, the oscillator is the set of vocal folds (earlier also called cords); they convert the airstream from the lungs into a complex sound built up by harmonic partials. For voiceless sounds the oscillator is a narrow slit through which the airstream is forced; the laminar airstream is then converted into a turbulent airstream which generates noise. The sound generated by the oscillator is called the 'voice source'. It propagates through the resonator constituted by the cavities separating the oscillator from the free air outside the instrument. In resonators the ability to transmit sound varies considerably with the frequency of the transmitted sound. At certain frequencies (the resonance frequencies), this ability reaches maximum. Thus in the case of the voice, those voice source partials that lie closest to a resonance are radiated with higher amplitudes than other partials. In this way the spectral form of the radiated sound mirrors the properties of the resonator. The resonances and the resonance frequencies of the vocal tract are called 'formants' and 'formant frequencies' respectively.

2. AIR PRESSURE SUPPLY. In singing, the air pressure is much more carefully regulated than in normal speech, by a skilled control of the inspiratory and expiratory muscles. The air pressure provided by the respiratory system in singing varies with pitch and vocal effort, generally between 5 and 40 cm of water. The resulting air flow depends also on the glottal conditions. Air flow rates of 0.1–0.3 litres per second have been observed in singers. These air pressure and air flow ranges do not appear to deviate appreciably from values observed in untrained speakers.

3. OSCILLATOR.

(i) Voiced sounds. The vocal folds originate at the angle of the thyroid cartilage, course horizontally backwards and are inserted into each of the arytenoid cartilages. By adduction (i.e. drawing these cartilages towards each other), the slit between the folds, called the 'glottis', is

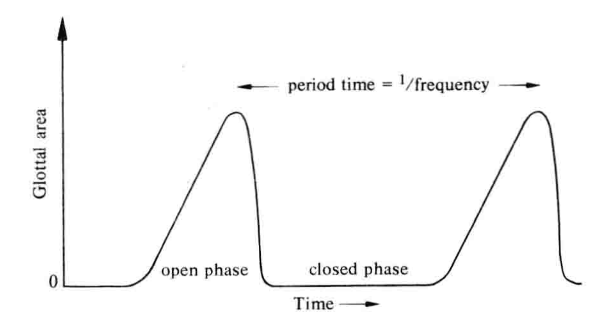


53. Schematic representation of the generation of voiced sounds: the vibrations of the vocal folds generate a complex tone, the voice source, which has a uniform spectrum envelope tilt; voice source partials with frequencies corresponding to formant frequencies (such as the 2nd and 5th partials in the figure) are radiated with higher amplitudes than others

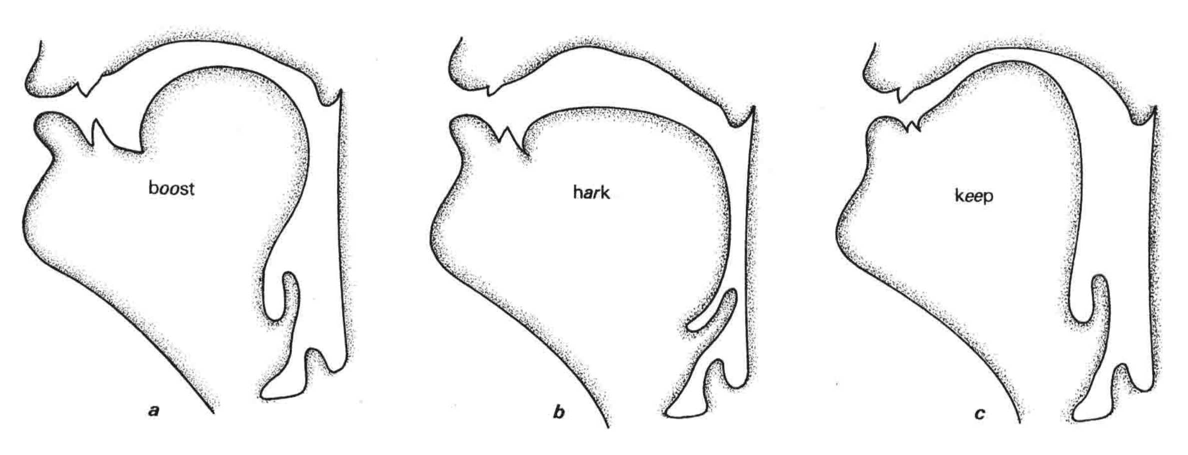
narrowed, and an airstream can set the folds into vibration. A vibration cycle can be described as follows. When the glottis is slightly open an airstream from the lungs can pass through it. This airstream throws the vocal folds apart and at the same time generates a negative pressure along the edges of the folds. The sucking effect of this negative pressure along with the elasticity and other mechanical properties of the folds closes the glottis again. Then the air pressure difference across the glottis throws the folds apart, thus starting the next vibratory cycle. The frequency of a vibration is determined by the transglottal air pressure difference and the mechanical properties of the folds. A high pressure difference or tense and thin vocal folds, or both, give a high vibration frequency; converse states give a low frequency. The mechanical properties of the folds are regulated by a series of muscles that vary the length and stiffness of the folds by manipulating the positions of the laryngeal cartilages. Thus these muscles are used to regulate the vibration frequency. As the vibration frequency determines the pitch perceived, these muscles are often referred to as the 'pitch regulating muscles'. An increase of the subglottal pressure raises the amplitude of the sound produced and also increases the vibration frequency, raising the pitch. Thus, in order to perform a crescendo at a constant pitch a singer has to raise the subglottal pressure and simultaneously compensate for the pitch increase by adjusting the pitch-regulating muscles.

By vibrating, the vocal folds repeatedly interrupt the airstream from the respiratory system. Thus they act as a valve oscillating between open and closed positions: the result is a chopped airstream corresponding to a complex sound, the fundamental frequency of which is equal to the vibration frequency of the folds. The glottis is schematically shown as a function of time in fig.54. The horizontal portion of the curve corresponds to the closed phase of the glottal vibration cycle, and the triangular portion is the open phase. As the air flow generally increases more slowly than it decreases, the triangular part of the curve is asymmetrical in the figure. In trained voices the glottal closure is often observed to be more efficient than in untrained voices. Also, the vibration pattern appears to vary considerably less with pitch and vocal intensity in trained voices than in untrained ones (see Sundberg, Andersson and Hultqvist, 1999).

The sound generated by the chopped transglottal airstream is built up by a great number of harmonic partials whose amplitudes generally decrease monotonically with frequency, roughly by 12 dB per octave at neutral loudness. It is noteworthy that this holds as an approximation for all voiced sounds. Partials of measurable amplitude in the source spectrum are generally found up to 4–6 kHz. This means that a tone with a fundamental



54. Diagram showing how the transglottal air flow varies with time in voiced sounds (the pitch perceived corresponds with the fundamental frequency, which is the inverse of the period time)



55. Tracings from X-ray pictures of the midsagittal contours of the vocal tract for the vowels indicated

frequency of 100 Hz may contain between 40 and 60 partials of appreciable amplitude. However, the amplitudes of the source spectrum partials vary with pitch and vocal intensity (see Sundberg, Andersson and Hultqvist, 1999).

(ii) Voiceless sounds. The sound source in this case is noise generated by a turbulent airstream. The narrow slit required for the noise generation can be formed at various places along the vocal tract, the lowest position being at the glottis itself, which can be kept wide enough to prevent the folds from vibrating and narrow enough to make the airstream turbulent. This is the oscillator used in the 'h' sound. Another place used in some languages is the velar region, which can be constricted by the tongue hump. The resulting sound is used as the voice source in the German 'ach' sound. In most remaining unvoiced sounds the tongue tip constricts the vocal tract in the palatal, alveolar or dental regions as in the initial phonemes of 'sheep', 'cheap' and 'sip'. In the 'f' sound the upper incisors and the lower lip provide the slit.

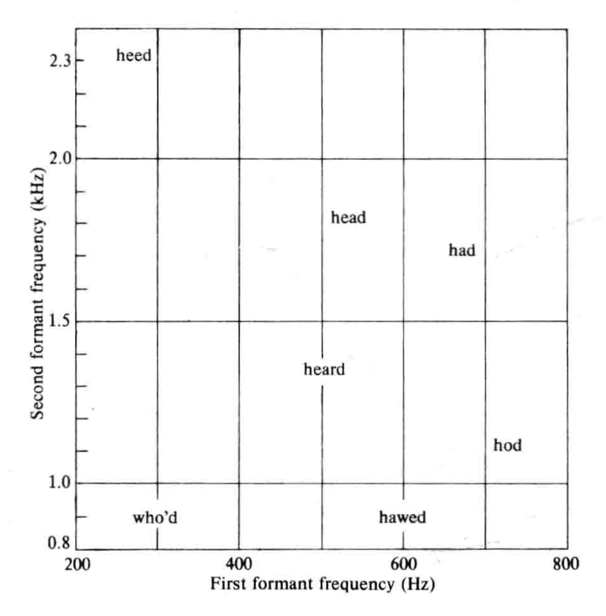
4. Resonator. The frequencies of the formants are determined by the shape of the resonator. In the case of non-nasalized sounds the resonator consists of the pharynx and mouth cavities. In vowels these cavities constitute a tube resonator which may be regarded as closed at the glottal end and open at the lip end. The average vocal tract length for males is generally considered to be 17·5 cm. A tube of that length and having a uniform cross-sectional area would display a series of resonances falling close to the odd multiples of 500 Hz. However, as the cross-sectional area of the vocal tract is not constant, the formants deviate from these frequencies. The vocal tract shape is determined by the positions of the articulators (i.e. the lips, the jaw, the tongue, the velum and the larynx). The positions of these articulators are continuously varied in singing and in speech, so that the formants are tuned to various target frequencies. Thus each vowel sound corresponds to a certain pattern of articulator positions.

The dependence of the formant frequencies on the articulatory configuration is rather complex. Only a few factors have the same type of effect on all formant frequencies; for instance, all formants drop in frequency more or less when the vocal tract length is increased, by protrusion of the lips or lowering of the larynx or both, and when the lip opening area is decreased. Moreover, certain formants are more dependent on the position of a specific articulator than are others. The first formant frequency is particularly sensitive to the jaw opening: the wider the jaw opening, the higher the first formant frequency. The second and third formant frequencies are especially sensitive to the position of the tongue body and tongue tip respectively. The highest frequencies of the second formant (2–3 kHz) are obtained when the tongue body constricts the vocal tract in the palatal region, as in the vowel of 'keep'. The lowest values of the third formant (around 1500 Hz) are associated with a tongue tip lifted in a retroflex direction. Fig.55 provides examples of articulatory configurations associated with some vowels.

These guidelines apply to oral sounds; in nasalized sounds the dependence of the formants on the articulator positioning becomes considerably more complex. The nasal tract introduces minima in the sound transfer of the vocal tract resonator. The acoustical effect of nasalization varies between vowels, but a general feature is that the lowest partials are emphasized.

For both oral and nasalized sounds the two lowest formant frequencies are generally decisive in the vowel quality perceived. Frequencies typical of male speakers are given in fig.56. Females have shorter vocal tracts and therefore higher formant frequencies. On average for vowels, the three lowest formant frequencies of female voices are 12, 17 and 18% higher, respectively, than those of male voices. Children, having still shorter vocal tracts, possess formant frequencies that are 35–40% higher than those of males (see Fant, 1973).

The amplitudes of the partials emitted from the lip opening depend on the sound transfer ability of the vocal tract. This ability depends not only on the partials' frequency distance from the closest formant, but also on the frequency distance between formants. Thus a halving of the frequency distance between two formants increases the sound transfer ability by 6 dB at the formant frequencies and by 12 dB midway between the formant frequencies, other things being equal. Another factor important to the amplitudes of the radiated partials is the sound radiation properties of the lip opening, which boosts the entire spectrum envelope by 6 dB per octave. For this reason, the amplitudes of all spectrum partials tend to increase with the pitch even when there is no change in vocal effort.

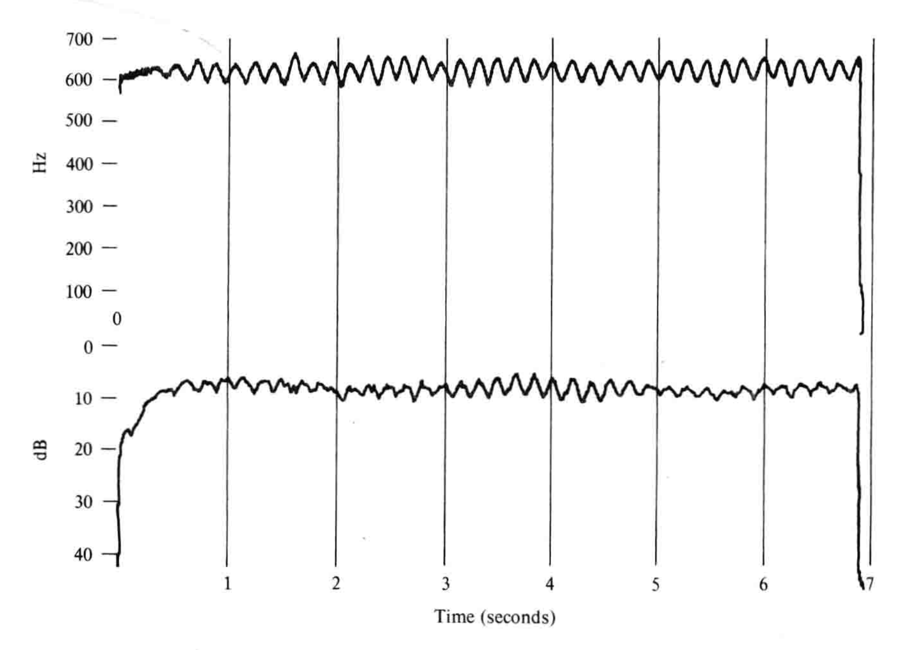


56. Idealized representations of the frequencies of the two lowest frequencies for American-English vowels spoken by male adults according to measurements by G.E. Peterson and H.L. Barney (1952)

5. THE SINGING VOICE. Basically the voice organ seems to be used in the same way in singing as in speech. In both cases the sound produced is entirely determined by the properties of the sound source and the vocal tract resonances. In other words, there seems to be no reason to assume that in non-nasalized vowels, resonance outside the vocal tract, such as in the maxillary sinuses or the lungs, contributes to the acoustic output to any appreciable extent. In singing, however, the possibilities inherent in the normal voice organ are used in quite special ways.

(i) Breathing. The demands on the breathing apparatus differ significantly between speech and singing. There are two main reasons for this. Firstly, phrases in neutral speech are generally short, typically using no more than 15–20% of lung capacity. In singing, on the other hand, phrases tend to be considerably longer, using twice as much and occasionally nearly 100% of lung capacity. As the recoil forces of the respiratory apparatus vary with lung volume, a singer needs to supply different degrees of respiratory muscle force depending on lung volume. Secondly, the mean over-pressure of air in the lungs, which controls the loudness of phonation, is basically constant in neutral speech, although it is raised for emphasized syllables. In singing, as higher pitches require higher pressures, this air pressure needs to be varied with pitch. As lung pressure affects pitch, failures to reach target pressures result in singing off the pitch. Singers generally use the diaphragm muscle for inhalation, which is reflected in an expansion of the abdominal wall. However, the strategy used for achieving the necessary control of the respiratory apparatus differs between singers. Some contract the abdominal wall, thus raising the level of the diaphragm in the trunk before phonation, while others keep the abdominal wall expanded and thus the diaphragm low in the trunk at the initiation of a phrase. Some even contract both abdominal wall muscles and diaphragm during singing. It is frequently assumed that these different strategies affect the function of the vocal folds and hence the voice timbre (see Thomasson and Sundberg, 1997).

(ii) Vibrato. One of the typical peculiarities of opera and concert singing is vibrato. In Western operatic singing its acoustical correlate is an undulation of the frequencies and amplitudes of the partials (fig.57). The undulation is almost sinusoidal and has a rate of about 5–7 Hz in good voices. The rate is generally constant within a singer, although it tends to slow down with advanced age. The



57. Variations in the fundamental frequency in Hz (upper curve) and in the overall amplitude in dB (lower curve) in a vowel sung by a female singer; note that a rise in frequency is not necessarily accompanied by a rise in amplitude

magnitude of the frequency excursions is of the order of ±70 cents, but greater variation occurs for expressive purposes and at advanced age. Vibrato tends to increase in regularity as voice training proceeds successfully. The frequency and amplitude undulations are synchronous but not necessarily in phase, depending on the frequency distance between the strongest spectrum partial and the nearest formant. If the strongest partial is slightly below the strongest formant, an increase in frequency will cause the amplitude to increase, so that frequency and overall amplitude will vary in phase. The opposite occurs if the partial is slightly higher than the frequency of the strongest formant.

The physiological origin of vibrato is not well understood. EMG (electromyographic) measurements in laryngeal muscles have revealed rhythmical contractions, synchronous with the vibrato undulations, of the pitch-raising cricothyroid muscle. This suggests that the laryngeal muscles produce the vibrato. The neural origin of these rhythmical contractions is unknown. Possibly as a consequence of this, the transglottal air flow varies with the frequency variations, and the resulting vibrato notes tend to consume more air than vibrato-free notes (see Large and Iwata, 1971). In popular singing subglottal pressure seems to be the vibrato-generating mechanism. In some singers the variations in the muscle activity affect the larynx height and even other parts of the voice organ. Pitch seems to be perceived with comparable accuracy regardless of the presence of vibrato for a single note. The perceived pitch agrees within a few cents with the pitch of a vibrato-free note with a fundamental frequency equal to the average frequency of the vibrato note.

(iii) Register. The term 'register' is used for groups of adjacent notes that sound similarly and are felt to be produced in a similar way. However, there are a great number of conflicting terms and definitions in common use. In untrained voices in particular a change from one register to another may be accompanied not only by a marked shift in tone quality but also by a 'register break', a sudden jump in pitch. In both male and female adults register shifts typically occur in the range of approximately 300–450 Hz. The register above this shift is mostly referred to as 'falsetto' in male voices and 'middle register' in female voices, while the register below the shift is known as 'chest register' or 'modal register'. A further shift occurs below 100 Hz; this register is called 'vocal fry'. Registers are associated with certain vocal fold configurations. Thus, in chest/modal register the folds are thick while in falsetto they are thinner. Acoustically, the lowest spectrum partial, other things being equal, has been found to be more dominating in falsetto than in chest/modal register. Also, the 'heavy' register in male and female voices has been reported typically to contain stronger high partials than the 'light' register. The physiological origin of register is confined to the voice source. According to some experts, a difference between the falsetto and the normal voice in males is that the vocal folds never reach full contact with each other during the vibration cycle in falsetto. Transitions between registers have been found to be accompanied by changes in the EMG signals from laryngeal muscles, and by changes in transglottal air flow. There is reasonable agreement on the importance of the laryngeal muscles to registers, though it has been suggested that a purely acoustical interaction between the glottal oscillator and the resonator is a contributory factor.

(iv) Singer's formant. The 'singer's formant' is a peak in the spectrum envelope typically appearing near 3 kHz in all voiced sounds as sung by Western operatic singers except sopranos. It corresponds acoustically to a high spectrum envelope peak which is present in all vowels and generally centred at a frequency of 2500–3500 Hz. In vocal pedagogy it is often referred to as 'singing in the mask', 'focussing' etc. Mainly a resonatory phenomenon, the singer's formant is achieved by clustering formants 3, 4 and 5 into a rather narrow frequency band. This seems to explain why sopranos lack a singer's formant: they mostly sing at high fundamental frequencies, i.e. the frequency distance between adjacent partials is typically quite wide, equalling the frequency of the fundamental. This means that a partial would fall into the frequency band of the formant cluster producing the singer's formant only for certain pitches, causing a salient timbre difference between different pitches. If the pharynx is wide enough, the larynx tube can act as a separate resonator, the resonance frequency of which is rather independent of the rest of the vocal tract; it may be tuned to a frequency lying between those of the third and fourth formants in normal speech. The condition of a widening of the pharynx seems to be met when the larynx is lowered, a gesture occurring typically in male professional Western operatic singing. At high pitches the demands on a wide pharynx are increased, and extreme lowering of the larynx is frequently observed when males sing high-pitched notes. In such cases the term 'covering' is sometimes used. The widening of the pharynx and the lowering of the larynx affect the frequencies not only of the higher formants, but also those of the lower formants. As an acoustical consequence of such articulatory modifications, the frequency of the second formant drops in front vowels. This alters the vowel quality to some extent, so that, for instance, the vowel in 'sheep' is 'coloured' towards the German 'ü' sound.

The perceptual function of the 'singer's formant' seems to be to make the voice easier to hear above a loud orchestral accompaniment. It has also been suggested that it helps the singer to be more audible in large auditoriums.

(v) High-pitched singing. Vowel quality is associated with specific combinations of the two lowest formant frequencies, and these frequencies are maintained regardless of the fundamental frequency. Normally the fundamental frequency is lower than the frequency of the first formant, which varies between about 250 Hz (close to *c'*) and 1000 Hz, depending on the vowel. When the fundamental frequency is higher than the normal frequency value of the first formant, singers tend to increase the latter so that it remains higher in frequency than the fundamental. This partial is the strongest in the source spectrum, and, if it coincides with the first formant frequency, its amplitude will be maximized without raising extreme demands on vocal effort. The degrees of tongue constriction and, in particular, of jaw opening represent important articulatory tools for achieving the necessary increases of the first formant frequency. Though this increase affects vowel quality, this disadvantage is limited since in high-pitched singing the vowel quality cannot be maintained even with correct formant frequencies owing to the great frequency distance between the

partials as compared with the number of formants (see Sundberg and Skoog, 1997).

(vi) Voice categories. Male and female voices tend to differ significantly with regard to their formant frequencies as well as pitch range, and this factor seems also to be significant in differentiating tenors, baritones and basses. Thus when singing the same pitch, voices of these types can be distinguished by their vowel formant frequencies. In most vowels a bass is likely to show the lowest formant frequencies and a tenor the highest; and all formants, not only the two lowest, are relevant. The formant frequency differences between male and female voices resemble closely those observed between bass and tenor voices, which suggests that the dimensions of the resonating system are of major importance. In addition, the centre frequency of the singer's formant seems to be typically higher in voices with a high pitch range than in voices with a lower pitch range. Thus, centre frequencies at about 2400 and 3000 Hz tend to give a bass-baritone-like and a tenor-like voice quality respectively.

(vii) Overtone singing. In some Inner Asian cultures the voice is used in a rather special manner, in that the tones produced are perceived as possessing two different pitches. This can be explained as follows. If the frequency of a formant coincides with that of a partial, this partial is likely to be much stronger than the adjacent spectrum partials, other things being equal. If two formants are tuned to the near vicinity of a partial, the effect can be greatly enhanced, so that the partial is perceived as a second pitch of the tone along with the fundamental. This strategy of tuning two formants to a partial is applied in overtone singing. The second and third formants (sometimes the first and second) are tuned to closely spaced frequencies, thus enhancing a specific partial. The fundamental frequency is either low, <100 Hz, produced with a growl or vocal fry quality, or is higher, often with a pressed quality. By these means the amplitude of the fundamental is reduced, and hence the dominance of the amplified overtone is enhanced. In tuning formants the lip opening, the position and elevation of the tongue tip and, in some cases, nasalization seem to play important roles (see Bloothooft and others, 1992; *see* OVERTONE SINGING).

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RONALD LEWCOCK, RIJN PIRN (with JÜRGEN MEYER) (I), CARLEEN M. HUTCHINS (II, 1–6 (8 with JOHN C. SCHELLENG and BERNARD RICHARDSON), 9), J. WOODHOUSE(II, 7), DANIEL W. MARTIN/R (III), ARTHUR H. BENADE/MURRAY CAMPBELL (IV), THOMAS D. ROSSING (V), JOHAN SUNDBERG(VI)

Acquaviva d'Aragona, Andrea Matteo, Duke of Atri (*b* Atri, 1458; *d* Conversano, 19 Jan 1529). Italian humanist, patron and theorist. He was a member of the Accademia Pontaniana in Naples and initiated a long-standing tradition of musical culture in the family of the dukes of Atri, who were important patrons; his son Giovanni Antonio Donato was also a lira player. Acquaviva d'Aragona financed the Neapolitan printer Antonio de Frizis and housed the press in his palace in Naples. One of the earliest examples of music printing in the kingdom of Naples was the *Motetti libro primo* printed by De Frizis in 1519 (it is no longer extant, but a copy was owned by FERNANDO COLÓN). In 1526 De Frizis printed Acquaviva d'Aragona's Latin translation of Plutarch's *De virtute morali*, which was followed by an extensive Latin commentary including a 76-page treatise *De musica* (the whole was reprinted in Frankfurt in 1609). Notable for its wealth of illustrations and for its incorporation into a broader context addressed to humanists in general rather than to a specialized musical readership, the treatise is largely based on the writings of Boethius and Gaffurius, and takes as its point of departure Plutarch's observations on music's power of suggestion. The *Duo dialoghi della musica* by Luigi Dentice (Naples, 1552/*R*) are in a number of places simply an Italian translation of Acquaviva d'Aragona's *De musica*.

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MARCO DELLA SCIUCCA

Act (Fr. *acte*; Ger. *Aufzug*; It. *atto*). One of the main divisions of a drama, opera or ballet, usually completing a definite part of the action and often having a climax of its own. Although ancient Greek drama was not divided thus except by the periodic intervention of the chorus, and the division into acts of the plays of Roman authors such as Plautus is the work of later hands, Horace (*Epistle to the Pisos*) recommended five acts as the proper manner of dividing a play. In attempting to recreate the ancient drama this structure was adopted in early operas and was usually preserved in serious French opera of the 17th and 18th centuries even when the three-act form had become established in other types of opera. Rousseau (*Dictionnaire de musique*, 1768) insisted that the unities of time and place should be observed in each act even in the

'genre merveilleux'. But there were already many exceptions (e.g. Rameau's *Hippolyte et Aricie*, 1733, in which the fifth act embraces two tableaux), and the development of stage techniques that afforded ways of presenting transformation scenes, together with the relaxation of the unities and the more fluid requirements in the representation of time and place in Romantic opera, meant that Rousseau's principles were soon discarded. From the late 18th century, operas were written in anything from one to five acts and, particularly in works for the popular theatre, little attempt was made to observe the unities of time and place (e.g. Mozart's *Die Zauberflöte* has two acts and a total of 13 scenes, most of which have different settings). Wagner's ideal music drama was to consist of three acts. He regularly adopted this division in his mature works, but other composers and librettists have remained unconvinced of the need for so restrictive a practice.

Most oratorios are divided into parts rather than acts, but Handel, whose works in this genre were conceived in theatrical terms, used the latter expression. It was also employed in England during the 18th and early 19th centuries for the various subdivisions of a concert.

MICHAEL TILMOUTH

Acte de ballet (Fr.). A French 18th-century stage work in one act, akin to the *opéra-ballet* and performed at the Académie Royale de Musique (the Opéra). Like the *opéra-ballet*, an *acte de ballet* includes *airs*, duets, choruses (particularly *choeurs dansés*) and sometimes other vocal music as well as instrumental dances. Being in a single act, it had a continuous, though slight, dramatic action: the plot was often designed to provide maximum opportunity for colourful scenic displays. Under the title 'Fragments', an evening's performance at the Opéra might be made up of several *actes de ballet* by different authors or one with other short works; popular entrées from *opéras-ballets* were taken out of their original context and given as *actes de ballet*.

The earliest example is *Zélindor, roi des silphes* by François Rebel and François Francoeur (1745), termed a 'divertissement'. As a designation in scores and librettos, *acte de ballet* is most frequently found in the works of Rameau: *Pigmalion* (1748) and *La guirlande* (1751) are two examples. J.B. Cardonne's *Ovide et Julie* (1773) was one of the last specifically so called.

The heyday of the *acte de ballet* was the third quarter of the 18th century. The practice of giving several different works on the same programme continued at the Opéra, but in the late 18th century and the early 19th the short *ballet d'action* or opera was combined with a longer work. Later in the 19th century (particularly in the 1830s) extracts from favourite repertory items were another option.

See BALLET (iii), §1, and OPÉRA-BALLET.

M. ELIZABETH C. BARTLET

Action (Fr. *méchanique*; Ger. *Mechanik*, *Mechanismus*; It. *meccanica*). (1) The linkage between the fingers (or feet) and the sound-producing parts of an instrument. Hence, the mechanism by means of which the strings or pipes of a keyboard instrument are sounded when a key is depressed, e.g. tracker action, pneumatic action, electric action, etc. in organs (*see* ORGAN, §II); English single, double or grand actions, Viennese action (*Prellmechanik*), etc. in pianos (*see* PIANOFORTE). Similarly, the mechanism by means of which the pedals of a harp change the pitches of its strings. Descriptions of various types of action are given in articles on individual instruments.

(2) By extension, the term is also used to describe the height of the strings above the fingerboard on plucked and bowed string instruments.

(3) (Ger. *Spielart*) The way in which an instrument 'speaks'. In this context, 'action' signifies the 'touch' of keyboard instruments (*see* TOUCH (i)).

EDWIN M. RIPIN/PETER WALLS

Action musicale (Fr.). A translation of Wagner's 'Handlung für Musik', his designation of the *Lohengrin* libretto, used by French Wagnerians (e.g. d'Indy, on the title-pages of his *Fervaal* and *L'étranger*) to suggest something more elevated than a mere opera.

ANDREW PORTER

Act music (i). Instrumental (rarely vocal) music performed before and during the intervals of late 17th- and early 18th-century English plays and semi-operas. A full suite of act music comprises nine pieces: two pieces each of 'first music' and 'second music', played to entertain the audience waiting for the play to begin; an overture, usually in the French style, sounded after the prologue was spoken and just before the curtain was raised; and four 'act tunes' played immediately at the end of each act of a five-act play or semi-opera (except the last).

The earliest known suites of act music were composed by Matthew Locke in the 1660s for various unidentified productions of the Duke's Company, London; the earliest surviving suite for an identifiable play is John Banister's for *The Indian Queen* (1664). The first set to be published was Locke's for the 1674 'operatic' production of Dryden and Davenant's *The Tempest*, which includes the remarkable overture or 'curtain tune' in imitation of a storm. The full score includes indications of expression and dynamics ('lowder by degrees', 'violent', 'soft and slow by degrees'). After *The Tempest*, act music was designed increasingly to reflect the dramatic content of the play for which it was commissioned, and act tunes in particular, besides signalling the ends of acts (as the curtain was not lowered until the end of the play), attempted to capture the mood of the scene they immediately followed. An act tune might therefore repeat the melody of a song in the preceding act or comment on the action in some obvious way, such as Gottfried Finger's punning 'Cuckoo' tune in *The Husband his own Cuckold* (1696) by John Dryden the younger.

The most important collection of act music is that by Henry Purcell published posthumously in *Ayres for the Theatre* (1697), which includes orchestral music for 13 plays and semi-operas. Apart from a few rondeaux and pieces on ground basses, most act tunes are in simple binary form, with two repeated strains of eight to 16 bars each. The overtures are all of the French type, with stately or grave introductions and brisk, quasi-contrapuntal canzonas; a few have conclusions recalling the style of the opening section. Purcell's act music is distinguished from that of his contemporaries by its depth and range of expression and attention to the inner parts.

In 1701 John Walsh (i) began a huge periodical collection of act music under the general title *Harmonia Anglicana, or The Musick of the English Stage*, which includes more than 60 sets composed up to 1710. Among the last suites of act music to be published was that for a 1710 production of Jonson's *The Alchemist* composed by 'an Italian master'. This was in fact the overture and

instrumental music from Handel's *Rodrigo* (1707); the composer himself did not arrive in England until late 1710. After that, no new act music is known to have been commissioned; instead, theatre managers used popular pieces, including Corelli sonatas and concertos, as the preliminary music and act tunes, and this kind of music ceased to have an explicitly dramatic function.

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CURTIS PRICE

Act music (ii). Music specially written for the celebration of the Act at the University of Oxford in the late 17th and early 18th centuries. The Act, held originally in July, was a traditional function at which candidates for degrees gave public evidence of their fitness. In 1669 it was held for the first time in the newly opened Sheldonian Theatre (having previously been held at the university church of St Mary) and was incorporated in the ceremony of the *Encaenia* (the dedication of the building). Composers who contributed music for the Act, which flourished particularly in the period 1699–1710, included Locke and Blow. The Act ceased to be held after 1733, but the *Encaenia* continued as a ceremony for the commemoration of founders and benfactors and for the conferment of honorary degrees. The 1733 Act was celebrated with music composed and performed by Handel, and in 1791 Haydn's Symphony no.92 (the 'Oxford') was performed at the Sheldonian Theatre when he was awarded the harmony DMus. The only music performed now is an organ recital before the ceremony.

See also OXFORD, §4.

JACK WESTRUP/R

Acton, Carlo [Charles] (*b* Naples, 25 Aug 1829; *d* Portici, nr Naples, 2 Feb 1909). Italian composer and pianist. He studied the piano and composition in his native town, where he spent his entire life. His prolific output of fluently written, light and brilliant pieces (more than 400 works) won great success with the conventional middle class in Naples, which was culturally behind the times and inclined towards the flimsy, often frivolous genre of salon pieces: Acton's works became an indispensable part of the piano repertory of all daughters 'of good family' in Bourbon Naples. An amiable figure but of little distinction, he had no following of his own as a teacher, unlike his Neapolitan colleagues Costantino Palumbo and Alfonso Rendano.

WORKS

Operettas, incl. Una cena in convitto (farce, Acton)
Sacred works, incl. Le ultime sette parole di Nostro Signore sulla croce, 3vv, org; Oratio S Bernardi memorare, chorus; O sacrum convivium, 2 solo vv, chorus; Prima della SS Comunione, chorus; Resurrexit, female vv; Tantum ergo, 3vv
Partsongs; solo songs
Numerous instrumental pieces: vc, pf; 1–2 mand, pf; pf 4 hands; pf solo; org/hmn

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FRANCESCO BUSSI

Act tune. A piece of music played, in English semi-operas and plays of the late 17th and early 18th centuries, at the end of each act (except the last). See ACT MUSIC (i).

Actus musicus. A term used from the mid-17th century to the early 18th in Protestant Germany, particularly in the areas of Saxony and Thuringia, for sacred dramatic compositions based on biblical stories. The *actus musicus* is similar in function and general structure to the Lutheran *historia*, that is, both were performed within the context of the liturgy and both are musical and textual elaborations of a biblical story. The *actus musicus* differs from the *historia* in its greater use of non-biblical interpolations and its greater emphasis on the dramatic element. While both genres are important as antecedents of the oratorio of Protestant Germany, the *actus musicus* is related more closely to the oratorio and less closely to the liturgy than is the *historia*. *See* ORATORIO, §7.

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HOWARD E. SMITHER

Acuff, Roy (Claxton) (*b* Maynardville, TN, 15 Sept 1903; *d* Nashville, TN, 23 Nov 1992). American country singer-songwriter and publisher. He was first influenced by traditional music heard at home, much of it British, and by music at the church where his father was the pastor. His Southern Baptist heritage became evident in the mournful, wailing style of his vocals. A keen sportsman, he was denied a professional athletic career through ill-health, but learnt to play his father's fiddle. His early career was in so-called medicine shows, and radio appearances with local musicians led to the formation of his first group, the Tennessee Crackerjacks. His first record followed in 1937, and he made his début on 'The Grand Old Opry' radio show, subsequently becoming a regular contributor as Roy Acuff and the Smoky Mountain Boys. His recording of the Carter family classic *Wabash Cannonball* earned him a gold disc and led to nationwide tours as well as work in Hollywood.

In 1943 with Fred Rose he established Rose-Acuff, the first country music publishing house in the USA. The firm became a cornerstone of Nashville's country music establishment, and its catalogue now includes work by such writers as Marty Robbins and Felice and Boudleaux Bryant. In 1949 Acuff was part of the Opry company's first European tour and was an early international ambassador for a music that was derided in the northern states of the USA. He was the first living performer to be elected to the Country Music Hall of Fame (1962), and was a key figure in the development of the new Opryland complex. He continued to perform until his death, regularly entertained the US military and played an active role in state politics. The sincerity shown in all his work explains his enduring success as a performer.

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LIZ THOMSON

ACUM [Société d'Auteurs, Compositeurs et Editeurs de Musique en Israel]. *See* COPYRIGHT, §VII (under Israel).

Adagietto (It., diminutive of *adagio*). A tempo designation suggesting something more lighthearted than ADAGIO as

in Poulenc's *Les biches* and Stravinsky's Piano Sonata (1924). But its most famous use is in Mahler's Fifth Symphony, where the fourth movement, for strings and harp, has the title Adagietto and the tempo designation *sehr langsam*; there it is used to mean a relatively brief slow movement with a fairly light texture. Unlike *adagio*, the term is current only in musical contexts.

See also TEMPO AND EXPRESSION MARKS, §3.

DAVID FALLOWS

Adagio (It.: 'at ease', 'leisurely'). A tempo designation whose meaning has changed substantially over the years. Early forms of the word in musical scores include *adaggio* (Monteverdi, 1610; Cavalli, *L'Elena*, 1659) and *adasio* (Frescobaldi, 1635; Erasmus Kindermann, 1639). In the 18th and 19th centuries it was often abbreviated to *ad°* and adag°. The form *ad agio* is also found, though not in musical contexts.

Praetorius (*Syntagma musicum*, iii, 2/1619/*R*) equated it with *largo* and *lento*, translating all three as *langsam*; in the preface to his *Sonnata's of III Parts* (1683) Purcell said that it and *grave* 'import nothing but a very slow movement'. Monteverdi seems to have used the word in this sense in the six-voice *Magnificat* of his 1610 collection, where he gave the organist the instruction 'Et si suona Adaggio, perchè li soprano cantano di croma' ('play slowly because the sopranos sing quavers'). Banchieri was probably the first to use it specifically as a tempo designation, rather than just part of an elaborate explanatory sentence, in 'La battaglia' from *L'organo suonarino* (1611). For him, as for many other early users of *adagio*, including Domenico Mazzocchi (1626, 1638) and Carlo Farina (1627), it was the slowest tempo.

But it is likely that Frescobaldi meant *adagio* in its literal sense of 'at ease' or even 'as you wish', both in the prefaces to his two 1615 volumes and in the music of his 1635 *Fiori musicali*: the musical context suggests that a freer, less metrical style of playing was expected for the sections so marked. And something of the kind was also implied by Brossard (*Dictionaire*, 1703), who translated it as 'comfortable, at one's ease, without hurrying', but added that it usually meant 'slowly, dragging the beat a little'. As late as 1732 J.G. Walther (*Musicalisches Lexikon*) implied the same (*see* COMODO).

The ambiguity of the word lies in its position as one of the first words in music to mean 'slow' and its equally widely accepted position as the second of the five main degrees of movement in music (as described, for instance, by Rousseau, *Dictionnaire*, 1768), lying between *largo*, the slowest, and *andante*: Rousseau (article 'Mouvement') translated *adagio* as *modéré*. Throughout the 18th century there was an unvoiced disagreement among the theorists as to whether *adagio*, *largo* or *grave* was the slowest tempo; in his own copy (now in *GB-Lbl*) of Grassineau's *Musical Dictionary* (1740), Burney corrected the definition of *adagio* as 'the slowest of any except *grave*' to 'the slowest of any'. Broadly speaking, Italian writers and composers seem to have regarded it as the slowest tempo, whereas French musicians saw it as being faster than *largo*.

But by the 19th century *adagio* was generally agreed to be the slowest tempo, while *largo* was used to suggest something more grand, and *grave* became more serious but was rarely slower as well. Only *adagissimo* (or *adagiosissimo*) was slower: it had been used by Bach at the end of his D minor Toccata and of the chorale prelude *O Mensch, bewein*; and it replaced the earlier *adagio adagio*, which appears in works by Martino Pesenti (1639, 1647) and was equated with *largo* by Brossard (1703), who translated it as *très lentement* (although he translated *largo* as *fort lentement*).

Adagio was also used as a noun, perhaps more frequently than any other tempo designation except *allegro*. It meant any slow movement: Bruckner, for instance, gave it as the title for the slow movement in most of his symphonies, but gave something else entirely as the tempo designation (*sehr feierlich*, *sehr langsam* etc.); and Haydn, in the autograph of his Symphony no.96, wrote at the end of the first movement *segue adagio*, though the next movement is in fact marked *andante*.

Also in the same sense, *adagio* meant for Baroque composers any slow movement that would normally be embellished. Quantz (*Versuch*, 1752) devoted an entire chapter to the subject 'Von der Art das Adagio zu spielen', and included the comment:

> The *adagio* may be viewed in two ways with respect to the manner in which it should be played and embellished; that is, it may be viewed in accordance with the French or the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, *battemens*, *flattemens* etc., but no extensive passage-work or significant addition of extempore embellishments. ... In the second manner, that is, the Italian, extensive artificial graces that accord with the harmony are introduced in the *adagio* in addition to the little French embellishments. ... If the plain air of this example is played with the addition of only the essential graces already frequently named, we have another illustration of the French manner of playing. You will also notice, however, that this manner is inadequate for an *adagio* composed in this fashion.

But customs change, and Leopold Mozart (1756) had the following to say:

> Some people think they are bringing something wonderful to the world when they thoroughly distort an *adagio cantabile* and turn a single note into a few dozen. These music-butchers thereby manifest their poor judgment and tremble when they must hold out a long note or play even a few notes cantabile without mixing in their accustomed, nonsensical and laughable doodling [*fick fack*].

A similar feeling is expressed more ironically in Joseph Riepel's *Grundregeln der Tonordnung* (1755, chap.2, p.110):

> Pupil: Now tell me quickly whether a little piece like this can be used any more or not at all?
>
> Teacher: Why not? Just write the word 'Solo' on top and mark it *adagio*. A violinist will decorate it with embellishments; in fact it will be a thousand times preferable to him than if a composer should cobble together a solo for him without understanding the violin.

As late as 1802 Koch, in his *Musikalisches Lexikon* (article 'Manieren'), implied that the practice was still common by expressing the opinion that adagios were embellished only to cover up the weaknesses of a performer who was not able to sustain a line so slowly. But already in 1789 Burney could write in the third volume of his *History*:

> It was formerly more easy to compose than to play an Adagio, which generally consisted of a few notes that were left to the taste and abilities of the performer; but as the composer seldom found his ideas fulfilled by the player, adagios are now more *chantant* and interesting in themselves, and the performer is less put to the torture for embellishments.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Adalbert of Prague [Vojtěch; Wojciech] (*b* ?Libice, Bohemia, *c*956; *d* nr Danzig [now Gdańsk], 23 April 997). Czech bishop, missionary, martyr and saint. He belonged to the powerful Slavník family and was baptized Vojtěch, taking the name Adalbert at his confirmation. Educated at Magdeburg, he was consecrated Bishop of Prague in 983. Owing to opposition he twice resigned the see and travelled to Rome, returning each time to Prague. In Italy he became a Benedictine (989) and visited Monte Cassino; he founded the first Benedictine houses in Bohemia (Břevnov, 993) and Poland (Międzyrzecz, *c*996), and visited Hungary as a missionary. He was canonized in 999 and venerated particularly in Bohemia, Poland, Hungary and Prussia; for a list of Offices, hymns and sequences connected with his cult, see Morawski.

The early biographies (ed. in MGH *Scriptores*, iv, 1841/*R*, pp.574-620; xv/2, 1888/*R*, pp.705-8, 1177) offer no conclusive evidence that Adalbert was a musician. He has been credited, nevertheless, with the earliest vernacular religious songs of both Bohemia (*Hospodine, pomiluj ny*) and Poland (*Bogurodzica*). Both songs are invocations ending with 'Kyrie eleison' or an equivalent and were sung at state occasions in the late Middle Ages; the ascriptions are, however, doubtful.

An *Exposicio cantici sancti Adalberti* (*CZ-Pu* III D 17, dated 1397) by a monk of Břevnov, often but uncertainly attributed to John of Holešov, contains the earliest surviving version of the melody of *Hospodine, pomiluj ny*, claimed to be more authentic than other surviving versions and ascribed to Adalbert, the founder. The text also survives in a version of 1380, and the song may be meant in a 13th-century reference to a 'hymnus a sancto Adalberto editus'. In the 17th century the song was used within public devotions by Czech 'literati' brotherhoods (*see* CANTIONAL, §I); Bolelucký in 1668 defended its use and Adalbert's cult, as he did the Catholic orthodoxy of the brotherhoods, and printed the 1397 treatise (including the original melody) as well as the early biographies.

The earliest known version of *Bogurodzica* dates from 1407; its text contains Bohemian expressions but resembles other early Polish vernacular material in this respect. Feicht has suggested that the melody dates from the 13th century. It was ascribed to Adalbert by the 16th century. Bolelucký, who repeated the ascription, provided a source for Gerbert, on whom Sowiński drew to project Adalbert as the first Polish composer; Sowiński also composed a patriotic oratorio in Paris, *Saint-Adalbert martyr* (?1847), in which the *Bogurodzica* melody and text feature prominently.

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GEOFFREY CHEW

Adalid y Gamero, Manuel de (*b* Danlí, 1872; *d* Tegucigalpa, 1947). Honduran composer and concert bandleader. He studied at the Honduran National Conservatory and was active as an organist in Guatemala City and in Danlí. Trained also as a civil engineer, he invented an organ of bamboo pipes he named the *orquestrofono*. In 1895 he formed a municipal band and orchestra in Danlí, from whose success he was promoted to supervise all military bands, the salient performance ensembles of classical music at the time. Under his leadership, the band of the Supremos Poderes achieved regional prominence. His output of polkas, waltzes, mazurkas and marches all scored for concert band reflects the musical environment of the Honduran middle class in the first decades of the 20th century. Two of his major compositions received international exposure: *La suita tropical* in Seville, Spain; and *Los funerales de un conejito*, which was performed by the US Service Orchestra in Washington, DC, in 1936. Other works include *La muerte del bardo*, a trio for violin, cello and harp, and the short symphonic poems *Una noche en Honduras* and *Las fantasmas del castillo enbrujado*. His writing in all idioms remained in a highly conservative mould. He was the most important musical educator of his time in Honduras: he directed the national school for bandmasters, and his student, Francisco Ramón Díaz Zelaya (1896–1977), was the first Honduran to write large-scale symphonic works.

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T.M. SCRUGGS

Adalid y Gurrea, Marcial del (*b* La Coruña, 24 Aug 1826; *d* Lóngora, nr La Coruña, 16 Oct 1881). Spanish composer. He studied the piano with Moscheles in London from 1840 to 1844, and possibly also had lessons from Chopin in Paris. On his return to Spain he lived in La Coruña and Madrid, where some of his compositions were performed, and then at his palace of Lóngora, where he dedicated himself wholly to composition. The influence of Moscheles and, particularly, Chopin was decisive throughout his creative life. He composed one opera, *Inese e Bianca*, which, in spite of his efforts, was never staged. More important are his piano works and songs, the latter clearly influenced by lieder. In his *Cantares nuevos y viejos de Galicia* (1877) he united the folklore of Galicia with the technique and spirit of Romantic piano music. He also promoted the musical culture of his native province, developing courses and competitions in music.

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JOSÉ LÓPEZ-CALO

Adam (*fl* 1420–30). Composer, possibly French. His three rondeaux, *Au temps vendra*, *Au grief hermitage* and *Tout a caup*, were copied into the manuscript *GB-Ob* Can.misc.213 soon after 1430 (all ed. in CMM, xi/2, 1959). He could be identifiable with Adam Fabri, *clerc de*

matines at Notre Dame in Paris in 1415; Adam Meigret, first chaplain to Charles VI of France at the time of the king's death in 1422; Erasmus Adam, mentioned in the motet lamenting the death of King Albrecht II in 1439; Adam Hustini de Ora from Cambrai, who was in the Habsburg chapel in 1442–3; or more likely Adamo Grand (sometimes called Magister Adam), master of the choirboys at the Savoy ducal chapel from 1433 to 1438.

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TOM R. WARD/DAVID FALLOWS

Adam, Adolphe (Charles) (*b* Paris, 24 July 1803; *d* Paris, 3 May 1856). French composer. He composed more than 80 stage works, some of which, especially those written for the Paris Opéra-Comique, obtained considerable and lasting success.

1. Life. His father (Jean) Louis Adam (*b* Muttersholtz, Bas-Rhin, 3 Dec 1758; *d* Paris, 8 April 1848) was a pianist, composer and teacher; he taught the piano at the Paris Conservatoire from 1797 to 1842 (his pupils included Frédéric Kalkbrenner and Ferdinand Hérold), composed several keyboard sonatas (many with violin accompaniment) as well as lighter works, and wrote a *Méthode, ou Principe général du doigté pour le forté-piano* and a *Méthode du piano du Conservatoire* that was translated into German and Italian. Adolphe was not encouraged by his father to become a musician, but, influenced by his friendship with Hérold (12 years his senior), he decided at an early age that he wished to compose, and to compose, specifically, theatre music. He first studied the piano with Henry Lemoine, and at 17 entered the Conservatoire, where he studied the organ with Benoist, counterpoint with Reicha and composition with Boieldieu, the chief architect of his musical development. By the age of 20 he was already contributing songs to the Paris vaudeville theatres; he played in the orchestra at the Gymnase, later becoming chorus master there. In 1824 he entered the competition for the Prix de Rome, gaining an honourable mention, and again in 1825, when he won a *second prix*; of more practical use was the opportunity to help Boieldieu with the preparation of *La dame blanche*, produced at the Opéra-Comique on 10 December 1825. Adam's transcriptions for the piano on themes from the opera were published by Janet & Cotelle; on the proceeds he toured the Netherlands, Germany and Switzerland in summer 1826 with a friend and during the trip met Eugène Scribe in Geneva.

Adam had already written music for a one-act vaudeville by Scribe (and Mazères), *L'oncle d'Amérique*, given at the Gymnase on 14 March 1826; now he obtained from the librettist the text of a one-act comic opera, *Le mal du pays, ou La batelière de Brientz*, which was produced at the Gymnase on 28 December 1827. Just over a year later, on 9 February 1829, *Pierre et Catherine*, his first work to be accepted by the Opéra-Comique, was given in a double bill with Auber's *La fiancée* and achieved over 80 performances.

Adam's next piece for the Opéra-Comique, the three-act *Danilowa*, was successfully produced in April 1830, but its run was interrupted by the July Revolution. Meanwhile he continued to write vaudevilles and pasticcios for the Gymnase and the Nouveautés, where his first ballet, the pantomime *La chatte blanche*, composed in collaboration with Casimir Gide, was presented on 26 July. After the Revolution theatrical conditions became difficult in Paris, and Adam went to London, where his brother-in-law, Pierre François Laporte, was manager of the King's Theatre. In 1832 Laporte leased the Theatre Royal, Covent Garden, and on 1 October, as an afterpiece to *The Merchant of Venice*, he presented *His First Campaign*, a 'military spectacle' with music by Adam, which featured the 12-year-old Elizabeth Poole as a drummer boy. *The Dark Diamond*, a historical melodrama in three acts, which followed on 5 November, failed to repeat the success of *His First Campaign*. Adam returned to Paris for the première of Hérold's *Le pré aux clercs* (15 December), and went back briefly to London early in 1833, when his ballet *Faust* was presented by Laporte at the King's Theatre.

Adam then achieved one of his greatest popular successes with *Le chalet*. A one-act *opéra comique* with text, based on Goethe's *Jery und Bätely*, by Scribe and Mélesville, it was first produced on 25 September 1834 and received its 1000th performance at the Opéra-Comique in 1873. Boieldieu, who died 13 days after the première, was present at his pupil's triumph. After considering, but in the end turning down, a text by Planard, *L'éclair* (later set by Halévy), Adam accepted a libretto from de Leuven and Brunswick provisionally entitled *Une voix*. He also composed a ballet, *La fille du Danube*, for Marie Taglioni, which was performed at the Paris Opéra – Adam's first work for that theatre – on 21 September 1836. Meanwhile *Une voix*, now called *Le postillon de Lonjumeau*, was already in rehearsal at the Opéra-Comique, where its successful première took place on 13 October, with the tenor Jean Baptiste Chollet (who also created the title roles of Auber's *Fra diavolo* and Hérold's *Zampa*) as the postilion Chapelou.

Another ballet, *Les mohicans*, for the Opéra, and four more works for the Opéra-Comique followed in quick succession, then in September 1839 Adam left Paris for St Petersburg. *La fille du Danube* was given immediately after his arrival, then his new ballet for Taglioni, *L'écumeur de mer*, was danced before the imperial court on 21 February 1840. Four days later *Le brasseur de Preston*, first heard in Paris in 1838 and dedicated to Tsar Nicholas I, was performed in February 1840 by the German opera company in St Petersburg with Adam conducting. Adam left Russia at the end of March, stopping on the way back to Paris at Berlin, where he wrote and presented an opera-ballet, *Die Hamadryaden*, at the Court Opera (28 April 1840).

Adam's next important work was the composition by which he is now best known – the ballet *Giselle*. He completed the music in three weeks (it had taken Théophile Gautier and his collaborator Saint-Georges three days to write the scenario, based on a legend recounted by Heine in his book *De l'Allemagne*) and *Giselle*, with Carlotta Grisi dancing the title role, began its triumphant career at the Opéra on 28 June 1841. Adam then reorchestrated Grétry's *Richard Coeur-de-lion*, revived for King Louis Philippe at Fontainebleau with its original sets, which survived at the theatre. He also completed the score to *Lambert Simnel*, an opera left unfinished by Hippolyte Monpou. Adam's first 'grand opera', *Richard en Palestine*, was produced at the Opéra in 1844, arousing little interest.

That same year, having quarrelled with Alexandre Basset, the new director of the Opéra-Comique, who vowed never to perform a work by Adam at his theatre, the composer found his main source of income removed. He made plans to open a third opera house in Paris, to be called the Opéra-National. A large amount of money – 250,000 francs down payment on the theatre, 200,000 francs for repairs and alterations and 100,000 francs, of which Adam had already paid half out of his own pocket, for the licence to perform new works – was required, and after some difficulty borrowed. The Opéra-National opened on 15 November 1847 with Aimé Maillart's *Gastibelza*, preceded by *Les premiers pas*, a prologue with music by Adam, Auber, Carafa and Halévy. For a few months the theatre flourished, then in February 1848 revolution again broke out in Paris, and on 26 March the Opéra-National closed down.

Adam was completely ruined. He owed 70,000 francs and when his 89-year-old father died in April, he could not pay the funeral expenses. Assigning all his royalties to pay off the debt, he turned to journalism as a means of earning some money and contributed reviews and articles to *Le Constitutionnel* and the *Assemblée nationale*. He also became a professor of composition at the Conservatoire, a post he held until his death. Meanwhile Basset had left the Opéra-Comique and Adam was able to return to his spiritual home. In July 1850 one of his best works, the opera *Giralda, ou La nouvelle Psyché* (with a text by Scribe, originally intended for Auber) was produced there, with an unknown soprano, Marie Félix-Miolan, in the title role: as Miolan-Carvalho she was to be Gounod's first Marguerite, Mireille and Juliette, all at the Théâtre-Lyrique, the successor to the ill-fated Opéra-National. Adam wrote the successful *Si j'étais roi* for the Théâtre-Lyrique, where it was performed with two different casts on 4–5 September 1852. That year no fewer than six new works of his were produced, and by the end of it his debts were finally cleared.

During the remaining three years of his life Adam composed as prolifically as ever; he arranged Donizetti's *Betly* (on the same subject as his own opera *Le chalet*) for the Opéra (27 December 1853); one of his finest ballets, *Le corsaire*, was presented there on 23 January 1856, after a year's preparation. His final dramatic work, the charming one-act operetta *Les pantins de Violette*, was produced at the Bouffes-Parisiens, where it shared the bill with Offenbach's *Le thé de Polichinelle*, on 29 April 1856. Four nights later Adam died in his sleep.

2. WORKS. Adam was a prolific composer who wrote music with extreme facility, but a large amount of his huge output is of purely ephemeral interest; this includes innumerable piano arrangements, transcriptions and potpourris of favourite operatic arias, the many light songs and ballads, the popular numbers contributed to vaudevilles and comic operas during his apprentice years, even some of the theatre music written in his maturity; but there remain several operas and ballets that are not merely delightful examples of their kind, but are also scores full of genuine inspiration. *Le chalet*, his first significant success, incorporates the music from *Ariane à Naxos*, the cantata written for the 1825 Prix de Rome competition, but the opera is distinguished by its freshness of invention, as indeed are all his best works.

Le chalet was Adam's most popular opera in France throughout the 19th century, but *Le postillon de Lonjumeau* outdistanced it in other European countries, particularly in Germany, where every tenor who could boast the necessary top notes indefatigably performed the title role. But *Le postillon* is more than a vocal showpiece; Madelaine is as well characterized as Chapelou, and the various duets between them, first as young bride and bridegroom, later as 'Madame Latour' and 'Saint Phar' the famous tenor, are aptly differentiated. Above all, the score is imbued with a sense of theatre, the inborn gift that Adam brought so abundantly to all his stage works, even the weakest. In *Le brasseur de Preston* (1838), *Le roi d'Yvetot* (1842) and *Le roi des halles* (1853) Adam and his librettists de Leuven and Brunswick attempted, with only partial success, to repeat the formula of *Le postillon*. The most stylish, tuneful and accomplished of his later operas are *Giralda* and *Si j'étais roi*, the overtures to both pieces being particularly graceful and charming.



Adolphe Adam: engraving by Eugène-André Champollion from Arthur Pougin's 'Adolphe Adam: sa vie, sa carrière, ses mémoires artistiques' (Paris, 1876)

Adam found ballet music even easier and more rewarding to compose than operas – 'On ne travail plus, on s'amuse', he observed; and his ballet scores have a stylistic unity not always found in his operatic works. *Giselle* owes its vividly flourishing existence after 135 years as much to the music as to the subject. Adam, lucky in his interpreters – Taglioni, Grisi, Leroux, Cerrito – gave them eminently danceable music, and *La jolie fille de Gand*, *La filleule des fées* and *Le corsaire* have scores, if not plots, of similar quality to that of *Giselle*. Adam's religious music, on the other hand, is a paler reflection of his theatre music. His journalism, which he continued even when it was no longer a financial necessity, is lively and readable, while his judgments on contemporary composers – Meyerbeer and Verdi for example – are fair

and open-minded; Berlioz, he admitted, he could neither understand nor appreciate.

WORKS

printed works published in Paris unless otherwise stated

OPERAS

first performed in Paris unless otherwise stated; works performed at the Gymnase-Dramatique, Vaudeville and Nouveautés are mainly vaudevilles, the remaining works are opéras comiques unless otherwise stated

PG – *Théâtre Gymnase-Dramatique*
PL – *Théâtre Lyrique*
PN – *Théâtre des Nouveautés*
POC – *Opéra-Comique*
PVD – *Théâtre du Vaudeville*

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La dame jaune (1, P.F.A. Carmouche and E.J. Mazères), PVD, March 1826
L'oncle d'Amérique (1, E. Scribe and Mazères), PG, 14 March 1826
L'anonyme (2, A.F. Jouslin de la Salle, C.D. Dupeuty and F. de Villeneuve), PVD, 29 May 1826
Le hussard de Felsheim (3, Dupeuty, Villeneuve and A. Vilain de Saint-Hilaire), PVD, 9 March 1827
L'héritière et l'orpheline (2, T. Anne and J. Henry de Tully), PVD, 12 May 1827
Perkin Warbeck, ou Le commis marchand (2, M. Théaulon, Brazier and Carmouche), PG, 15 May 1827
Mon ami Pierre (1, A. Dartois), PN, 8 Sept 1827
Monsieur Botte (3, Dupeuty and Villeneuve), PVD, 15 Nov 1827
Le Caleb de Walter Scott (1, Dartois and F.A.E. Planard), PN, 12 Dec 1827
Le mal du pays, ou La batelière de Brientz (1, Scribe and Mélesville [A.-H.-J. Duveyrier]), PG, 28 Dec 1827, vs (?1828)
Lidda, ou La jeune servante (1, Anne), PN, 16 Jan 1828
La reine de seize ans (2, J.F.A. Bayard), PG, 30 Jan 1828
Le barbier châtelain, ou La loterie de Francfort (3, Anne and Théaulon), PN, 7 Feb 1828
Les comédiens par testament (1, B. Picard and J.B.P. Laffite), PN, 14 April 1828
Les trois cantons, ou La Confédération suisse (3, Villeneuve and Dupeuty), PVD, 16 June 1828
Valentine, ou La chute des feuilles (2, Saint-Hilaire and Villeneuve), PN, 2 Oct 1828
Le clé (3, M.F. Leroi and Hyppolyte), PVD, 5 Nov 1828
Le jeune propriétaire et le vieux fermier, ou La ville et le village (3, Dartois), PN, 6 Feb 1829
Pierre et Catherine (2, J.-H. Vernoy de Saint-Georges), POC (Feydeau), 9 Feb 1829 (?1829)
Isaure (3), PN, 1 Oct 1829
Henri V et ses compagnons [pasticcio] (3), PN, 27 Feb 1830
Danilowa (3, J.B. Vial and N.P. Duport), POC (Ventadour), 23 April 1830 (?1830)
Rafaël [pasticcio] (3), PN, 26 April 1830
Trois jours en une heure (1, Gabriel [J.J.G. de Lurieu] and A.M.B.G. Masson), POC (Ventadour), 21 Aug 1930, collab. H. Romagnesi
Les trois Catherine (3), PN, 18 Nov 1830, collab. C. Gide
Joséphine, ou Le retour de Wagram (1, Gabriel and F. Delaboullaye), POC (Ventadour), 2 Dec 1830 (?1830)
Le morceau d'ensemble (1, Carmouche and F. de Courcy), POC (Ventadour), 7 March 1831 (?1831)
Le grand prix, ou Le voyage à frais communs (3, Gabriel and Masson), POC (Ventadour) 9 July 1831 (?1831)
Casimir, ou Le premier tête-à-tête (2), PN, 1 Dec 1831
His First Campaign (military spectacle, 2), London, CG, 1 Oct 1832
The Dark Diamond (historical melodrama, 3), London, CG, 5 Nov 1832
Le proscrit, ou Le tribunal invisible (3, Carmouche and J.X.B. Saintine), POC (Bourse), 18 Sept 1833 (?1833)
Une bonne fortune (1, Féréol [L. Second] and Edouard), POC (Bourse), 23 Jan 1834 (1834)
Le chalet (1, Scribe and Mélesville, after J.W. von Goethe: *Jery und Bätely*), POC (Bourse), 25 Sept 1834 (1834)
La marquise (1, Saint-Georges and Leuven), POC (Bourse), 28 Feb 1835 (1835)
Micheline, ou L'heure d'esprit (1, Saint-Hilaire, Masson and Villeneuve), POC (Bourse), 29 June 1835 (1835)
Le postillon de Lonjumeau (3, de Leuven and Brunswick [L. Lhérie]), POC (Bourse), 13 Oct 1836 (?1836)
Le fidèle berger (3, Scribe and Saint-Georges), POC (Bourse), 6 Jan 1838 (1838)
Le brasseur de Preston (3, de Leuven and Brunswick), POC (Bourse), 31 Oct 1838 (1838)
Régine, ou Les deux nuits (2, Scribe), POC (Bourse), 17 Jan 1839 (?1839)
La reine d'un jour (3, Scribe and Saint-Georges), POC (Bourse), 19 Sept 1839 (?1839)
Die Hamadryaden (opéra-ballet, 2, T. Pernot de Colombey), Berlin, Court Opera, 28 April 1840
La rose de Péronne (3, de Leuven and A.P. d'Ennery [A. Philippe]), POC (Favart), 12 Dec 1840
La main de fer, ou Le mariage secret (3, Scribe and de Leuven), POC (Favart), 26 Oct 1841, vs (?1841)
Le roi d'Yvetot (3, de Leuven and Brunswick), POC (Favart), 13 Oct 1842 (1842)
Lambert Simnel (3, Scribe and Mélesville), POC (Favart), 14 Sept 1843, vs (1843) [completion of work begun by H. Monpou]
Cagliostro (3, Scribe and Saint-Georges), POC (Favart), 10 Feb 1844 (?1844)
Richard en Palestine (opéra, 3, P.H.L. Foucher), Opéra, 7 Oct 1844, vs (?1844)
La bouquetière (opéra, 1, H. Lucas) Opéra, 31 May 1847, vs (?1847)
Les premiers pas (scène-prologue, G. Vaëz [J.N.G. van Nieuwenhuysen] and A. Royer), Opéra National, 15 Nov 1847, collab. Auber, Carafa and Halévy
Le torédor, ou L'accord parfait (2, T. Sauvage), POC (Favart), 18 May 1849 (?1849)
Le Fanal (opéra, 2, Saint-Georges), Opéra, 24 Dec 1849, vs (?1849)
Giralda, ou La nouvelle Psyché (3, Scribe), POC (Favart), 20 July 1850 (?1850)
La poupée de Nuremberg (1, de Leuven and A. de Beauplan, after E.T.A. Hoffmann: *Der Sandmann*), Opéra-National, 21 Feb 1852 (1852)
Le farfadet (1, F.A.E. de Planard), POC (Favart), 19 March 1852, vs (1852)
Si j'étais roi (3, d'Ennery and J. Brésil), PL, 4 Sept 1852 (?1852)
La faridondaine (drama with songs, 5, Dupeuty and E. Bourget), Porte-St-Martin, 30 Dec 1852, collab. L.A. de Groot
Le sourd, ou L'auberge pleine (3, F. Langlé and de Leuven, after P.J.B. Choudard Desforges), POC (Favart), 2 Feb 1853, vs (?1853)
Le roi des halles (3, de Leuven and Brunswick), PL, 11 April 1853, vs (?1853)
Le bijou perdu (3, de Leuven and P.A.A. Pittaud de Forges), PL, 6 Oct 1853, vs (?1854)
Le muletier de Tolède (3, d'Ennery and L.F. Clairville), PL, 16 Dec 1854, vs (1854)
A Clichy (1, d'Ennery and E. Grangé), PL, 24 Dec 1854, vs (*c*1855)
Le houzard de Berchini (2, J.B. Rosier), POC (Favart), 17 Oct 1855, vs (1855)
Falstaff (1, Saint-Georges and de Leuven, after W. Shakespeare: *The Merry Wives of Windsor*), PL, 18 Jan 1856, vs (1856)
Mam'zelle Geneviève (2, Brunswick and Beauplan), PL, 24 March 1856
Les pantins de Violette (operetta, 1, L. Battu), Bouffes-Parisiens, 29 April 1856, vs (?1856)
Le dernier bal (oc, 3, ?Scribe), 1856, unperf.

BALLETS

first performed in Paris unless otherwise stated

La chatte blanche, Nouveautés, 26 July 1830, collab. C. Gide
Faust (3, A. Deshayes), London, King's, 16 Feb 1833
La fille du Danube (2, F. Taglioni and E. Desmares), Opéra, 21 Sept 1836
Les mohicans (2, A. Guerra), Opéra, 5 July 1837
Morskoi razboinik [L'écumeur de mer] (2), St Petersburg, 21 Feb 1840
Giselle, ou Les Wilis (2, Gautier, Saint-Georges, T. Gautier and J. Coralli), Opéra, 28 June 1841, arr. pf (1841), (London, 1948)
La jolie fille de Gand (3, Saint-Georges and Albert [F. Decombe]), Opéra, 22 June 1842; later presented as Beatrice di Gand, ovvero Un sogno
Le diable à quatre (2, de Leuven and Mazillier), Opéra, 11 Aug 1845, 10 nos. arr. pf (London, 1846)

The Marble Maiden (3, Saint-Georges and Albert) London, Drury Lane, 27 Sept 1845
Grisélidis, ou Les cinq sens (3, P.F. Pinel Dumanoir and Mazillier), Opéra, 16 Feb 1848, arr. pf (London, 1848)
La filleule des fées (3 and prologne, Saint-Georges and J. Perrot), Opéra, 8 Oct 1849 collab. C. de Saint-Julien
Orfa (2, H. Trianon and Mazillier), Opéra, 29 Dec 1852 (*c*1860)
Rilla (?1 and prologue, L. Petipa), Milan, Scala, 1855–6, collab. J.B. Rochefort
Le corsaire (2, Saint-Georges and Mazillier), Opéra, 23 Jan 1856
Many excerpts and arrs. pubd separately

CANTATAS

Agnès Sorel (Viellard), 1824
Ariane à Naxos (J.A. Vinaty), 1825
Les nations (Banville), Paris, Opéra, 6 Aug 1851
La fête des arts (Méry), Paris, OC (Favart), 16 Nov 1852, vocal score (?1853)
Victoire (M. Carré), Paris, OC (Favart) and Théâtre-Lyrique, 13 Sept 1855 (1855)
Cantata (E. Pacini), Paris, Opéra, 17 March 1856

OTHER WORKS

Sacred: Messe solennelle, 4 solo vv, chorus, perf. 1837 (1837); Mass, 3vv, collab. Saint-Julien (n.d.); Cantique de Noël (P. Cappeau), carol, 1v, 1847; Messe de Ste Cécile, solo vv, chorus, orch, perf. 1850 (*c*1855); Messe de l'orphéon, 4 male vv, orch, perf. 1851 (?n.d.) [collab. Halévy, Clapisson, A. Thomas]; Mois de Marie de St Philippe, 8 motets, 1–2vv, org acc (?*c*1855); Domine salvum, 3 solo vv, chorus, org acc. (n.d.); Hymne à la vierge, solo vv, org acc. ad lib (*c*1860); O salutaris, 2vv (Paris, *c*1900); Grand marche religieuse de l'Annociation [n.d.]; O salutaris, vv, org, orch (?n.d.); others
Secular choral: Les métiers, 4 male vv; Les enfants de Paris, 4 male vv, unacc., 1848 (?n.d.); La garde mobile, 4 male vv, unacc., 1848; La marche républicaine, 4 male vv, orch, 1848 (n.d.); La muette, 4 male vv, unacc.
At least 65 songs
Grande sonate, pf, vn, vc, op.12 (?n.d.)
*c*200 light works, incl. potpourris and fantasias on operatic airs or melodies, arrs., transcrs.
Works for hmn; hmn, pf; org; org, pf

ARRANGEMENTS AND REORCHESTRATIONS

Grétry: *Richard Coeur-de-lion*,*Zémire et Azore*; Monsigny:*Félix*,*Aline*,*Le déserteur*; Dalayrac:*Gulistan*; Solié:*Le diable à quatre*; Nicolo:*Cendrillon*; Donizetti:*Betly* [recits]

WRITINGS

Souvenirs d'un musicien . . . précédés de notes biographiques (Paris, 1857, many later edns.)
Derniers souvenirs d'un musicien (Paris,1859, many later edns.)
'Lettres sur la musique française, 1836–1850', *Revue de Paris*, x (Aug–Sept 1903)

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J. Lardin: *Adrien François Boieldieu: Adolph Adam: Biographien* (Kassel, 1855)
F. Halévy: *Notice sur la vie et les ouvrages de M. Adolphe Adam* (Paris, 1859); repr. as 'Adolphe Adam' in Halévy: *Souvenirs et portraits* (Paris, 1861)
P. Scudo: *Critique et littérature musicales*, ii (Paris, 1859)
F. Clément and P.Larousse: *Dictionnaire lyrique, ou Historie des opéras* (Paris, 1867–9, enlarged 3/1905, ed. A. Pougin)
F. Clément: *Les musiciens célèbres depuis le seizième siècle jusqu'à nos jours* (Paris, 1868, rev., enlarged 4/1887)
E. de Mirecourt: *Adolphe Adam* (Paris, 1868)
A. Pougin: *Adolphe Adam: sa vie, sa carrière, ses mémoires artistiques* (Paris, 1876)
C.W. Beaumont: *The Ballet Called Giselle* (London, 1944)
H. Searle: *Ballet Music: an Introduction* (London, 1958, rev., enlarged 2/1973)
I. Guest: *The Romantic Ballet in Paris* (London, 1966)
L'avant-scène ballet/danse, i (1980) [Giselle issue]
W.E. Studwell: 'Cantique de Noël', *Journal of Church Music*, xxii (1980), 2–4
T.J. Walsh: *Second Empire Opera: the Théâtre Lyrique, Paris, 1851–1870* (London, 1981)
G. Manoi: *Grands ballets de l'Opéra de Paris* (Paris, 1982)
W.E. Studwell: *Adolphe Adam and Léo Delibes: a Guide to Research* (New York, 1987) [incl. work-list and detailed bibliography for individual works]

HUGH MACDONALD

Adam, Claus (*b* Sumatra, 5 Nov 1917; *d* New York, 4 July 1983). American cellist and composer. He spent the first six years of his life in Dutch East Indies (now Indonesia), where his father, Tassilo Adam, worked as an ethnologist; after the family returned to Europe he studied at the Salzburg Mozarteum. In 1929 the family moved to New York, where Adam studied the cello with E. Stoffnegen, D.C. Dounis and (from 1938 to 1940) Feuermann; he also studied conducting with Barzin and composition with Blatt, and was a member of the National Orchestral Association, a training group for young instrumentalists (1935–40). From 1940 to 1943 he was principal cellist of the Minneapolis SO. After serving in the US Air Force during World War II, he studied composition in New York with Wolpe. In 1948 he formed the New Music Quartet, with which he performed until 1955, when he joined the JUILLIARD STRING QUARTET; he left the group in 1974 to devote his full energies to composition. Adam also had an active teaching career, with positions at the Aspen Music Festival (from 1953), the Juilliard School of Music (from 1955) and the Mannes College (from 1974). His compositions include a Piano Sonata (1948), String Trio (1967), String Quartet (1975), Cello Concerto (1973) and Concerto-variations for orchestra (1976). Like his cello playing, they are characterized by robust expressiveness and infectious rhythmic energy.

JAMES WIERZBICKI

Adam, Jean. *See* ADAM, JOHANN.

Ádám, Jenő (*b* Szigetszentmiklós, 12 Dec 1896; *d* Budapest, 15 May 1982). Hungarian composer, conductor and teacher. From 1911 until 1915 he received instruction in organ playing and theory at the Budapest teacher-training college. Then, as a prisoner of war (1916–20), he organized and conducted a men's choir and an orchestra in Russia. He studied composition at the Budapest Academy of Music under Kodály (1921–25) and conducting in Weingartner's masterclass in Basle (1933–5). He conducted the orchestra (1929–39) and the choir (1929–54) of the Budapest Academy where he also taught Hungarian folk music, choral conducting and methodology from 1939 to 1959, and where he directed the singing department from 1942 to 1957.

Ádám began his career as a conductor in Budapest in 1929 with a performance of Haydn's *The Seasons*. From 1929 until 1933 he was deputy conductor of the Budapest Choral and Orchestral Society. With the male choir Budai Dalárda, which he directed from 1933 until 1942, he made concert tours of Yugoslavia, Italy, Germany and Scandinavia. Also, in 1935–6 he was conductor of the Budapest Palestrina Choir. He conducted the first performance in Budapest of Purcell's *Dido and Aeneas* (1941), and he was a champion of Handel's music in Hungary. From 1935, together with Kodály, he worked on a reform of music teaching in lower and middle schools; the tangible results of this work are their joint textbooks on singing. In order to popularize serious music and old Hungarian folk music, he gave several hundred lectures on radio and television, at home and abroad. He was the originator of the programme 'Fifteen Minutes of Folksong' on Hungarian radio. In 1955 he received the

title Merited Artist of the Hungarian People's Republic and in 1957 the Kossuth Prize.

As a composer Ádám gradually freed himself from the stylistic influence of his teacher Kodály and developed his own specifically Hungarian lyrical-romantic musical language. He was one of the first to use Hungarian folktunes in symphonic and stage works, in some ways anticipating Kodály.

WORKS
(*selective list*)

Stage: Magyar karácsony [Hungarian Christmas] (op, 1, K. Tüdős), 1929, Budapest, Royal Opera, 22 Dec 1931; Mária Veronika (mystery, 2, A. Rékai, after M. Bethlen), 1936–7, Budapest, Royal Opera, 27 Oct 1938

Vocal-orch: Lacrima sonata (I. Balogh, S. Boross, E. Ady), Bar, orch, 1928; Ember az úton [Man on the Road] (liturgy, A. Rékai), S, A, T, B, chorus, orch, 1944–5; 35 magyar népdal [35 Hung. Folksongs], 1v, gypsy ens, 1951–2; Két szál pünkösdrózsa [Two Peonies] (Hung. trad.), Mez, Bar, chorus, orch, 1948; Toborzó [Verbunkos] (L. Amadé), Bar, male chorus, orch, 1952; Arany János dalai [Arany's Songs] (Arany, S. Petőfi, Amadé, F. Kölcsey), S, Bar, chorus, orch, 1957; Egressy Bénidalai [Egressy's Songs], S, Bar, orch, 1957; Tulipán [Tulip] (Hung. trad.), S, Bar, chorus, orch, 1963; Ábel siratása [Lament for Abel] (liturgy), A, B, chorus, orch, 1966; Dankó Pista dalai (A. Békefy, G. Gárdonyi, T. Péterfy, L. Pósa, Z. Thury), S, A, T, B, chorus, orch, 1967

Unacc. choral: Adventi ének [Advent Song], 1929; Falu végén kurta kocsma [At the End of the Village] (Petőfi), male vv (1938); Psalm xlvi, 4vv (1942); 3 Canons (Petőfi, D. Berzsenyi, S. Endrődi) (1948); Jelige [Motto] (F. Kazinczy), male vv (1958); many folksong arrs.

Inst: Dominica, suite, orch, 1926, rev. 1963; 2 str qts, 1925, 1931; Sonata, vc, pf, 1926

Many folksong arrs. for 1v, pf

Principal publishers: Editio Musica Budapest, Magyar Kórus

WRITINGS

A skálától a szimfóniáig [From the scale to the symphony] (Budapest, 1943)

with Z. Kodály: *Szó-mi* (Budapest, 1943–6) [singing textbooks for elementary schools]

Módszeres énektanítás a relatív szolmizáció alapján [Systematic singing teaching based on the Tonic Sol-fa] (Budapest, 1944; Eng. trans., 1971 as *Growing in Music with Movable Do*)

with Z. Kodály: *Énekeskönyv* [Singing book] (Budapest, 1947–8, 3/1998) [series for elementary schools]

A muzsikáról [On music] (Budapest, 1953, 2/1955)

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'Élő magyar zeneszerzők: Ádám Jenő' [Living Hungarian composers: Ádám], *A zene*, xxv (1943–4), 25–6

Z. Kodály: *Visszatekintés* [Retrospection], ed. F. Bónis (Budapest, 1964, enlarged 3/1982; Eng. trans., London, 1974)

Z. Horusitzky: 'Ki volt, mi volt Ádám Jenő?' [Who was, what was Ádám?], *Muzsika*, xxv/7 (1982), 25–6

S. Szokolay: 'Búcsú Ádám Jenőtől' [Last Honours to Ádám], *Ének-zene tanitása*, xxv (1982)

F. Bónis: 'A vitázó Kodály' [Kodaly as Debater], *A Kodály Intézet Évkönyre*, iii (Kecskemét, 1986)

F. Gergely: 'Adatok a Kodály-Ádám énekeskönyv kálváriájához' [The Calvary of the Kodály-Ádám school song books], *Magyar zene*, xxxiv (1993), 404–14

H. Szabó: *Útmutató Kodály Zoltán–Ádám Jenő általános iskolai tankönyvsorozatához* [Guide-book to Kodály and Ádám's textbooks on singing in elementary schools] (Budapest, 1994)

FERENC BÓNIS (work-list, bibliography with ANNA DALOS)

Adam, Johann [Jean] (*b* *c*1705; *d* Dresden, 13 Nov 1779). German composer. He was a Jagdpfeifer at the Dresden court (1733–6), then until his death a violist in the Dresden Hofkapelle. He was also 'ballet-compositeur' of the court opera (from *c*1740), and composer and director of music for the elector's French theatre (1763–9). According to Burney and Fürstenau, he added ballet music to operas by J.A. Hasse and made an adaptation of Rameau's *Zoroastre* (Dresden, 1752); the documents of the Hofkapelle in the Dresden State Archives indicate that he also composed new pieces for various *opéras comiques*, and in 1756 he published a *Recueil d'airs à danser executés sur le Théâtre du Roi à Dresde*, arranged for harpsichord. The concertos and chamber works listed under 'Adam' in the Breitkopf catalogues may also be attributed to him. Few of his compositions are extant; apart from his arrangements of works by other composers, the Sächsische Landesbibliothek in Dresden contains only a concerto in G for flute and strings by him.

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BrookB; BurneyGN; FürstenauG; GerbertL

O. Landmann: *Quellenstudien zum italienischen Intermezzo comico per musicam und zu seiner Geschichte in Dresden* (diss., U. of Rostock, 1973)

ORTRUN LANDMANN

Adam, Theo(dor) (*b* Dresden, 1 Aug 1926). German bass-baritone. As a boy he was a member of the Dresden Kreuzchor, and he studied in the city and at Weimar before making his début at the Dresden Staatsoper in 1949. He joined the Berlin Staatsoper in 1952. That year he made his début in a small role at Bayreuth, graduating to King Henry in 1954 and to Wotan in 1963; his later roles there included the Dutchman, Amfortas and Hans Sachs. At the Salzburg Festival he was heard as Ochs (1969) and Wozzeck (1972), and at the Vienna Staatsoper he sang the title role in a new production of *Don Giovanni* in 1972. Also in Vienna he sang a memorable Pizarro in the Beethoven bicentenary production of *Fidelio* at the Theater an der Wien in 1970, conducted by Bernstein. His other roles included Philip II, King Mark and La Roche (*Capriccio*). He made his débuts at Covent Garden as Wotan in 1967 and at the Metropolitan Opera as Hans Sachs in 1969. Adam was also a notable Bach singer and a fine Elijah. All his interpretations displayed an understanding of dramatic situation allied to an intelligently used, if not always totally ingratiating, voice. His Sachs, Dutchman, Pizarro and, later in his career, Alberich, were all considerable readings; all are preserved on disc, as is his classic Elijah. He wrote two books about his life, work and views on opera, *'Seht, hier ist Tinte, Feder, Papier ...': Aus der Werkstatt eines Sängers* (Berlin, 1980) and *Die hundertste Rolle, oder, Ich mache einen neuen Adam* (Munich, 1987).

ALAN BLYTH

Adamberger, (Josef) Valentin (*b* Rohr, nr Rothenburg, Bavaria, 22 Feb 1740, or Munich, 6 July 1743; *d* Vienna, 24 Aug 1804). German tenor. In 1755 he studied singing with J.E. Walleshauser (Giovanni Valesi) while at the Domus Gregoriana, a Jesuit institution in Munich. In 1760 he joined the Kapelle of Duke Clemens and on Clemens's death in 1770 was taken into the elector's Hofkapelle. After making his début at Munich in 1772 he sang leading tenor roles in *opere serie* at Modena, Venice, Florence, Pisa and Rome (taking the italianized stage name Valentino Adamonti) from 1775 to 1777, then at the King's Theatre in London until 1779. Following appearances at Florence and Milan, he joined the Singspiel company of the National Court Theatre at Vienna, where he made his début on 21 August 1780. In 1781 he married the Viennese actress Marie Anne Jacquet (1753–1804). On the dissolution of the Singspiel company in 1783 Adamberger was kept on for the Italian company that

replaced it. When the Singspiel company was revived in 1785, alongside the Italian, he again became its leading tenor, and when it was disbanded for the second time, in 1789, he returned to the Italian company. He retired from the stage in 1793 but continued as a member of the imperial Hofkapelle and as an eminent singing teacher.

Adamberger's voice was universally admired for its pliancy, agility and precision, although Schubart and Mount Edgcumbe also remarked on its nasal quality in the higher notes. Burney, generally a harsh critic of singers, remarked that 'with a better voice [he] would have been a good singer'. Mozart wrote the part of Belmonte in *Die Entführung* (1782) and Vogelsang in *Der Schauspieldirektor* (1786) for him, as well as several arias (K420 and K431) and the cantata *Die Maurerfreude* (K471).

Before coming to Vienna, Adamberger created leading tenor parts in serious operas by J.C. Bach, Sarti, Pietro Guglielmi, Sacchini, Bertoni and others. The arias they wrote for his voice reveal a fondness for moderate tempos, B♭ major, obbligato clarinets and expressive chromatic inflections. At Vienna Mozart (*Die Entführung*), Umlauf (*Das Irrlicht*) and Dittersdorf (*Doktor und Apotheker*) perpetuated these features, which made Adamberger 'the favourite singer of softer hearts', according to a local journalist (Michtner, p.360).

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H. Barak: *Belmontes Familie* (Vienna, 1991)
H. Barak: 'Valentin Adamberger: Mozarts Belmonte und Freund', *GfMKB: Baden, nr Vienna 1991*, 463–74
T. Bauman: 'Mozart's Belmonte', *EMc*, xix (1991), 557–63
H. Barak: 'Buff, Herz und Vogelsang: die Theaternfamilien Stephanie, Lange und Adamberger im Wien Mozarts', *Wege zu Mozart* (Vienna, 1993), ii, 92–113
P. Clive: *Mozart and his Circle* (London, 1993), 9–10
D. Link: *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford, 1998)

THOMAS BAUMAN (with PAUL CORNEILSON)

Adam de Givenchi [Givenci, Gevanche, Gievenci] (*fl* 1230–68). Trouvère. His name implies that he was born in the village of Givenchy (Pas de Calais). His activity centred around Arras where he seems to have come in contact with Simon d'Authie, Pierre de Corbie, Guillaume Le Vinier and Jehan Bretel. His name appears first in two charters, dated May and July 1230, in which he is given the title of clerk to the Bishop of Arras. In 1232 an act of procedure named him among the official household and as agent for the same bishop. In 1243 he is listed as priest and chaplain to the bishop and in 1245 as 'doyen de Lens'. Eight surviving poems are commonly attributed to Adam including two jeux-partis in which he is partnered by Jehan Bretel and Guillaume Le Vinier. The latter, *Amis Guillaume, ainc si sage ne vi*, has survived with several melodies. Of the four other songs that have surviving melodies, two are *chansons avec des refrains*; one of them, *Pour li servir*, is completely notated while the other, *Assés plus*, lacks music for the refrains. All the songs are in an *AAB* form with simple melodies.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997–)

Amis Guillaume, ainc si sage ne vi, R.1085
Assés plus que d'estre amés, R.912
Mar vi loial voloir et jalousie, R.1164
Pour li servir en bone foi, R.1660
Si com fortune d'amour, R.1947

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

IAN R. PARKER

Adam de la Bassée (*d* 1286). ?French poet and priest. He was a canon and priest of the collegiate church of St Pierre in Lille, near Arras. About 1280, he wrote a metrical and rhymed paraphrase of the famous poem, *Anticlaudianus*, by the 12th-century theologian, philosopher and poet ALAIN DE LILLE. Its plot concerns Nature's formation of a perfect man to be imbued with the Arts and Virtues, and an ascent to heaven, on which journey the music of the spheres is heard, to request a soul from God. Adam named his new work *Ludus super Anticlaudianum*. It survives today in one manuscript (*F-Lm* 316), thought to be partly autograph. Adam's work retains the plot, the moral and the didactic character of the original, but the forbidding allegory and encyclopedic tone is modified in favour of a simpler style and language so that the work, although in Latin, is almost like a *roman*. Emphasizing a more entertaining but still serious purpose, Adam inserted within the work 38 musical pieces with sacred or semi-sacred texts; 36 are monophonic songs and the remaining two are polyphonic compositions. 20 of these are contrafacta modelled on earlier compositions whose titles are in most cases mentioned in the rubrics. They consist of hymns, sequences, a responsory, an alleluia, a processional antiphon, trouvère songs, dances (a lai-*notula* and a rondeau), a pastourelle and a polyphonic motet. Of the other 18 pieces, one is a two-part Agnus Dei in conductus style. Altogether, the pieces in the *Ludus* form a kind of anthology in which almost every contemporary sacred and secular style is represented.

The insertions are not made arbitrarily but mostly fall into two large sections where the choice of form or style seems to emphasize the action of the poem. In the first section, whose poetry consists of supplications to and praises of the saints, Christ and the Virgin, Adam used contrafacta of secular songs, of hymns and of some unspecified items which have the character of antiphons. Here there is a resemblance to a canonical Office. Later, the newly-formed man, whose creation is the subject of the poem, is endowed with gifts by the Arts and Virtues and finally receives the soul brought from heaven to make him perfect. The series of offerings followed by the descent of the Spirit is symbolized in music by the choice of certain items from the Mass, namely the responsory (analogous to the gradual), alleluia, sequence and finally the motet, which is based on a plainchant for Pentecost. The musical insertions thus have an unusually clear and demonstrable symbolic meaning.

The sources of the contrafacta are either popular and widely distributed compositions of the century, such as songs by Thibaut IV of Navarre and Henri III of Brabant and ecclesiastical tunes such as the sequence *Letabundus*, or are of local importance, like the chants to St Peter and

St Elizabeth. Two contrafacta should be singled out: the motet *O quam sollempnis*/Tenor *Amor*, based on *Et quant iou remir son cors*/Tenor *Amor*, is known in a large number of manuscripts including *I-Fn* 29.1 (F); the *notula* is one of the few examples of this form, which Johannes de Grocheio mentioned in *De musica* (*c*1300). The notation of the *Ludus* is that of contemporary plainchant or of the secular chansonniers.

Adam de la Bassée possibly influenced ADAM DE LA HALLE, who worked in Arras up to 1283 and wrote his *Jeu de Robin et Marion* after this date, thus after the *Ludus*. The slight clues suggesting such influence have not yet been investigated. The effect of Adam on the authors of *romans*, many of whom lived in the area of Lille and Arras, is, however, more probable. The *Ludus*, as a comprehensive musical anthology, may have been a direct predecessor of the *Roman de Fauvel* (1316), a similar anthology with other shared characteristics.

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ANDREW HUGHES

Adam de la Halle [Adan de la Hale, Adan le Bossu, Adan le Boscu d'Arras, Adan d'Arras] (*b* Arras, 1245–50; *d* Naples, ?1285–8, or ?England, after 1306). French trouvère. His musical and literary works encompass virtually every genre current in the late 13th century. He is one of the few medieval musicians to be credited with both monophonic and polyphonic music.

1. LIFE. Apart from his own works, there is little other documentary evidence for a biography of Adam de la Halle. It seems certain that he was born in Arras, as his name sometimes appears as Adam d'Arras, or, in one source, Adam le Boscu d'Arras – forms that were probably used when he was a student in Paris. Tax records show that there was a 'Maison d'Adam d'Arras' there in 1282, although it is unlikely that he was living in it at that time. The most common form of his name is Adan le Bossu (the hunchback), a name which his family apparently adopted to distinguish themselves from the other 'Hale' families in Arras. In the *Roi de Secile* Adam protested that, although he was called 'the hunchback', he was not that at all ('On m'apèle Bochu, mais je ne le sui mie'). The origin of this unusual name is not known, but it may be that some member of the family was indeed a hunchback, and the name thereafter remained.

In the *Jeu d'Adam ou de la feuillie*, it is stated that Adam's wife's name was Maroie and that his father was a Maistre Henri de la Hale. In the *Nécrologe de la Confrérie des jongleurs et de bourgeois d'Arras* there is a Maistre Henri Bochu, whose death was recorded in 1290. In 1282, the death of the wife of Henri de la Hale is likewise recorded. The same *Nécrologe* lists two persons who may have been Adam's wife: in 1274, a Maroie li Hallee is mentioned, and in 1287 Maroie Hale. It would be difficult to choose between these two, although Adam, in the *Jeu d'Adam* apparently written about 1276 (see Cartier, 1971), referred to his wife as still living.

The frequently repeated accounts of Adam's early schooling in Vaucelles and his exile to Douai are based on faulty interpretations of two lines of the *Jeu d'Adam* and of four lines of Baude Fastoul's *congé* respectively. He probably studied in Paris: he is often described in the sources as 'maistre', and in the *Jeu d'Adam* he expressed the desire to return to his studies in Paris. The jeux-partis with other trouvères of Arras indicate that he was a member of the local *puy*. The jeux-partis with Jehan Bretel (*d* 1272) provide the only reliable date from Adam's early life; they were most likely written after his return from Paris which was probably in about 1270. (In *Adan, a moi respondés*, Jehan Bretel referred to Adam as 'bien letrés', thus strengthening the impression that his studies took place before the jeux-partis were written.) His marriage to Maroie must have occurred shortly after this date (see Cartier).

He probably did not remain in Arras for long as both the *Jeu d'Adam* and his *congé* (written *c*1276–7) are 'farewells'. When he expressed the desire in the *Jeu d'Adam* to return to Paris his departure is not pictured as imminent; in his *congé*, however, departure is imminent, although Paris is no longer mentioned. His destination after the *congé* was more likely Italy, where he served Robert II, Count of Artois. Robert made several trips to Italy on behalf of his uncle Charles of Anjou beginning in 1274. In 1283 Robert travelled to Italy again to aid his uncle in his war against the Sicilians. There Adam entered the service of Charles of Anjou, the subject of the fragmentary *chanson de geste, Le roi de Secile*. During this period the *Jeu de Robin et de Marion* was also composed and performed in Naples for Charles and Robert.

After the death of Charles of Anjou in 1285, two contradictory pieces of evidence concern Adam's further activities and his death. In what is presented as a posthumous tribute written in 1288 by Adam's nephew Jehanes Mados, Adam's departure from Arras and his death are recorded ('ses oncles Adans li Boscus ... laissa Arras, ce fu folie, car il est cremus et amés. Quant il morut, ce fu pitiés': *F-Pn* fr.375, f.119*v*; a person named Mados is mentioned in the *Jeu d'Adam* as well, but it is uncertain whether the two are identical or even related). If this account is reliable, Adam would have been about 50 years old at the time of his death, and his father would have survived him by two to five years. However, an English source from the year 1306 lists a 'maistre Adam le Boscu' among the minstrels engaged for the coronation of Edward II in 1307 (see Gégou). This raises the possibility that Adam did not die in Naples as apparently reported by his nephew. Both the unusual name 'Boscu' and the appellation 'maistre' are distinctive, though it may be that the English Bossu was a younger member of the same family (possibly Adam's son). If this is the composer, his death would have occurred after 1306, when he would have been about 60 years old.

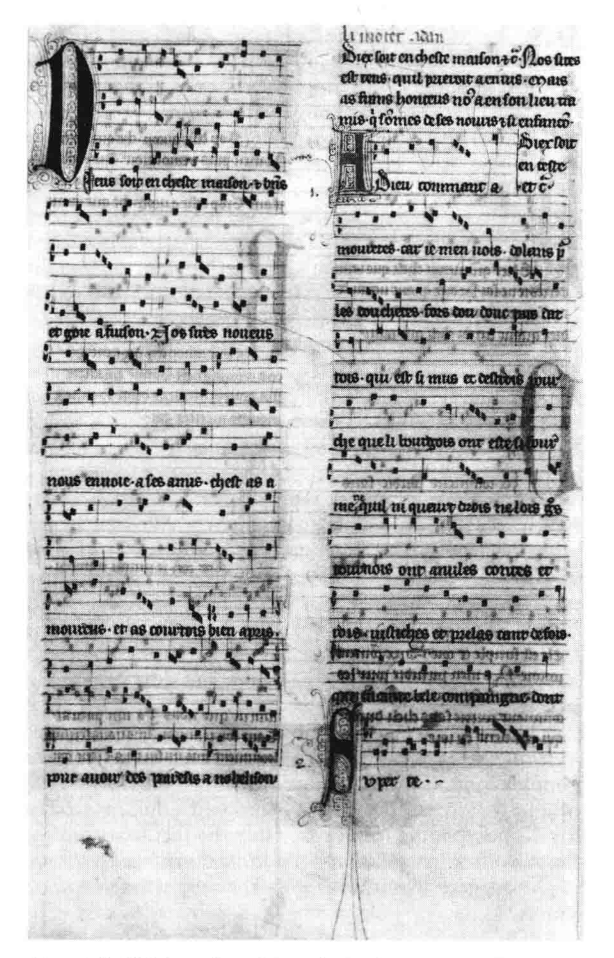
2. WORKS. Adam wrote in a wide variety of genres. In addition to the monophonic chansons, the jeux-partis, the shorter rondeaux and the three plays with musical inserts, he wrote one of the three extant *congés* by Artesian poets (the others are by Baude Fastel and Jehan Bodel) and the incomplete epic poem *Le roi de Secile*. Some critics have even doubted that his poetry could all be the work of a single man. His works comprise not only the continuation of the courtly lyric but also the even older tradition of the *chanson de geste* alongside the modern, bourgeois elements in the *Jeu d'Adam* and in *Robin et*
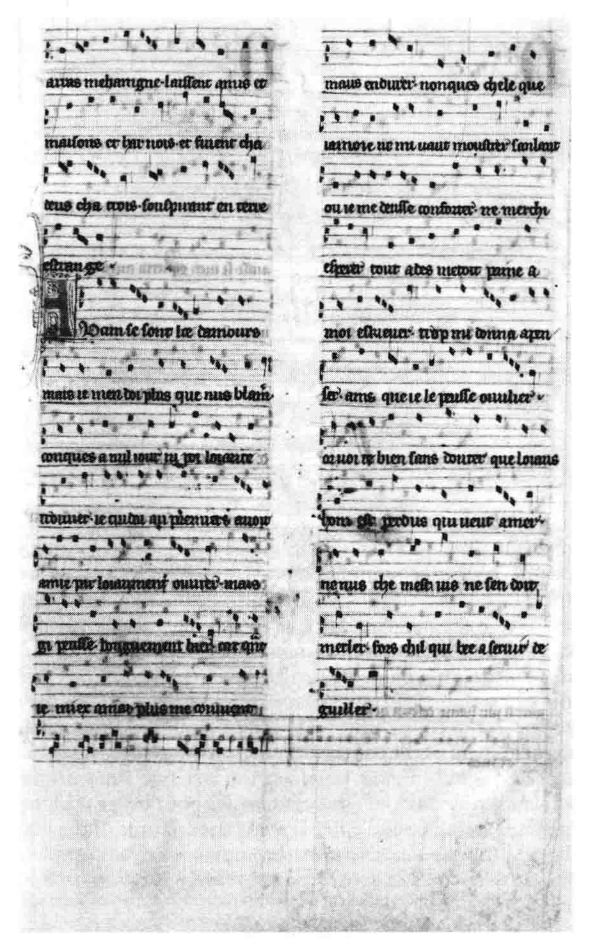
Marion. The *Jeu d'Adam* has provoked the greatest interest both in the earlier and the more recent Adam criticism; it has been characterized as 'the fusion of courtly lyric, allegory and social criticism ... a tour de force without parallel in any literature, with the exception of such non-dramatic works as the *Canterbury Tales* of Chaucer, the *Decameron*, *Don Quixote* or *Gargantua* and *Pantagruel*' (Cartier, p.181). It is all of these things, and in addition has the distinctly modern characteristics of being autobiographical (Adam himself appears in the play) and strongly individualistic.

His works survive in over two dozen manuscripts, one of which (*F-Pn* fr.25566) is virtually a complete edition arranged by genres (see illustration). In this source the chansons are entered first, followed by the jeux-partis ('parture'), the rondeaux, the motets and finally the dramatic and narrative works. No other source is so complete, but several contain both monophonic and polyphonic works. The motets are transmitted in the principal motet collections of the late 13th century. (See N. Wilkins, CMM, xliv, 1967 for sources of all the musical works.)

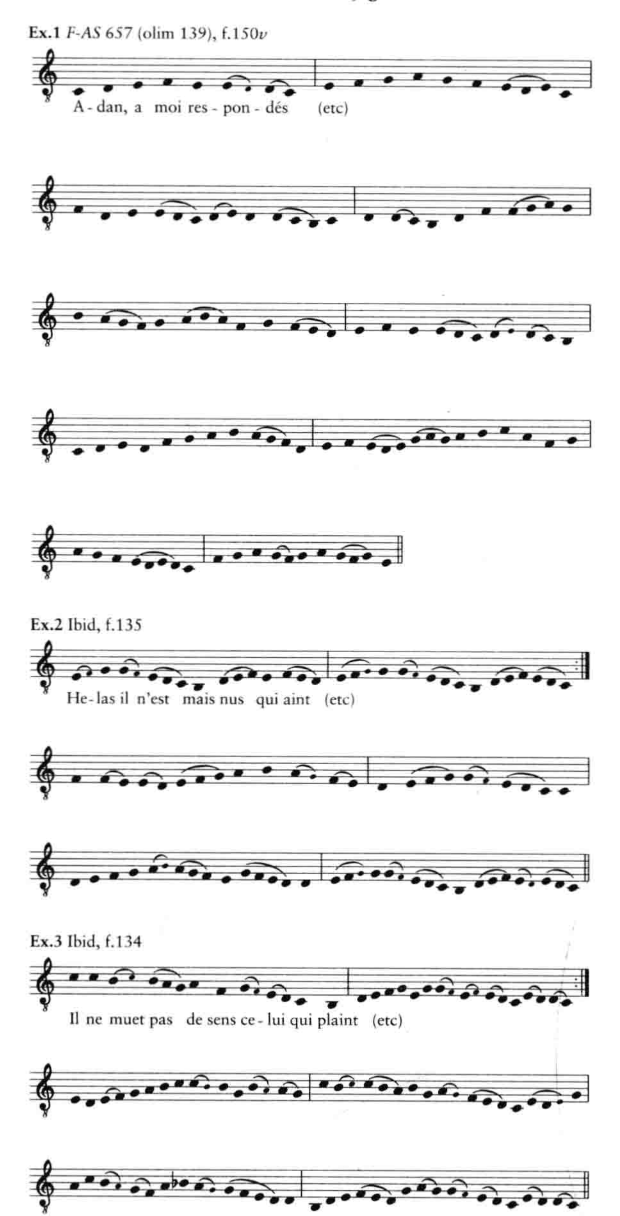
Of the 54 monophonic works listed below, 18 are jeux-partis. In 16 of these, Jehan Bretel is the partner, which means that they were written no later than 1272. Since the melody of the jeu-parti was presumably composed by the 'questioner' who sings the first strophe, very few of these can be considered musical works of Adam, who is the 'respondent' in 13 cases. It may be, however, that the early encounter with Bretel was an important influence on the younger man's melodic style in the chansons. Compare, for instance, the melody for *Adan, a moi respondés* in ex.1 with the melody which served for two of Adam's chansons, ex.2. Without postulating any direct relationship between these two works, or even suggesting which was written earlier, there are, nevertheless, similarities that cannot be overlooked. The pieces are virtually identical in range and share a basically 'C major' tonality; both remain in the lower part of the range for the first four phrases, and rise later. The two melodies have few identical turns of phrase, but the 3rds C–E and E–G are important in both. While Bretel's melody is diffuse and loosely organized, however, Adam's is formally clear and melodically sophisticated. The initial repeated pair of phrases is not conceived as a clearly contrasted pair, but as open and closed variants of the same phrase. The second of these appears, again slightly varied, as a musical refrain in the last line. In addition, both the penultimate and antepenultimate phrases recall the cadences found in the first two lines. Similar melodies are found in other jeux-partis and in the chanson *De cuer pensieu*.

While the melody shown in ex.2 gives a distinctly modern – or at least uncourtly – impression, other





Adam de la Halle's rondeau 'Dieus soit en cheste maison' (3vv in score) and motet 'A Dieu commant amouretes/Aucun se sont loé d'amours/Super te' (F-Pn fr.25566, ff.34v–35)



chansons seem closer to the older tradition. *Il ne muet pas de sens celui qui plaint* may represent this tradition (ex.3). Its characteristic combination of falling and rising motion in the first two phrases recalls the oldest and most central tradition of French monophonic song (e.g. Bernart de Ventadorn's *Be m'an perdut lai enves Ventadorn* and the Chastelain de Couci's *Quant li rossignol iolis*). Adam's style tends to exhibit the major tonality, the clear arrangement of the cadences and the formal sophistication already noted in ex.2 in which the last two lines are an exact complement of the first two without being a literal reprise, and the middle lines reflect the contour of the first lines in reverse, at the same time presenting a complete contrast in their cadences both to what precedes and to what follows.

The rondeaux are both interesting and important as early indications of the secular direction which polyphonic music was to take in the 14th century. Although labelled 'Li rondel' in the sources, only 14 of the 16 are actually rondeaux in the later, 'fixed' sense. This is entirely appropriate to the 13th century's understanding of the term 'rondeau' (*see* RONDEAU (i)), which was applied more or less universally to refrain songs which are 'round' by virtue of an initial refrain that recurs periodically. The exceptions to the standard rondeau form are *Fines amouretes ai*, a virelai, and *Dieus soit*, a ballade with an initial refrain. These pieces are set polyphonically in note-against-note style. The scoring in the sources always has the principal melody in the middle voice, even though at times this voice may actually be the lowest sounding part. Adam occasionally introduced variety into the strict rondeau form by varying the added voices when the form demands a repetition in the principal melody. Thus in *Je muir*, a standard eight-line rondeau, the following scheme results:

added voices: *ABcAcdAB*
melody: *ABaAabAB*

In *Dieus soit* a kind of variety is achieved by exchanging the added voices.

Five motets are attributed to Adam with some certainty and six others have been attributed to him by modern editors because they quote material found in the genuine works. All the authentic motets are based on plainchant tenors, two of which are among the most widely used tenors in the 13th century (*Omnes* and *[In] seculum*). These pieces are basically conservative and include refrains from other works of Adam. The remaining motets contrast strikingly with the authentic ones in that four are based on French secular tenors, one of which (*He, resvelle toi, Robin*) also occurs in the *Jeu de Robin et de Marion*. As in the first group, refrains, primarily from the polyphonic rondeaux, are quoted in almost every one of these motets. In general, their style is slightly later than that of the authentic ones. The quoted material in them is the only evidence for Adam's authorship, and it is equally likely that other composers could have quoted Adam's songs. In the case of *Dame bele*, however, the interdependence of motet and rondeau goes somewhat deeper, extending to the melodic construction of the tenor and the triplum. This raises the possibility that the rondeau may have been based on the motet, in which case it would be entirely unnecessary to assume that Adam is the composer of the latter.

Of the three dramatic works containing music only *Robin et Marion* uses music extensively. While it shares with the later *opéra comique* the combination of sung and spoken parts, it is more a parody of the narrative *pastourelle* than a precursor of the later *opéra comique*. Indeed, the early opera did grow at least in part from the same pastoral tradition, but Adam's early precedent was not taken up by the next generation, and thus remains an isolated phenomenon.

It has been argued that much of the music of *Robin et Marion* is not original, but was simply culled from current popular song. Certainly, most of the melodies seem to be of a popular cast, but Adam composed similar melodies for his polyphonic rondeaux. Only the fact that some of the melodies from *Robin et Marion* do occur elsewhere might suggest that they are borrowed, whatever their source.

Adam de la Halle occupies a unique, though somewhat paradoxical, position in the history of music. The largest part of his musical composition was devoted to the

monophonic chanson. This labels him as a composer of the past, a masterly representative of a dying tradition. But he is one of a small number of 13th-century composers who wrote both monophonic chansons and motets. The musical style of the rondeaux is basically conservative, but the idea of polyphonic settings of secular texts and melodies outside the motet tradition does point to the immediate future. It is in the dramatic works that Adam shows himself to be distinctly progressive and, indeed, far ahead of his time. *Robin et Marion* and the *Jeu d'Adam* both set precedents in different ways, but neither was to exercise any direct influence on the generations immediately following. The fact that he directed most of his creative energy into genres which were either on the wane, such as the monophonic chanson, or into the secular drama with music, whose full development lay far in the future, is an accident of history, and not a critical comment on his importance as an author and composer. This accident means, however, that, for the music historian, Adam remains essentially a man of the past. The opinion of the literary critics seems to apply also to his music: he was a versatile and fertile creator in all of the secular genres of the 13th century.

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JEUX

Le jeu de Robin et de Marion, C, G; also ed. L.J.N. Monmerqué (Paris, 1822) and S.I. Schwam-Baird and M.G. Scheuermann (New York, 1994)
La jeu d'Adam ou de la feuillie, C (contains one brief refrain)
Le jeu de pelerin, C (contains two brief refrains); also ed. L.J.N. Monmerqué (Paris, 1822) and S.I. Schwam-Baird and M.G. Scheuermann (New York, 1994)

JEUX-PARTIS

all monophonic

Adan, amis, je vous dis une fois, R.1833 (with Jehan Bretel); C, W
Adan, amis, mout savés bien vo roi, R.1675 (with Jehan Bretel); C, W
Adan, a moi respondés, R.950 (with Jehan Bretel); C, W
Adan, d'amours vous demant, R.331 (with Jehan Bretel); C, W
Adan, du quel cuidiés vous, R.2049 (with Jehan Bretel; no music); W
Adan, li qués doit mieus trouver merchi, R.1066 (with Jehan Bretel); C, W
Adan, mout fu Aristotes sachans, R.277 (with Jehan Bretel); C, W
Adan, qui aroit amée, R.494 (with Jehan Bretel); C, W
Adan, se vous amiés bien loiaument, R.703 (with Jehan Bretel); C, W
Adan, si soit que ma feme amés tant, R.359 (with Jehan Bretel); C, W, RT
Adan, s'il estoit ensi, R.1026 (with Jehan Bretel); C, W
Adan, vauriés vous manoir, R.1798 (with Jehan Bretel; 3 melodies); C, W
Adan, vous devés savoir, R.1817 (with Jehan Bretel); C, W
Assignés ci, Grieviler, jugement, R.690 (with Jehan de Grieviler); C, W
Avoir cuidai, engané le marchié, R.1094 (with Jehan Bretel); C, W
Compains, Jehan, un gieus vous vueil partir, R.1443 (with Jehan Bretel); C, W
Sire, assés sage vous voi, R.1679 (no music); W
Sire Jehan, ainc ne fustes partis, R.1584 (with Jehan Bretel); C, W

CHANSONS

all monophonic

Amours m'ont si doucement, R.658; C, W, HW, NW
Amours ne me vent oir, R.1438; C, W, HW, NW
Au repairier de la douce contree, R.500; C, W, HW, NW
Dame, vos hom vous estrine, R.1383; C, W, HW, RT, NW
D'amourous cuer voel vueil chanter, R.833; C, W, HW, NW
De chanter ai volenté curieuse, R.1018; C, W, HW, NW
De cuer pensieu et desirant, R.336; C, W, HW, NW
De tant con plus aproisme mon pais, R.1577 (no music); C, W, NW
Dous est li maus qui met le gent en voie, R.1771; C, W, HW, NW
Glorieuse vierge Marie, R.1180; C, W, HW, NW
Grant deduit a et savoureuse vie, R.1237; W, HW, NW
Helas, ils n'est mais nus qui n'aint, R.148 (contrafactum of next song); C, W, HW, NW
Helas, ils n'est mais nus qui aint, R.149 (contrafactum of preceding song); C, W, HW, NW
Il ne muet pas de sens celui qui plaint, R.152; C, W, HW, NW
Je n'ai autre retenance, R.248; C, W, HW, NW
Je ne chant pas reveleus de merci, R.1060; C, W, HW, NW
Je senc en moi l'amour renouveler, R.888; C, W, HW, RT, NW
Li dous maus me renouvelle, R.612; C, W, HW, RT, NW
Li jolis maus que je sent ne doit mie, R.1186; C, W, HW, NW
Li maus d'amer me plaist mieus a sentir, R.1454; C, W, HW, NW
Ma douce dame et amours, R.2025; C, W, HW, NW
Merci, Amours, de la douce doulour, R.1973; C, W, HW, NW
Merveille es quel talent j'ai, R.52; C, W, HW, NW
Mout plus se paine amours de moi esprendre, R.632; C, W, HW, NW
On demande mout souvent qu'est amours, R.2024; C, W, HW, NW
On me defent que mon cuer pas ne croie, R.1711; C, W, HW, NW
Onkes nus hom ne fu pris, R.1599; W, HW, RT, NW
Or voi je bien qu'il souvient, R.1247; C, W, HW, NW
Pour ce se je n'ai esté, R.432; C, W, HW, NW
Pour quoi se plaint d'Amours nus, R.2128; C, W, HW, NW
Puisque je sui l'amoureuse loi, R.1661 [model for: 'Puisque je sui l'amoureuse loi', R.1661a; Guillaume de Bethune, 'Puisque je sui l'amoureuse loi', R.1662]; C, W, HW, NW
Qui a droit veut Amours servir, R.1458; C, W, HW, NW
Qui n'a pucele ou dame amée, R.495; C, W, HW, NW
Sans espoir d'avoir, R.2038; C, W, HW, NW
Se li maus qu'Amours envoie, R.1715; C, W, HW, NW
Tant me plaist vivre en amoureus dangier, R.1273; C, W, HW, NW

'RONDEAUX'

all for 3 voices

A Dieu commant amouretes, C, G, W, RT
A jointes mains vous proi, C, G, W, RT
Amours, et ma dame aussi, C, G, W
Bonne amourete, C, G, W
Dame, or sui trais, C, G, W
Dieus soit en cheste maison (ballade), C, G, W
Diex, comment porroie, C, G, W
Fines amouretes ai (virelai), C, G, W
Fi, maris, de vostre amour, C, G, W
Hareu, li maus d'amer, C, G, W
Hé, Diex, quant verai, C, G, W, RT
Je muir, je muir, d'amourete, C, G, W
Li dous regars de me dame (two different settings), C, G, W
Or est Baiars en la pasture, C, G, W
Tant con je vivrai, C, G, W, RT
Trop desir a veoir, C, G, W

MOTETS

all for 3 voices

A Dieu commant amouretes/Aucun se sont loé d'amours/Super te, C, R, W, T (quotes the refrain, words and music of the rondeau 'A Dieu commant' in the triplum)
De ma dame vient/Diex, comment porroie/Omnes, C, R, W, T (quotes the refrain, with the music transposed, of the rondeau 'Diex, comment porroie' in the duplum; a refrain from 'Le jeu de la feuillie' is quoted in the same voice)
Entre Adan et Hanikiel/Chiès bien séans/Aptatur, C, R, W, T

J'ai adès d'amours chanté/Omnes, C, W
J'os bien a m'amie parler/Je n'os a m'mie aler/Seculum, C, W

authorship uncertain

Bien met amours son pooir/Dame, alegies ma grevance/A Paris, R, W, T (quotes the refrain, words and music, of rondeau 'Hé, Diex, quant verai')
Dame bele e avenant/Fi, mari, de vostre amour/Nus n'iert ja jolis s'il n'aime, C, W (quotes the refrain, words and music, of rondeau 'Fi, maris, de vostre amour' to which tenor and triplum are also related musically)
En mai, quant rosier sont flouri/L'autre jour, par un matin/He, resvelle toi Robin, R, W, T (tenor is a rondeau which appears in the 'Jeu de Robin et de Marion')
Mout me fu grief li departir/Robin m'aime, Robin m'a/Portare, C, R, W, T (duplum is a pastourelle which also appears in the 'Jeu de Robin et de Marion')
Se je sui liés et chantans/Jolietement/Omnes, R, W, T (end of triplum quotes beginning of duplum of motet 'Entre Adan/Chiès bien séans/Aptatur')
Theoteca Virgo geratica/Las, pour quoi l'eslonge tant/Qui prandroit, R, W, T (quotes refrain, words and music, of rondeau 'Hé, Diex, quant verai')

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ROBERT FALCK

Adami da Bolsena, Andrea ['Il Bolsena'] (*b* Bolsena, 30 Nov 1663; *d* Rome, 22 July 1742). Italian singer, writer and composer of Venetian origin. After early study at Montefiascone he was sent to Rome. Though his admission to the Cappella Giulia was recorded on 1 December 1682, he did not take up a post there until much later. In 1682 (or at the latest 16 September 1686) Adami became a member of the Congregazione dei Musici di S Cecilia, a fact which would confirm his professional activity in the sacred circles of Rome. He was a castrato of obviously unusual talent, but the remarkable success of his career also owed much to the fact that he enjoyed the protection of Cardinal Pietro Ottoboni – the most influential Roman music patron of the day – in whose palace he served as musician-in-residence from 1686 to 1740. On 5 October 1690 he became a member of the Arcadia – the foremost musico-literary academy in Rome – where he was dubbed 'Caricle Piseo'. Aided by Ottoboni's patronage he was admitted as a soprano to the Cappella Sistina at the age of 26 (11 October 1689), and in 1701 he became *maestro di cappella* there, an office that he held until 1714. He had already entered the priesthood and during his period of office at the Vatican was granted a sinecure as archpriest at S Maria Maggiore, Rome. Outside the Cappella Sistina he sang mainly in private courts (papal singers were prohibited from performing on the public stage): two years before he entered the Cappella, on 18 January 1687, he performed the part of Ferindo in the melodrama *Il Figlio delle Selve* (by Cosimo Bani), staged in private at the home of the librettist, Carlo Sigismondo Capeci. During Carnival of 1691 he sang the part of Guascarre in *Il Colombo ovvero L'India scoperta*, a *dramma per musica* on a libretto by Cardinal Pietro Ottoboni, staged at the Teatro Tor di Nona with music probably composed by one of the musicians gravitating around his court at the time. He may also have sung in *La Statira* (libretto by Ottoboni, music by Alessandro Scarlatti), staged again at the Teatro Tor di Nona the following year. Adami must have had special permission from Ottoboni, who was very influential in the papal court, for these public events.

Adami's importance rests on his *Osservazioni per ben regolare il coro de i cantori della Cappella pontificia* (Rome, 1711/*R*). This treatise is important for its history of the papal musical institution, its chronology of the singers and its numerous biographies of leading singers and composers associated with the Vatican establishment such as Palestrina, Gregorio Allegri and G.M. Nanino. It is also valuable for its catalogue of the repertory performed, often accompanied by Adami's observations of musical and aesthetic interest (particularly in connection with the ubiquitous presence of works by Palestrina). In the last decade of his life he also wrote on non-musical subjects. Paradoxically he seems to have written no sacred music at all. His only known compositions are a few secular cantatas, a genre in which he earned a considerable reputation as a singer (one chronicler reported his affecting performance, at a musical occasion promoted by Ottoboni, of a cantata by Stradella); only two survive (in *GB-Lbl* Add.34055). Several volumes of cantatas by other composers survive from his private library, all bearing a coat-of-arms created specially for him; these handsome

volumes (now in *Cfm*, *Lbl*, *US-NH*), as well as two portraits painted by notable Roman artists (see *MGG1*), give substance to the contemporary description of him as 'ricchissimo e fortunatissimo'. Two further drawings of Adami survive by the well-known satirical draughtsman Pier Leone Ghezzi (*I-Rvat* Biblioteca Apostolica Vaticana, Ottob. Lat.3113 c.18 and Ottob. lat.3114 c.120).

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OWEN JANDER/GIANCARLO ROSTIROLLA

Adamík, Josef (*b* Křemačov, Czech Republic, 29 June 1947). Czech composer. He studied composition and piano at the Brno Conservatory (1965–9), and composition with Ištvan and Piňos at the Janáček Academy in Brno (1969–74). With the exception of a brief period as a teacher at the conservatory in Kroměříž, he has lived in seclusion as a village music teacher in Valašské Klobouky.

In the early 1970s Adamík was influenced by the collage and montage techniques of his teacher Ištvan, and combined contemporary idioms with historical elements, notably in *Nebeské pastviny* ('Celestial Pastures', 1972). From the mid-1970s he experimented with unusual instrumental resources: in the Wind Quintet (1979) he uses children's toy instruments in place of their conventional counterparts. Each instrumental part, moreover, is also playable singly. Adamík's interest in historical models intensified during the 1980s and is evident in compositions such as the Second Symphony (1983). He attempted to find a fresh starting point for new music in *Tance labilní a nepravděpodobné* ('Unstable and Unlikely Dances', 1984), but after the Third Symphony (1985), which he later disowned, he stopped composing.

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PETR KOFROŇ

Adamis, Mihalis (*b* Piraeus, 19 May 1929). Greek composer and musicologist. He graduated in theology from Athens University (1954), in neo-Byzantine music (1955) and harmony (1956) from the Piraeus League Conservatory, and in counterpoint, fugue and composition (1959) from the Hellenic Conservatory, where he studied with Yannis A. Papaïannou. At Brandeis University (1962–5) he studied composition (with Arthur Berger), Byzantine music palaeography and electronic music. In 1950 he revived the boys' choir of the Greek Royal Palace, which he directed until 1967. He also established and conducted the Athens Chamber Chorus (1958–61). Between 1961 and 1963 he taught Byzantine music at the Holy Cross Theological Academy, Boston, Massachusetts. In 1965 he established the first electronic music studio in Athens. He was a founder-member (1965) and later president (1975–85) of both the Hellenic Association for Contemporary Music and the Greek section of the ISCM. In 1968 he was appointed head of the music department and choral director at Pierce College, Athens. As a member of the administrative board of the Ionian University, Corfu (1990–94), he was instrumental in the foundation of its music department.

Adamis is an outstanding yet solitary figure in Greek music after 1960. A considerable part of his earlier output involves the reconciliation of stylistic extremes in the form of neo-Byzantine chant on the one hand, and atonality, serialism and electronic music on the other. The liturgical ethos of works such as *Apokalypsis, ékti sfraghida* ('The Sixth Seal of the Apocalypse', 1967), *Tetélestae* ('It is Accomplished', 1971) and *Photonymon* (1973), lends the combination an unexpectedly dramatic impact; it was certainly perceived as courageous in Greece, where many Orthodox intellectuals still reject Western music as incompatible with their ideals of national identity. In the 1980s, during which he concentrated on instrumental music, Adamis's style underwent a gradual modification. Expanding his research into the modes and rhythms of folksong, he explored a 'polymelodic' counterpoint, in which independent lines combine to produce striking harmonic conflicts, the kaleidoscopic effect heightened by shifting, iridescent tone-colours (*Alloiostrofa*, 1986; *Eptaha*, 1989; *Enestota*, 1991; *Hellenion*, 1996).

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DIMITRI CONOMOS/GEORGE LEOTSAKOS

Adam of St Victor (*d* St Victor, Paris, 1146). French writer of sequences. Previously thought to have died late in the 12th century but now known to have been active much earlier in the century, he was a seminal figure in the development of the sequence repertory. The first document with a probable reference to Adam is a charter of 1098 in which a 'Subdeacon Adam' appears among the signatories from Notre Dame Cathedral in Paris. By 1107 he had risen through the ecclesiastical ranks to become Precentor; he signed his name 'Adam Precentor' throughout his life, even after he left the cathedral for the Abbey of St Victor in about 1133. He was a member of the reform party in Paris, who, with the support of the Augustinians at St Victor, attempted to impose the Rule of St Augustine upon the canons of Notre Dame; it was doubtless the failure of this attempted reform that prompted Adam's departure for St Victor. Adam worked with many influential figures: he would have been a colleague of Peter Abelard during his early years as cantor; he certainly knew and probably collaborated with the famous theologian Hugh of St Victor; and he may have taught Albertus Parisiensis, the man who succeeded him as cantor at the cathedral, and who is credited with a role in the development of the polyphonic innovations now attributed to Leoninus and his generation.

As a poet and composer, Adam's greatest contribution lay in sparking the dramatic expansion of the sequence repertory in Paris in the course of the 12th century. Now that he is known to have flourished earlier than was previously thought, he can be credited with perfecting the style of imagistic rhythmic poetry that became the hallmark of the late sequence. Over 100 such pieces were composed in Paris in the 12th century in the two major centres for sequence composition, St Victor and Notre Dame. Because Adam played a role in both institutions, it is not difficult to see how a core repertory of texts evolved that was present in both places, but how later generations came to set these pieces somewhat differently, each institution with its favoured melodic idioms and compositional practices. Close study of both texts and music shows that the Victorines were the first major contributors to the repertory. Not only were the texts written in defence of their theological position; but the Victorines were, probably under Adam's initial guidance, the group that led the art of the contrafactum to its highest level of sophistication in the Middle Ages.

Although attributions are, for the most part, speculative, the following pieces seem likely to be by Adam: *Laudes Crucis attollamus* (the earliest and most contested of this group), *Mundi renovatio*, *O Maria, stella maris* (attributed by Richard of St Victor to 'the most outstanding poet') and *Zyma vetus expurgator* (attributed to Adam in the late 12th century). The texts of all these works reveal imaginative and sophisticated use of biblical imagery, and an exegesis related to the ideals established by Adam's contemporary Hugh of St Victor. The melodies, organized in tightly constructed, modular phrases that interact with the heavily accentual trochaic poetry, function within the first large-scale compositional plans for developed uses of phrases against a rhythmic grid found in Western music.

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MARGOT E. FASSLER

Adamonti. *See* ADAMBERGER, VALENTIN.

Adams. Dutch manufacturer of percussion instruments. Adams Musical Instruments was established at the end of the 1960s by André Adams at Thorn in the Netherlands. Adams has become one of the leading percussion manufacturers in the world. Its list of products range from lightweight, low-priced pedal timpani designed for schools and bands, through to top of the range professional timpani and concert marimbas. A great deal of thought is given to the adaptability and portability of the instruments, as well as to their quality. For example, playing height of their keyboard instruments is adjustable, and their tubular bells may be adjusted both for height and range. In the contemporary world of percussion these refinements are invaluable for the player. Adams now manufactures timpani, xylophones, marimbas, tubular bells, bell plates, concert bass drums, temple blocks and a range of sticks.

JAMES HOLLAND

Adams, Alton A(ugustus) (*b* St Thomas, VI, 4 Nov 1889; *d* St Thomas, VI, 24 Nov 1987). American bandmaster, composer and educator. He taught himself to play the flute and piccolo, took correspondence courses from several universities, and received the BMus degree from the University Extension Conservatory of Music, Chicago. In 1910 he formed Adams' Juvenile Band, which was incorporated into the US Navy when it assumed the administrative duties of the US Virgin Islands in 1917. He was editor of the band department of *Jacobs' Band Monthly* (1913–17), the Virgin Islands correspondent for the Associated Press, and the author of articles for various music journals, newspapers and magazines. From 1918 to 1931 he supervised the music programme in the Virgin Islands public schools, modelling it after similar programmes on the mainland. After retiring from the navy in 1947 he produced musical radio programmes featuring classical music from his own substantial record collection for 16 years. Although many of his compositions and arrangements for band were destroyed by fire in 1933, his surviving works include the *Virgin Islands March*, the islands' national anthem.

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MARGOT LIETH-PHILIPP

Adams, Charles R. (*b* Charlestown, MA, 9 Feb 1834; *d* West Harwich, MA, 4 July 1900). American tenor. He studied singing in Boston and in 1856 was soloist in the Handel and Haydn Society's performance of *The Creation*. In 1861 he made concert and opera appearances in the West Indies and Holland. He studied in Vienna with Carlo Barbieri, was engaged for three years by the Berlin Royal Opera, then for nine (1867–76), except for one year, as principal tenor of the Vienna Imperial Opera. He also sang at La Scala and Covent Garden. In 1877 he returned to the USA and during the 1877–8 season sang the title role in the first American production of Wagner's *Rienzi*. An excellent singer and fine actor, he had a commanding stage presence. Tannhäuser, Lohengrin, Manrico and Rienzi were his most celebrated parts. From 1879 he lived in Boston as a successful singing teacher; Melba and Eames were among his pupils.

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DAB (F.L. Gwinner Cole)

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H. WILEY HITCHCOCK/JUNE C. OTTENBERG

Adams, James B(lake) (*b* *c*1749; *d* after 1794). English composer, organist and cellist. According to his recommendation by Francis Hackwood to the Society of Musicians, on 1 February 1784 he was 35 years old, married with two children, organist of Brompton Chapel and a competent violinist, viola player and cellist. He performed as a cellist in the Handel commemoration concerts in 1784 and played in the band for the Academy of Ancient Music during the 1787–8 season. He probably also took part as a cellist in the concerts (held annually) at St Paul's Cathedral for the relief of the clergy in 1785, 1789, 1790, 1793 and 1795.

From his extant published works it can be seen that Adams was a competent purveyor of small-scale vocal and instrumental works in the manner of Haigh, Osmond or Reeve. His music shows an awareness of changing styles: the early songs and canzonets accompanied either by harpsichord or orchestra with obbligato instrument are in the manner of Arne, giving way to a symphonic style like that of J.C. Bach or Hook in the three sonatas of op.4 (for piano or harpsichord with violin or flute accompaniment); his late sonata for piano duet shows some grasp of larger forms, and *The Nightingale*, a canzonet in the vein of Haydn or Pinto, has subtle use of the pedal in the onomatopoeic piano writing. Adams also wrote a treatise, *A Familiar Introduction to the First Principles of Music* (London, n.d.). According to Doane's *Musical Directory*, his son James (*b* *c*1771) was an organist at Brompton Chapel and Hampstead Church in 1794; he was also a cellist for the Concerts of Ancient Music. (*BDA*)

ROBIN LANGLEY/R

Adams, John (Coolidge) (*b* Worcester, MA, 15 Feb 1947). American composer and conductor. Known particularly for his operatic works on contemporary subjects, he is considered one of the most frequently performed living composers of concert music.

1. LIFE. He studied the clarinet with his father and with Felix Viscuglia, clarinettist with the Boston SO. At the age of ten he began theory and composition lessons, and at 14 he had his first piece performed by the community orchestra with whom he practised conducting. He also performed with the orchestra alongside his father, often

appearing before an audience of mentally-handicapped patients at the New Hampshire State Hospital. As a student at Harvard University (1965–71, MA 1972) he studied composition with Leon Kirchner, Earl Kim, Roger Sessions, Harold Shapero and David Del Tredici. During this period he performed occasionally as a clarinettist with the Boston SO.

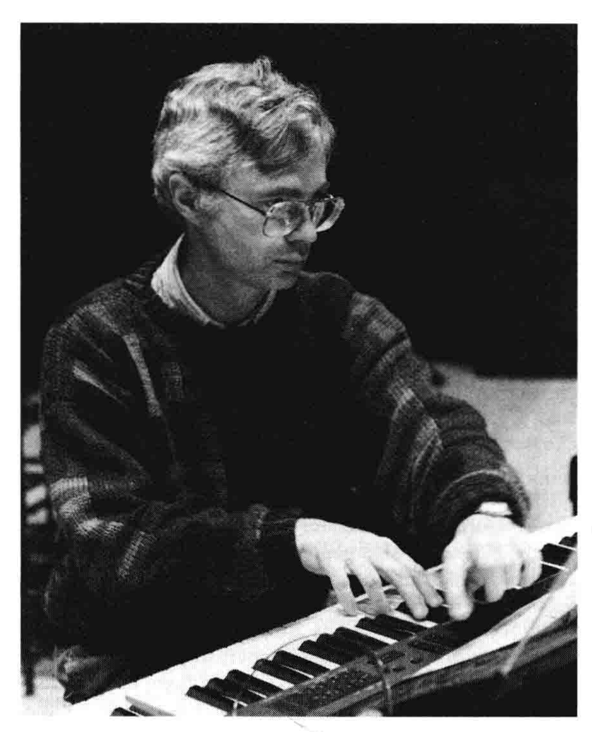
After moving to San Francisco in 1971 Adams taught at the San Francisco Conservatory (1972–82). He quickly became involved in the Bay Area's thriving new music scene and began to forge associations with local composers and musicians. As the conductor of the Conservatory's New Music Ensemble, he commissioned and introduced new works by important experimental composers. In 1978 he became new music advisor to the San Francisco SO. With music director Edo de Waart, he created the Symphony's New and Unusual Music series, introducing major American and European avant-garde composers to San Francisco audiences. His collaboration with the orchestra served as the model for the Meet the Composer residency programme, through which he was appointed the Symphony's composer-in-residence (1982–5). *Harmonium* and *Harmonielehre*, both composed for the orchestra, established his reputation on a national scale.

In 1983 the director Peter Sellars approached Adams about writing an opera on the improbable subject of Richard Nixon's momentous six-day visit to China to meet Mao Zedong in 1972. Given its première by the Houston Grand Opera in October 1987, *Nixon in China* was performed over 70 times in the following few years. The opera was televised by PBS and received both an Emmy and a Grammy award. The Nonesuch recording was named 'one of the ten most important recordings of the decade' by *Time* magazine.

Between 1989 and 1991 Adams and Alice Goodman created a second opera on a contemporary event, the 1985 hijacking of the Italian cruise liner Achille Lauro by a small group of Palestinian terrorists. *The Death of Klinghoffer* received its first performance in Brussels in March 1991 during the Gulf War. The original production, directed by Sellars with choreography by the Mark Morris Company, was also staged in Lyons, Vienna, Brooklyn and San Francisco. The political sensitivity of the subject, however, remained an issue of debate and misunderstanding throughout the run of performances. Although the opera is carefully balanced, with eloquent and profane language given equally to Jews, Palestinians and the Christian hostages, the San Francisco performances were picketed and the work was not staged in the USA after 1992.

Adams' third stage work, *I was Looking at the Ceiling and Then I Saw the Sky*, an 'earthquake/romance' also staged by Sellars, opened in May 1995 in Berkeley, California. The original production completed a five-month tour to Montreal, New York, Edinburgh, Helsinki, Paris and Hamburg.

As a conductor, Adams has also maintained an active schedule. In 1988 he was named creative chair of the St Paul Chamber Orchestra, for which he served as conductor and music advisor until 1990. He has served as artistic director and conductor of the Ojai and Cabrillo Music Festivals in California, and has appeared with the LSO, the London Sinfonietta, the Halle Orchestra, the Oslo PO, the Royal Concertgebouw Orchestra, the Santa Cecilia Orchestra and the Deutsches-Symphonie-Orchester Berlin. He has often programmed his own works alongside those by composers as diverse as Zappa, Sibelius, Stravinsky, Ives, Copland, Reich and Glass. In 1997 he celebrated his 50th birthday with a concert in Amsterdam's Concertgebouw featuring his own music and works for big band by Gil Evans, Miles Davis and Duke Ellington. The same year, Emanuel Ax gave the première of *Century Rolls* (1996) with the Cleveland Orchestra. In 1999 Adams toured Europe with the Ensemble Modern, conducting his *Naive and Sentimental Music* (1997–8) and Ives's Fourth Symphony.


John Adams, 1989

Adams's numerous honours have included the California Governor's Award for Lifetime Achievement in the Arts, the Royal Philharmonic Award (1994) for his Chamber Symphony, the Grawemeyer Award (1995) for his Violin Concerto and the title Composer of the Year by *Musical America* (1997). In 1995 he was made a Chevalier of the Institute of Arts and Letters by the French Ministry of Culture, and in 1997 he was elected to the American Academy and Institute of Arts and Letters.

2. WORKS. At a young age, Adams made a conscious decision to break away from both the European postwar aesthetic and the American academic avant garde of the time. Even before he found his compositional voice, he integrated aspects of popular American culture into his work. His first major compositions, *Phrygian Gates* (1977) and *Shaker Loops* (1978, rev. 1983), are minimalist in their hypnotic pulsation, slowly unfolding modulations and ecstatic levels of energy. Yet of those composers who have been categorized as minimalists, Adams is by far the most anchored in Western classical tradition. Roving tonal centres, fluid tempos and complex formal schemes make his brand of minimalism distinct from that of composers like Reich or Glass. While *Phrygian Gates* is strictly modal, Adams's harmonic language during the

1980s was essentially diatonic with frequent implications of bitonality. In works like *Harmonium* (1980–81) and *Harmonielehre* (1984–5), he fused repetitive motifs with a lush, highly expressive 19th-century symphonic language. Informed by dreams, Jungian analysis, mystical poetry and transcendentalist writings, compositions such as these established his reputation as a composer of 'accessible' scores that provided relief to audiences wary of contemporary music. Tonal and emotional, but still elusively complex, they predated the onslaught of immediately appealing, post-minimalist concert works that appeared in the late 1980s and 90s.

Adams has often remarked on a kind of split personality that emerged in his music during the 1980s. During this period he alternated, with astonishing regularity, between two stylistic polarities: he composed irreverent, almost confrontational 'trickster' works (*Grand Pianola Music*, 1982; *Fearful Symmetries*, 1988); and more sober, introspective compositions (*Harmonielehre*, 1984–5; *The Wound-Dresser*, 1988). Behind the mischief of the 'trickster' pieces is his characteristic celebration of American vernacular music – the fox-trots, marches and big band music of his youth. In this regard, Ives and Copland are his predecessors. Like them, he manages to dissolve boundaries between 'high' and 'low' art by drawing freely on the vast and fertile American tradition.

Adams's gift for setting the intrinsic rhythms of poetry emerged in *Harmonium*, on poems by John Donne and Emily Dickinson, and *The Wound-Dresser*, on words by Walt Whitman. The latter's musical depiction of graphic violence co-existing with disembodied spiritual transcendence was expanded two years later in *The Death of Klinghoffer*. In his operas Adams proved that his sensitivity to language was equal to his talent for individual characterization and drama on an epic scale. The 34-piece orchestra, brightened by saxophones and synthesizers, for which *Nixon in China* is scored, emphasizes the wry humour and poignant intellect of Goodman's rhymed couplets. Full of fantasy sequences, photo opportunities and echoes of big bands, *Nixon in China* depicts an American icon with playful irony. Like many of Adams's works, it functions simultaneously on heroic and banal, comic and tragic levels. *The Death of Klinghoffer*, a musical and choreographic passion play that moves between deep meditation and graphic brutality, shows the influence of Bach's Passions and other sacred works. Chromatically descending scales mingle with repetitive figures and lyrical vocal lines to create a protracted sense of time passing. *I Was Looking at the Ceiling and Then I Saw the Sky*, a story told in 25 pop songs accompanied by an eight-piece rock band, is both a love comedy and a social satire on the lives of seven young Americans of varied ethnicities, all living in Los Angeles at the moment of the devastating Northridge earthquake. With elements of gospel, torch-song ballads, rap and funk, Adams's score captures the clip of Berkeley poet June Jordan's urban speech patterns.

Adams's later compositions have involved more polyphony, chromaticism and virtuosity, while retaining the rhythmically charged motoric propulsion of earlier works. In 1992 he faced the spectre of Schoenberg, a confrontation he has assiduously avoided for two decades, in the Chamber Symphony. The work had its genesis when he was studying the score to Schoenberg's work of the same name while overhearing soundtracks to cartoons his son was watching in another room. From that point on, a 'hyperlyrical' and linear quality informed most of his compositions. In the early 1990s he began to use strict harmonic and melodic modes, which took his music into an expressive realm very different from that of his 1980s minimalist works. Over the decade, his use of modes continued to evolve, especially after he discovered Slonimsky's *Thesaurus of Scales and Melodic Patterns* and developed the 'earbox', a modal transposition technique of his own creation. Although not all of his works from the 1990s are modal (*Century Rolls*, for example, is not), many are at least partly controlled by this technique (Violin Concerto, 1993; *Slonimsky's Earbox*, 1996; the first movement of *Gnarly Buttons*, 1996; the last movement of *Naive and Sentimental Music*, 1997–8).

Dense counterpoint, simultaneously conflicting metres and asymmetrical phrases have remained distinctive elements of Adams's music. These are put to striking use in the Violin Concerto. With its sinuous lines, Adams has described it as 'a study in "hypermelody" – the violin sings almost constantly throughout the full 35 minutes of the piece', while the orchestra provides a muted backdrop. Between its rhapsodic, lyrical first movement, tender chaconne and extroverted toccata, the concerto combines stylistic elements which had hitherto remained fairly separate in Adams's writing: mystical introspection and virtuoso kineticism. *Century Rolls*, a very different kind of concerto, pays tribute to the intricate mechanisms of piano rolls of the 1920s, as well as to Nancarrow's Studies for Player Piano.

The concentration of these recent works, packed with polyrhythms and highly virtuoso writing, makes considerable demands on instrumentalists. This has led Adams to form close relationships with particular groups (Ensemble Modern, the Schoenberg Ensemble, the Kronos Quartet) and soloists (Emanuel Ax, Michael Collins, Gidon Kremer), who are able to meet the challenges presented by these fiendishly difficult scores. Adams's abiding interest in electronic media, apparent in the addition of synthesizers to his operatic scores and large ensemble pieces, reached its pinnacle in *Hoodoo Zephyr* (1992–3).

Considering Adams's penchant for punning titles (*Mongrel Airs*, *Hail Bop*, *Dogjam*), it is not surprising that the title of his orchestral work *Naive and Sentimental Music* refers not only to Schiller's essay, but to the questionable state of contemporary music. The work follows on from his exploration of diatonic melody against a strummed continuum of chords in the Violin Concerto and *Gnarly Buttons*. While restless chromaticism and modal innovation connect *Naive and Sentimental Music* to works from the 1990s, its bold sweeping gestures recall *Harmonium* and *Harmonielehre*.

WORKS

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Matter of Heart (film score), 1982, unpubd

Nixon in China (op, 3, A. Goodman), 1985–7; Houston, 22 Oct 1987

The Death of Klinghoffer (op, 2, Goodman), 1989–91; Brussels, 19 March 1991

I was Looking at the Ceiling and Then I Saw the Sky (songplay, 2, J. Jordan), 1995; Berkeley, CA, 11 May 1995

ORCHESTRAL

Common Tones in Simple Time, 1979; Harmonium, chorus, orch, 1980–81; Shaker Loops, str orch, 1983 [rev. of chbr work]; Harmonielehre, 1984–5; The Chairman Dances, fox-trot, 1985; Tromba lontana, fanfare, 1985; Short Ride in a Fast Machine,

fanfare, 1986; Fearful Symmetries, 1988; Eros Pf, pf, orch, 1989; El Dorado, 1990; Vn Conc., 1993; Lollapalooza, 1995; Century Rolls, pf, orch, 1996; Slonimsky's Earbox, 1996; Naive and Sentimental Music, 1997–8;

VOCAL

Ktaadn, chorus, osciallators, filters, 1974, unpubd; Harmonium, chorus, orch, 1980–81; Grand Pianola Music, 3 female vv, 2 pf, wind, brass, perc, 1982; The Wound-Dresser (W. Whitman), Bar, orch, 1988; Choruses from the Death of Klinghoffer (Goodman), 1990; The Nixon Tapes, solo vv, chorus, orch, 1998

CHAMBER AND SOLO INSTRUMENTAL

Pf Qnt, 1970, unpubd; American Standard, unspecified ens, 1973, unpubd; Christian Zeal and Activity, unspecified ens, 1973; Grounding, 3 sax, live elecs, 1975, unpubd; China Gates, pf, 1977; Phrygian Gates, pf, 1977; Shaker Loops, 7 str, 1978; Grand Pianola Music, 3 female vv, 2 pf, wind, brass, perc, 1982; Chbr Sym., 15 insts, 1992; John's Book of Alleged Dances, str qt, sampler, 1994; Road Movies, vn, pf, 1995; Gnarly Buttons, cl, ens, 1996; Hallelujah Junction, 2 pf, 1996; Scratchband, amp ens, 1996

ELECTRO-ACOUSTIC

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ARRANGEMENTS AND ORCHESTRATIONS

6 Songs by Charles Ives, 1v, chbr orch, 1989–93; Wiegenlied, 1989 [orch of Liszt]; The Black Gondola, 1989 [orch of Liszt: *La lugubre Gondola*]; Berceuse élégiaque, 1989 [orch of Busoni]; Le livre de Baudelaire, Mez, orch, 1994 [orch of 4 poems from Debussy: 5 poèmes (C. Baudelaire)]; La mufa, tango, 1995 [orch of A. Piazzolla]; Revolucionario, tango, 1996 [orch of Piazzolla]; Todo Buenos Aires, tango, 1996 [orch of Piazzolla]

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T.A. Johnson: 'Harmonic Vocabulary in the Music of John Adams: a Hierarchical Approach', *JMT*, xxxvii (1993), 117–56

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M.N. Daines: 'An Interview with John Adams', *Opera Quarterly*, xiii/1 (1996–7), 37–54

SARAH CAHILL

Adams, John Luther (*b* Meridian, MS, 23 Jan 1953). American composer. He came to music as a rock drummer, and through a youthful passion for the music of Frank Zappa he became acquainted with the works of Varèse and Feldman. Adams studied with James Tenney and Leonard Stein at the California Institute of the Arts (BFA 1973), and in 1975 he moved to Alaska, serving as timpanist and principal percussionist with the Fairbanks SO and the Arctic Chamber Orchestra (1982–9). In 1994–7 he was composer-in-residence with the Anchorage SO, Anchorage Opera and Alaska Public Radio Network. He teaches composition at the Oberlin College Conservatory and the University of Alaska, Fairbanks. Among his awards and fellowships are those from Meet the Composer, the National Endowment for the Arts, the Rockefeller Foundation, Opera America, the Foundation for Contemporary Performance Arts, the American Music Center and the Alaska State Council on the Arts.

Adams's music is deeply rooted in the Alaskan geography and culture, both through specific references to the musical traditions of indigenous peoples and through its pictorial evocations of the northern landscape. While the influence of Feldman can be discerned in the sense of scale and contemplative spirit of expansive, slow-moving instrumental works such as *Clouds of Forgetting, Clouds of Unknowing* (1991–5) and *Dream in White on White* (1992), Adams combines this with an almost physical depiction of the natural world. His experience as a percussionist can be heard in the rhythmic complexity of his writing and his evocation of Inuit drumming techniques.

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(*selective list*)

Orch: The Far Country of Sleep, 1988; Clouds of Forgetting, Clouds of Unknowing, chbr orch, 1991–5; Dream in White On White, hp/pf, str qt, str orch, 1992; Sauyatugvik: The Time of Drumming, 1995, arr. 2 pf, timp, 4 perc, 1996; In the White Silence, cel, hp, 2 vib, str qt, str orch, 1998

Chbr and solo inst: Green Corn Dance, 6 perc, 1974; Songbirdsongs, 2 pic, 3 perc, 1974–80; Strange Birds Passing, 2 pic, 3 fl, 2 a fl, b fl, 1983; Giving Birth to Thunder, Sleeping with his Daughter, Coyote builds North America, nar, E♭-cl + cb cl, vn, db, 4 perc, 1986–90; 5 Yup'ik Dances, pf/hp, 1991–4; Strange and Sacred Noise, perc qt, 1991–7; 5 Athabascan Dances, fl, vn, vc, hp/pf, perc, 1992, arr. gui, hp, perc, 1996; Crow and Weasel (after B. Lopez), pic + b cl, 4 perc, cel, hp, str qnt, 1993–4

Vocal: Night Peace, S, 2 chorus, hp, perc, 1976; up into the silence (e.e. cummings), 1v, pf, 1978, rev. 1984; How the Sun Came to the Forest (J. Haines), SA, pf/hp/(a fl, eng hn, pf, hp, str), 1984; Earth and the Great Weather, 4vv, vn, va, vc, db, 4 perc, elecs, natural sounds, 1990–93; Magic song for one who wishes to live and the dead who climb up to the sky, 1v, pf, 1990

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JOSHUA KOSMAN

Adams, [Harrison] Leslie (*b* Cleveland, 20 Dec 1932). American composer. He attended Oberlin College (BMEd 1955), California State University, Long Beach (MA 1967) and Ohio State University (PhD 1973), and studied privately with Herbert Elwell, Robert Starer, Vittorio Giannini, Leon Dallin, Edward Mattila and Marcel Dick. He has taught at Stillman College (1963–4), Florida A&M University (1968–9) and the University of Kansas (1969–78). His honours include composition awards from the National Association of Negro Women (1963) and the Christian Arts Annual National Competition for Choral Music (1979), fellowships from the Rockefeller Foundation (1979) and Yaddo (1980, 1984), and commissions from the Center for Black Music Research, the Cleveland Orchestra and the Ohio Chamber Orchestra.

Adams writes in a lyrical style that fuses elements of jazz and black folksong with 20th-century compositional techniques. A few of his works, including *Hymn to Freedom* (1989) and *Christmas Lullaby* (1996), have been recorded. An interview with the composer appears in

Y.C. Williams: 'The Making of the Opera *Blake* by Leslie Adams', *New Perspectives on Music*, ed. J. Wright with S.A. Floyd Jr (Warren, MI, 1992), 172–209.

WORKS
(*selective list*)

Op: Blake (4, D. Mayers), 1980–86

Inst: Pastorale, vn, pf, 1952; 3 Preludes, pf, 1961; Sonata, vc, pf, 1964–5; Ode to Life, orch, 1979, rev. 1982, 1989; Prelude and Fugue, org, 1979; Sym., orch, 1979; Night Song, fl, hp, 1983; Western Adventures, orch, 1985; Offering of Love, org, 1991

Choral: Hosanna to the Son of David, SATB, 1969; Madrigal, SATB, 1969; Ps cxxi, 4 solo vv, SATB, 1969; The Righteous Man (cant., D. Mayers), SATB, chbr orch/pf, 1985; Christmas Lullaby, children's choir, orch, 1996

Songs: 5 Millay Songs (E. St Vincent Millay), (high/medium v, pf)/(medium v, orch), 1960; 6 Afro-American Songs (L. Hughes, G. Johnson, C. Delany, J. Weldon Johnson, L.M. Collins), (high v, pf)/(medium v/B, orch), 1961; 3 Dunbar Songs (P.L. Dunbar), high v, chbr orch, 1981; The Wider View (Dunbar, G. Johnson, Hughes, R.H. Grenville), high/medium v, pf, 1988; Hymn to Freedom, 3 solo vv, chbr orch, 1989

MSS and correspondence in *US-CLp*

JOSEPHINE WRIGHT

Adams, Nathan (*b* Dunstable, NH, 21 Aug 1783; *d* Milford, NH, 16 March 1864). American brass instrument maker. He invented a valve with movable tongues or flaps within the windway. A trumpet in F by Adams with three such valves is displayed on board the *USS Constitution*; it dates from about 1830. A similar instrument, unsigned, with three primitive rotary valves, is in the Essig Collection, Warrensburg, Missouri. Adams is listed as a musical instrument maker in *Longworth's American Almanack, New-York Register, and City Directory* for 1824. For the next four years he was bandmaster on the *USS Constitution*. About 1828 he settled in Lowell, Massachusetts, continuing there as a musical instrument maker until 1835. The latter part of his life was spent as a machinist and repairer of ships' chronometers in Provincetown, Massachusetts. He was the composer of at least one published song, *The Ruins of Troy*, written while on board the *Constitution*.

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R.E. Eliason: 'Early American Valves for Brass Instruments', *GSJ*, xxiii (1970), 86–96

ROBERT E. ELIASON

Adams, Suzanne (*b* Cambridge, MA, 28 Nov 1872; *d* London, 5 Feb 1953). American soprano. She studied with Mathilde Marchesi and Bouhy in Paris and made her début at the Opéra in 1895 as Juliet; she seems to have studied both Juliet and *Faust*'s Marguerite with Gounod himself, who greatly admired her brilliant yet flexible tone and fine technique. She sang at Covent Garden (1898–1904), where she created Hero in Stanford's *Much Ado about Nothing*, and was also a member of the Metropolitan Opera (1899–1903). Her repertory included Gluck's Eurydice, Donna Elvira, Micaëla (*Carmen*) and Meyerbeer's Marguerite de Valois. She retired in 1904 and then taught singing in London.

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J. Freestone: 'Suzanne Adams, 1873–1953', *Gramophone*, xxxi (1953–4), 361–6 [with discography]

HERMAN KLEIN/HAROLD ROSENTHAL

Adams, Thomas (i) (*d* London, 1620). English bookseller and publisher. He was established in London from 1591 and financed several significant musical publications, including John Dowland's *The Third and Last Booke of Songes or Aires*, printed by Peter Short in 1603, and Robert Dowland's *A Musicall Banquet*, printed by Thomas Snodham in 1610. He also had the right to reprint several other titles, but this was disputed by William Barley. Between 1611 and 1620 he traded at 'the Bell in St. Paul's churchyard'. He is thought to have published Orlando Gibbons's *Fantasies of III Parts* in 1620, which bears the imprint 'London. At the Bell in St. Pauls churchyard'. *Humphries-SmithMP*

MIRIAM MILLER

Adams, Thomas (ii) (*b* London, 5 Sept 1785; *d* London, 15 Sept 1858). English organist and composer. At 11 years of age he began to study music under Thomas Busby. He became organist at Carlisle Chapel, Lambeth (1802), at St Paul's, Deptford (1814), and at St George's, Camberwell (1824). On his appointment to the newly rebuilt church of St Dunstan-in-the-West, Fleet Street (1833), he retained the Camberwell post and he continued to hold both until his death. He was one of the most prominent organists of his time, and gave many performances of a kind that would now be termed 'recitals'. He was much in demand at the openings of newly built organs, and from 1817 onwards he supervised and often took part in the periodic evening performances on Flight & Robson's giant 'Apollonican' in St Martin's Lane, London.

Adams was a master of the developing art of imitating orchestral effects on the organ. A typical recital of his, at the opening of the new Exeter Hall organ on 23 January 1840, consisted of one fugue by Bach (from the '48'), three extemporizations, and 12 arrangements of orchestral, vocal and choral music. But, more unusually for his time, he was equally at home in what was called the 'strict' style of organ music, predominantly contrapuntal, and making sectional use of contrasting ranks of pipes based on diapason tone. This was, no doubt, the basis of his extemporizations, and how uncommon it had become may be judged from one of his obituarists: 'In his use of the organ, Mr Adams seems to have regarded it chiefly as a means of displaying his own peculiar style of composition and powers of execution'. His compositions do indeed show a most remarkable divergence from the general musical style of the time. Even in his early sets of piano variations he used an unusually dense texture, strongly marked harmonic progressions, and examples of strict canon and other learned devices (see, for example, his variations on *Cease your Funning*, 1816). In his organ voluntaries, in which a fugue was always the principal movement, he pursued contrapuntal logic with the ruthlessness of Clementi. Like Beethoven and other 19th-century admirers of Bach, he could match the intensity but not the spontaneity of Bach's fugues. His most ambitious works are generally called 'organ pieces' rather than 'voluntaries', and are in several contrasting movements including at least one fugue and one slower movement with an ornate melody played on a solo stop.

Adams carefully indicated registration in his organ music, and extracted great variety from the English organ of his day. Samuel Wesley mentioned Adams's 'great skill

and ability in the management of the Pedals', but this must have been merely relative, for there are only one or two rudimentary pedal passages in all his music. Best told how Adams 'regaled himself by serving up one or two of Bach's "48", adding a droning pedal when his bunions were propitious'.

The statement in the fifth edition of *Grove's Dictionary* that Adams 'published ... many vocal pieces, consisting of short anthems, hymns and sacred songs' confuses him with another Thomas Adams, who was organist of St Alban's, Holborn, in the later 19th century.

WORKS

all printed works published in London

Org: 6 Fugues, org/pf (1820); 6 Voluntaries (*c*1820); Grand Organ Piece (*c*1824); 12 Voluntaries (*c*1824); 6 Pieces (*c*1825); 3 Pieces (*c*1835); 90 Interludes (1837)

Inst: Grand March and Quick Step, wind band (*c*1808); 6 sets of variations, pf (1810–18), 1 set ed. in LPS, vii (1985); Melrose Abbey, divertimento, pf (*c*1815); 6 Little Airs, pf (*c*1820)

Vocal: satirical harmonization of 'Old 100th' psalm tune, *MT*, xl (1899), 604; 5 songs; 1 hymn; 1 anthem, *GB-Lcm*

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NICHOLAS TEMPERLEY

Adam von Fulda (*b* ?Fulda, *c*1445; *d* Wittenberg, 1505). German composer and theorist. Until about 1490 he was at the Benedictine monastery of Vornbach, near Passau, but he had to leave it when he married. In 1490 he entered the service of Frederick the Wise of Saxony, working first as a singer, then as a historiographer (from 1492), finally becoming Kapellmeister by 1498. In 1502 he matriculated at the newly founded University of Wittenberg. Between 1503 and 1504 he wrote his chronicle of Saxon history undertaken at Frederick's suggestion in 1492, and after Adam's death (of the plague) in 1505, it was completed by Johannes Trithemius, Abbot of Würzburg.

In 1490 Adam finished his famous treatise *De musica* (*GerbertS*, iii, 329), in which he described himself as 'Musicus ducalis'. The manuscript was burnt in 1870 but the text had already been printed by Gerbert in 1784. In it he noted that Du Fay's music extended Guido's musical system by three degrees, and upheld Busnoys as a model to be emulated. Adam inveighed against minstrels ('ioculatores') and artless folksingers ('laici vulgares'), for, he said, they had no knowledge of the art of music-making. He was the first theorist to distinguish between vocal and instrumental music in the modern sense. He also wrote some religious verses which were published by Wolff Cyclopius as *Ein sehr andechtig christenlich Buchlein* (Wittemberg, 1512/*R*) with eight woodcuts by Lukas Cranach.

Adam belonged to the early generation of German composers that includes Heinrich Finck. Most of his music consists of settings (usually for four voices) of a chorale melody or secular lied. His sacred music comprises a mass, a *Magnificat*, seven hymns, two antiphons, a cantio and a respond. The structure of the hymns, with a canon in the upper voices, is often somewhat clumsy. The hymn *Nuntius celso*, with a canon in the superius and tenor, has a second text, the sequence *Psallite*, underlaid to the vagans (bass) part voice. Two manuscripts in the monastery of St Gallen name Adam as the composer of three secular songs for four voices published anonymously by Arnt von Aich in his *LXXV. hubscher Lieder* (RISM 1519[5]). *Ach hülf mich leid* was widely known: Glarean published it in his *Dodecachordon* with the Latin text *O vera lux*, and the melody was often used, for example in Poland and Switzerland in the organ tablatures of Lublin and Hör. Schöffer printed the melody with a sacred version of the text in his *Liederbuch* (RISM 1513[2]) and from 1529 to 1673 it was to be found in Protestant sacred songbooks.

WORKS

for 4 voices unless otherwise stated

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Der Mensuralkodex des Nikolaus Apel, ed. R. Gerber, EDM, xxxii–xxxiv (1956–75) [G]

Das Liederbuch des Johannes Heer von Glarus, ed. A. Geering and H. Trümpy, SMd, v (1967) [GT]

Der Kodex Berlin 40021, ed. M. Just, EDM, lxxvi–lxxviii (1900–91) [J]

SACRED

Missa Seit idi dich, J; Magnificat quinti toni, J

Dies est letitiae, G, J; In principio erat verbum, 3vv, G, J; Namque triumphanti, J; Nuntius celso veniens, 5vv, G; Pange lingua, G; Regali ex progenie, 3vv, G; [Salve decus virginum], G; Sancta dei genitrix, G, J; Ut queant laxis, G; Veni creator (2 settings), 3vv, G

SECULAR

all ed. in Moser

Ach hülf mich leid und senlich klag, B, GT; Ach Juppiter hetstu gewalt (with acrostic: ADAM VON FULDA), B, GT; Apollo aller kunst ein hort, B, GT

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KLAUS WOLFGANG NIEMÖLLER/R

Adam Wągrowicensis [Adam of Wągrowiec; Margonius] (*b* Margonin, now Mągrowiec, *c*1600; *d* ?Wągrowiec, 27 Aug 1629). Polish composer and organist. Known only by his monastic forename, he was a member of the Cistercian order at Wągrowiec Abbey, north of Poznań. A manuscript of organ tablatures dated 1618 from the former Jesuit college of Kroże, Samogitia (*LT-V*, ed. I. Bieńkowska and M. Perz, Warsaw; 1999), includes 23 pieces (fantasias, ricercares and liturgical paraphrases) by Adam, and their discovery (see Trilupaitienė) has made it possible to credit Adam with an organ canzona in the Pelplin tablature (*PL-PE*) which bears the monogram P.A.W. (?=Pater Adam Wągrowicensis). Another unattributed canzona (ed. in AMP, viii, 1970, pp.304, 352) shows stylistic similarities. The continuo parts only of two sacred works, *Sancta et immaculata* (S, T, bc) and *Da pacem* (T, T, bc), are in the Biblioteka Jagiellońska (MS 40063, formerly in *D-Bsb*); they were written about 1620, probably at Warmia (Ermland). Based on this source, the composer was wrongly identified in *EitnerQ* as 'Adamus R.'. Adam Wągrowicensis is now recognized as a pioneer of the early Baroque Italian style in Poland.

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M. Perz: 'Śladem Adama z Wągrowca (zm 1629)' [On the trail of Adam of Wągrowiec (*d* 1629)], *Muzyka*, xli/3 (1993), 97–102

MIROSŁAW PERZ

Adán, Vicente (*b* Algemesí, province of Valencia; *fl* 1775–87). Spanish composer and theorist. According to early biographers, he was organist at the Madrid royal chapel and the Convento de los Desamparados. He is best known for a small treatise, *Documentos para instrucción de músicos y aficionados que intentan saber el arte de la composición* (Madrid, 1786), whose stated purpose was to compensate for the lack of teaching materials on secular music in Spain. Quite elementary, it consists mostly of examples of counterpoint and free composition, and also gives the instrumental ranges. It was attacked in a satirical *Carta laudatoria a don Vicente Adán* (Madrid, 1786), to which Adán replied in *Respuesta gratulatoria de la carta laudatoria* (Madrid, 1787). Various 18th-century publishers' lists and bibliographies indicate that many volumes of his compositions were printed in Madrid in the 1780s. Most of these were for the psaltery, which experienced a strong revival in the 18th century, although it had been known in Spain since the Moorish occupation. Adán's compositions for this instrument include preludes, sonatas, divertimentos and fandangos as well as an instruction book; there is also evidence that he published organ works and vocal music, both sacred and secular. None of these other publications are extant, although one untitled piece of his for psaltery survives (in *E-Mn* M.2249).

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H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, i (Barcelona, 1946); iii (1951)
J. Moll: 'Una bibliografía musical periódica de fines del siglo XVIII', *AnM*, xxiv (1969), 247–58
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ALMONTE HOWELL

Adaskin, Murray (*b* Toronto, 28 March 1906). Canadian composer, conductor and violinist. He studied the violin with Luigi von Kunits, Kathleen Parlow and Marcel Chailley, and was a member of the Toronto SO (1923–36) and the Toronto Trio (1938–52). He began composition studies with John Weinzweig in Toronto in 1944 and continued with Charles Jones and Darius Milhaud. In 1952 he became head of the music department at the University of Saskatchewan, Saskatoon, where he was appointed composer-in-residence in 1966. His other activities included co-founding the Canadian League of Composers (1951), conducting the Saskatoon SO (1957–60) and serving as a member of the Canada Council (1966–9). His numerous CBC commissions included the *Algonquin Symphony* (1957–8), *Rondino* for nine instruments (1961) and an opera, *Grant, Warden of the Plains* (1967). After his retirement in 1973, he moved to Victoria, where he became involved in community arts activities. He was appointed an Officer of the Order of Canada in 1980. In 1987 the University of Victoria held a festival of concerts and symposiums, and an exhibition of his Canadian art collection in his honour.

Adaskin's admiration for the music of Stravinsky and Milhaud is reflected in his compositional style; his precision with detail, his manipulation of small rhythmic cells, and his strong rhythmic impulses contribute to the clarity of his dissonant contrapuntal textures. The vitality generated through cross-rhythms and off-beat accents contributes a sense of joy and fun to the music, often resulting in a Chaplinesque sense of humour and optimism (as in *The Travelling Musicians*, 1983, rev. 1997), while the juxtaposition of the elegiac and the humorous adds a warmth and sincerity. Though concerned with lyricism, Adaskin has eschewed romantic sentimentalism and gestural exaggeration. His compositional variety is apparent in the nine Divertimentos, written for differing instrumental combinations. The Divertimento no.6 for solo percussion and orchestra is particularly brilliant in its percussion writing.

WORKS
(*selective list*)

Op: Grant, Warden of the Plains (M.E. Bayer), 1967

Orch: Suite, 1947–8; Ballet Sym., 1950–51; Celebration Ov., 1953; Algonquin Sym., 1957–8; Saskatchewan Legend, 1959; Bn Conc., 1960; Diversion, 1969; Qalala and Nilaula of the North, 1969; Divertimento no.4, tpt, orch, 1970; There is My People Sleeping, 1970; Nootka Ritual, 1974; Divertimento no.5, 2 gui, orch, 1980; March no.3, 1981; The Travelling Musicians (P.K. Page, after J.L.C. and W.C. Grimm), nar, chbr orch, 1983, rev. 1997; Divertimento no.6, perc, orch, 1985; Divertimento no.8, band, 1986; Tefillat Shalom [A Prayer for Peace], vn, orch, 1986; Conc. for Orch, 1990; Va Conc. no.2, 1995

Vocal: Autumn Song (Bayer), S, bn, 1966 [from Grant, Warden of the Plains]; Of Man and the Universe (A. Pope), T, vn, pf, 1967

Chbr and solo inst: Pf Qt, 1957–95; Rondino, wind qnt, str qt, 1961; Cassenti concertante, vn, ob, cl, bn, pf, 1963; Trio, fl, vc, pf, 1970; 2 Portraits, vn, pf, 1973; In Praise of Canadian Paintings in the 30s, str, pf, 1975; Qnt, bn, str qt, 1977; Nocturne, cl, pf, 1978; Sonata, vc, pf, 1981; Sonata no.2, vn, pf, 1987; Wind Qnt no.2, 1993; Str Qt 'La cadenza' 1994; Str Qnt, 1995

Principal publisher: AdLar

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G. Lazarevich: *The Musical World of Frances James and Murray Adaskin* (Toronto,1988)

G. Carruthers and G.Lazarevich, eds.: *A Celebration of Canada's Arts 1930–1970* (Toronto,1996)

WILLIAM AIDE/GORDANA LAZAREVICH

Adayevskaya [née Schultz], **Ella Georgiyevna** (*b* St Petersburg, 10/22 Feb 1846; *d* Bonn, 26 July 1926). Russian composer and ethnomusicologist. The name Adayevskaya is a pseudonym derived from the notes of the kettledrum (A, D, A) in Mikhail Glinka's *Ruslan and Lyudmila*. At the age of eight she started piano lessons with Henselt, continued with Rubinstein and Dreyschock and later gave concerts in Russia and Europe. She also studied composition at the conservatory with N.I. Zaremba and A.S. Famintsïn and about 1870 began composing choruses for the Imperial Chapel Choir. Two operas followed, *Nepri'gozhaya* ('The Homely Girl')/*Doch' boyarina* ('The Boyar's Daughter', 1873) and *Zarya svobodï* ('The Dawn of Freedom', 1877), the latter dedicated to Alexander II but rejected by the censor for its scene of peasant uprising. A comic opera *Solomonida Saburova* remained in manuscript. A *Greek Sonata* (1881), for clarinet and piano, using quarter tones, was inspired by Adayevskaya's research into the music of ancient Greece, the Greek church and Slavonic folksong. About 1891 she settled in Venice, then (1911) moved with her friend Baroness von Loë to Germany and joined the circle around the poet Carmen Sylva (Elisabeth, Queen of Romania). Folk music research eventually dominated Adayevskaya's musical pursuits, resulting in a substantial output of publications.

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ME; *RiemannL12* and suppl. ('Adaiewsky')

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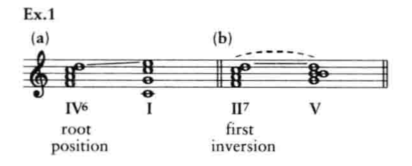
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MALCOLM HAMRICK BROWN/R

Added sixth chord (Fr. *sixte ajouté*). In functional harmony a subdominant chord with an added major 6th above the bass (e.g. *f–a–c'–d'* in C major, *f–a♭–c'–d'* in C minor); it can also be derived as the first inversion of a 7th chord built on the supertonic. The ambivalent construction of the added 6th chord engenders an ambivalence in the way it resolves, as Rameau observed in the *Génération harmonique* (1737). If the chord is viewed as an embellished subdominant triad, the added 6th must resolve upwards to the 3rd of the tonic (ex.1*a*); if it is interpreted as an inversion of II⁷, on the other hand, the added 6th is itself the root of the chord and remains stationary in a resolution to the dominant (ex.1*b*).



Adderley, Cannonball [Julian Edwin] (*b* Tampa, FL, 15 Sept 1928; *d* Gary, IN, 8 Aug 1975). American jazz alto saxophonist and bandleader. He directed a high-school band in Fort Lauderdale and, after serving in army bands (1950–53), resumed teaching until 1955. He then moved to New York, intending to play with his brother, the cornettist Nat Adderley. Instead, a chance jam session led to his joining Oscar Pettiford's band and signing a recording contract.

The Adderley brothers formed a quintet in 1956, but Adderley replaced Sonny Rollins in the Miles Davis Quintet in October 1957 although he continued to issue recordings as a leader, notably *Somethin' Else* (1958, BN). Among his recordings with Davis were *Milestones* (1958, Col.) and *Kind of Blue* (1959, Col.). He stayed in Davis's famous sextets, along with John Coltrane, until September 1959, when he formed a second quintet with his brother. This group, which played soul jazz and bop, remained intact until 1975; members included the pianists Victor Feldman and Joe Zawinul (who composed their hit tune *Mercy, Mercy, Mercy*). From January 1962 to July 1965 the group expanded to form a sextet with the addition of Yusef Lateef and later Charles Lloyd on reed instruments. Articulate and effective as a teacher, Adderley led the quintet at college workshops in the late 1960s and early 1970s, speaking on the musical and sociological aspects of jazz.

A masterful, confident improviser, Adderley was called 'the new Bird' because his début in 1955 occurred shortly after Charlie Parker's death. This unfortunate label caused resentment among the press and public, and set him unattainable standards. Although he at times imitated Parker (as did all bop alto saxophonists), his first bop recordings reveal more chromatic and continuous lines and a more cutting tone than Parker's; on other early recordings he played and composed in a simple blues- and gospel-orientated style. His approach to improvisation changed significantly while he was with Davis, who taught him to use silence effectively, and again during the mid-1960s when he incorporated elements of free jazz. From 1969 he also performed on soprano saxophone.

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'Farewell Cannonball', *Swing Journal*, xxix/12 (1975), 248–55 [discography]

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Oral history material in *US-NEij*

BARRY KERNFELD

Addinsell, Richard (Stewart) (*b* London, 13 Jan 1904; *d* Chelsea, London, 14 Nov 1977). English composer. After a brief spell at the RCM (1925–6), he began his career contributing songs to revues and incidental music for stage plays. An early and productive collaboration began in 1928, when he wrote incidental music for *Adam's Opera* by the writer Clemence Dane (1882–1965). He continued to work with her until her death, most notably for the combined version of *Alice in Wonderland* and *Through the Looking Glass*. Other projects included the

play *Moonlight is Silver* (where he met Gertrude Lawrence, who recorded the title song), and *The Saviours*, Dane's cycle of religious plays for radio. By 1936 he had started scoring for feature films and documentaries, his first major success coming with *Goodbye Mr Chips* in 1939. A chance meeting with Joyce Grenfell (1910–79) in 1942 resulted in a close friendship and numerous collaborations on songs which initially appeared in West End revues, such as *Tuppence Coloured* (1947) and *Penny Plain* (1951), and then became an integral part of her one-woman shows. Although he contributed many works to the theatre and films, his *Warsaw Concerto* for the 1941 British film *Dangerous Moonlight* eclipsed all others as far as the public was concerned. With more than 100 recordings, and sales exceeding five million, it remains a perennial favourite in the light music repertory. Following its success, Addinsell's popular piano-concerto style resulted in numerous similar pieces by other composers: Bath's *Cornish Rhapsody*, Williams's *Dream of Olwen* and Rota's *Legend of the Glass Mountain* are three prime examples.

WORKS
(*selective list*)

Orch: Warsaw Conc. (1941); Tune in G, 1943; Festival (incid. music, E. Williams: *Trespass*), 1947; Invitation Waltz (incid. music, J. Anouilh: *Ring Round the Moon*), 1950; The Smokey Mountains Conc., 1950; Journey to Romance, 1955; The Isle of Apples, 1965

Films: The Amateur Gentleman, 1936; Dark Journey, 1937; Farewell Again, 1937; Fire over England, 1937; South Riding, 1937; Vessel of Wrath, 1938; Goodbye Mr Chips, 1939; The Lion has Wings, 1939; Gaslight, 1940; The Big Blockade, 1941; Dangerous Moonlight, 1941; Love on the Dole, 1941; This England, 1941; The Day will Dawn, 1942; Blithe Spirit, 1945; The Passionate Friends, 1948; Under Capricorn, 1949; Scrooge, 1950; Tom Brown's Schooldays, 1950; Beau Brummel, 1954; The Prince and the Showgirl, 1957; A Tale of Two Cities, 1958; The Roman Spring of Mrs Stone, 1961; Greengage Summer, 1962; Waltz of the Toreadors, 1962; The War Lover, 1962; Life at the Top, 1965

Many songs in collab. with J. Grenfell, 1942–*c*1960, incl. Bring back the silence; Drifting; I like life; I'm going to see you today; It's almost tomorrow; I wouldn't go back; Learn to loosen; London Scottish; Maud; Old Tyme Dancing (Stately as a galleon); There's nothing to tell you; The Woman on the Bus

Principal publishers: Chappell, Keith Prowse

DAVID ADES

Addison, John (i) (*b* London, *c*1766; *d* London, 30 Jan 1844). English double bass player and composer. He was the son of an inventor and at an early age he learnt to play several instruments. In 1791 he married the singer Elizabeth Willems (*c*1785–*c*1840), granddaughter of H.T. Reinhold (who sang for Handel). During his career Addison pursued various professional musical activities, frequently determined by his wife's engagements. In 1791 she sang at Vauxhall Gardens and then at Liverpool, where Addison (hitherto a cellist) deputized for a double bass player and settled on this as his preferred instrument. From Liverpool they went to Dublin, where Addison directed the amateur orchestra of a private theatre partly run by the Earl of Westmeath. In 1792 Mrs Addison sang in the oratorios at Covent Garden and appeared at Vauxhall Gardens; Addison wrote the words of two of her songs, set by James Hook. Later he composed songs for her, and claimed she was his pupil (in 1797 she also studied with Rauzzini). In 1796 she appeared at Covent Garden as Rosetta in *Love in a Village*, followed by roles in other works; Addison probably played in the orchestra. From 1797 to 1800 they performed at Birmingham, in Dublin and then Manchester, where Addison temporarily espoused the cotton trade, incurring considerable financial loss. He joined Michael Kelly's music business in London, and was engaged at the Italian Opera and at the Ancient and Vocal Concerts as a double bass player. A self-taught composer, between 1805 and 1817 he supplied the music for a number of works performed at Drury Lane and the Lyceum theatres. He composed songs, taught singing, and in the 1820s and 1830s produced arrangements of oratorios by Handel and works by other composers. He was also involved in globe-making.

WORKS
(*selective list*)

THEATRICAL
all first performed in London

The Sleeping Beauty (play, L. St G. Skeffington), Drury Lane, 6 Dec 1805, vs (London, 1805)

Maids and Bachelors, or My Heart for Yours (comedy, Skeffington), CG, 6 June 1806

False Alarms, or My Cousin (comic op, J. Kenney), Drury Lane, 12 Jan 1807, collab. J. Braham and M.P. King

The Russian Imposter, or The Siege of Smolensko (op, H. Siddons and S.J. Arnold), Lyceum, 22 July 1809, vs (London, 1809)

My Aunt (operatic farce, Arnold), Lyceum, 1 Aug 1815, vs (London, 1813)

Bobinet the Bandit, or The Forest of Monte-Scarpini (musical entertainment), CG, 4 Dec 1815, vs (London, *c*1815)

Two Words, or The Silent not Dumb! (play, Arnold), Lyceum, 2 Sept 1816, vs (London, 1816)

Free and Easy (comic op, Arnold), Lyceum, 16 Sept 1816, vs (London, 1816)

My Uncle (operetta, S. Beazley), Lyceum, 23 June 1817, vs (London, 1817)

Music in: W. Shield: Robin Hood, 1813; H.R. Bishop and T. Welsh: England Ho!, 1813; and other works

OTHER WORKS

Elijah Raising the Widow's Son (sacred musical drama), Drury Lane Lenten Oratorios, 3 March 1815, adapted from music of P. Winter

Songs of Almack's .... The melodies by H.R. Bishop and John Addison, symphonies and accompaniments by Addison (London, 1831)

Singing, Practically Treated, in a Series of Instructions (London, 1836)

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BDA; *DNB* (W.B. Squire); *SainsburyD*

W.H. HUSK/ALFRED LOEWENBERG/GEORGE BIDDLECOMBE

Addison, John (Mervin) (ii) (*b* Chobham, 16 March 1920; *d* Bennington, VT, 7 Dec 1998). English composer. He studied at the RCM with Jacob (composition), Goossens (oboe) and Thurston (clarinet) and was Professor of Composition and Theory there from 1950 to 1956. His first major concert work, which shows a particular aptitude for wind writing, was the Woodwind Sextet (1949) performed at the 1951 ISCM Festival. Addison became well known for his theatre music, such as that for John Osborne's *The Entertainer* (1957) and *Luther* (1961). As a prolific composer for films he favoured small ensembles, associating solo instruments with specific characters as demonstrated by his use of the oboe in *The Girl with Green Eyes* (1964) and of the harpsichord in *Tom Jones* (1963), for which he won an Academy Award, and *Sleuth* (1973). Other notable films are *Pool of London* (1951), *Reach for the Sky* (1956), *A Taste of Honey* (1961), *The Honey Pot* (1967), *The Charge of the Light Brigade* (1968) and *A Bridge Too Far* (1977). His score for Hitchcock's *Torn Curtain* (1966) replaced that originally written by Bernard Herrmann. From 1975 he was based in Los Angeles working mostly for television, including the series *Centennial* (1978) and *Murder, She*

Wrote (1984). Addison also wrote the ballet *Carte blanche* (1953), a trumpet concerto, orchestral and chamber music. In 1994 he donated his correspondence, scores and studio recordings to the Film Music Archives at Brigham Young University, Utah.

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C. Palmer: 'British Composers for the Screen: Ron Goodwin and John Addison', *Performing Right* (1971), Nov, 20–28

CHRISTOPHER PALMER/R

Addison, Joseph (*b* Milston, Wilts., 1 May 1672; *d* Kensington, London, 17 June 1719). English librettist and writer on opera. He studied at Oxford, then held minor political offices and toured on the Continent (1699–1704), hearing performances in the most important operatic centres. He documented his impressions of opera in his *Remarks upon Several Parts of Italy* (London, 1705), commenting perceptively on the differences between the Italian, French and English poetic styles and criticizing the dramatic vacuity of Italian opera librettos. He later wrote a libretto on the story of Rosamond, mistress of Henry II, which was set by Thomas Clayton (1707) and was not successful, partially because of the composer's ineptitude. The libretto, while not Addison's best work, is an elegant attempt to create an opera on a British theme and shows that he had studied the dramatic and technical sides of opera. It was set successfully by T.A. Arne (1733) and, in a revised form and with less success, by Samuel Arnold (1767).

In his contributions to *The Tatler* (1709–11) and *The Spectator* (1711–12) Addison made his most extensive comments on the London opera scene and put forward suggestions for the improvement of British opera. He ridiculed Handel's *Rinaldo* (1711) and the mixing of realistic stage props (such as live sparrows) with unrealistic ones (pasteboard seas, painted dragons etc.). He exhorted British composers to follow Lully's model and create native opera traditions.

Addison's essays had a considerable impact on the development of musical aesthetics and criticism. Mattheson translated and adapted many of them in *Die Vernünftler* (1713–14) and used Addison's arguments to support his advocacy for the creation of a German operatic tradition. Gottsched knew Addison's works, and his wife translated Addison's contributions to *The Spectator* as well as his plays *Cato* and *The Drummer*. J.A. Scheibe mentioned Addison frequently in *Der critische Musicus* (1745). *The Spectator* had many imitators, including the *Discourse der Mahlern* (1721–3) by the Swiss writers Bodmer and Breitinger. Addison's ideas were cited by mid-century operatic reformers, particularly Algarotti, whose pupil Calzabigi also knew Addison's works. Addison's emphasis on naturalness in opera, the need for librettos of high literary quality and for national opera independent of Italian models helped to prepare the way for the operatic revolution of Gluck.

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DONALD R. BOOMGAARDEN

Additional accompaniments. A term used for extra instrumental parts added to the scores of Baroque choral and orchestral works (especially those of Bach and Handel), with or without modification of the original scoring. *See* ARRANGEMENT, §3.

Adé, 'King' Sunny [Adeniyi, Sunday] (*b* Oshogbo, Nigeria, 1946). Nigerian performer. 'King' of JÙJÚ music and born into a royal Yoruba family, Adé first performed as a guitarist with Moses Olaiya and his Rhythm Dandies. In 1964 he shifted from the HIGHLIFE style to *jùjú*, and in 1966 he formed his first *jùjú* group, the Green Spots. Referred to as 'King' by his audiences and 'Chairman' by his musicians, in 1974 he formed his own record label and has released over 40 albums since then. In the early 1980s Adé was promoted by Island Records as the 'African Bob Marley', with the release of *Juju Music* (1982) with his African Beats band, but he was eventually dropped by that label in 1984. His ensemble normally has up to six guitars and can include eight or more drummers, including talking drums. The lyrics of Adé's songs draw on traditional Yoruba praise-singing traditions, proverbs, as well as offering social and political commentary, and he sings with a beautifully flexible voice.

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GREGORY F. BARZ

Adelaide. City in Australia. Unlike Australian convict settlements, the city (the capital of South Australia) was founded, in 1836, through planned colonization and subsidized migration. Dependence on a pastoral and mining economy meant that the city's prosperity was subject to the fluctuating seasons, the Victorian goldrush and the commercial interests of rival cities. 19th-century migration added a distinct ethnic mix to the transplanted British society, most notably the German communities who established wine-making regions. European and Asian migration after World War II continued this trend, and national clubs and cultural organizations preserve many diverse music and dance traditions. The Aboriginal population in South Australia (estimated at 12,000 before colonization) was decimated and pushed into arid lands during the 19th century, but extensive research in Aboriginal culture and special initiatives such as the Centre for Aboriginal Studies in Music, founded at the University of Adelaide by ethnomusicologist Catherine J. Ellis in 1975, have resulted in a revitalization of Aboriginal traditions. This cultural mix has resulted in a musical life in which professional state performing arts companies and the international Adelaide Festival of Arts (founded by Professor John Bishop in 1960) are complemented by a world music festival WOMADelaide (1992), the Barossa Music Festival (1992) in the wine-growing region, strong church music traditions (especially Anglican and Lutheran), commitment to music education, vibrant choral

music, brass bands, music theatre, and a lively jazz, folk and rock scene.

Colonial cultural life was that of the educated middle class. The state's library, art gallery, museum, botanic gardens and town hall were established early, as were public education institutions. Music organizations flourished, notably the Adelaide Choral Society (1844), Adelaide Town Band (1848), Adelaide Liedertafel (1858) and Adelaide Philharmonic Society (1862). Early hybrid musical/theatrical entertainments gave way to the lucrative operatic and concert touring circuit during the goldrush. Coppins's English Opera Company (1856), Bianchi's Grand Italian Opera Company (1861) and, from 1865, regular seasons of William Lyster's various English and Italian opera companies, heralded a golden age of operatic performance in the colony. The latest European repertory – including *Carmen*, *Lohengrin*, *Faust* and *Aida* – was performed in the purpose-built Theatre Royal (1868).

Development of chamber and orchestral music through the Adelaide String Quartet Club (1880–85), Adelaide Orchestral Society (1879–80) and Heinecke's (later Adelaide) Grand Orchestra (1891) and its subsequent counterpart the South Australian Orchestra (1920) was assisted by the founding of the first professional music school in Australia, the Adelaide College of Music (1883), established by Immanuel Riemann and later directed by Cecil Sharp. A chair in music at the University of Adelaide (first incumbent Joshua Ives, 1885) was founded through public subscription and secured by a bequest from Thomas Elder in 1897 that created the Elder Conservatorium of Music.

Adelaide attracted numbers of distinguished teachers with German, middle-European and British backgrounds who supplemented the many resident musicians earning a respectable living by teaching, performing and retailing. Local creative output reflects this, with an early domination by German-born composers such as Carl Linger (composer of *Song of Australia*) and Moritz Heuzenroeder, and the English cathedral organists Cecil Sharp and John Dunn. After World War I, during which the German influence was suppressed, a conservative English style reigned, evident in the works of Horace Perkins, Duncan McKie and Jack Peters, although Brewster-Jones promoted interest in a more modern style. The churches played a prominent role in supporting composition and providing employment between 1880 and 1950. The Anglican, Lutheran and Catholic churches were committed to elaborate choral music traditions, hymn production (including those for use in rural missions) and organ building. The Protestant churches, most notably Methodist, supported not only hymnology but also choral singing, especially oratorio.

The vibrant 19th-century practice of choral music, through musical societies, glee clubs, Liedertafel and singing groups, has been maintained to the present day in a mix of professional, semi-professional (e.g. Adelaide Chorus, Corinthian Singers), amateur and church choirs. The Australian Broadcasting Commission (ABC) Adelaide Wireless Chorus (1929) became the Adelaide Singers (1946–76), which after World War II remained Australia's sole professional chamber choir, commissioning for performance and broadcast the work of Australian composers. The ABC's South Australian SO (studio orchestra from 1934, permanent from 1949, renamed Adelaide SO in 1975) gave subscription concerts, open-air popular concerts and broadcasts, and provided accompaniment for local and visiting opera and ballet companies, choirs and soloists. The ABC also promoted jazz, especially through entrepreneur and broadcaster Kim Bonython. In opera, the J.C. Williamson company, notably in partnerships with Nellie Melba (1924 and 1928) and Joan Sutherland (1965), had much success, subsidizing opera with lighter fare. Local opera production periodically flourished at the Elder Conservatorium, and music theatre prospered, especially with support from the new Adelaide Festival Centre (1973). With direct government patronage, the semi-professional Intimate Opera Company (1957) emerged as New Opera South Australia (1973) and finally as the State Opera of South Australia (1976), which in 1998 mounted the first fully produced *Ring* cycle in Australia.

Australian government initiatives, sponsorship and a cultivation of Australian composition from the mid-1960s, as well as a proactive state government under Don Dunstan, benefited South Australian composers. The university's adventurous visiting composer scheme (1962) began with Henk Badings, followed by Anthony Hopkins and Peter Maxwell Davies. P.R. Tahourdin (1969) and Tristram Cary (1974) established an electronic/computer music facility. Richard Meale joined the staff in 1969, teaching several of the next generation of major Australian composers. Professional ensembles, for example the University of Adelaide Wind Quintet (1964) and the Australian String Quartet (1985), as well as new and early music ensembles, have been supported by the university and the state government. The biennial Adelaide Festival of Arts has continued to present some of the world's finest musicians and promoted innovative and culturally diverse national and local productions and events. A comprehensive history of the performing arts in South Australia, edited by the distinguished musicologist Andrew D. McCredie while professor of musicology at the University of Adelaide, is testimony to a century and a half of rich musical endeavour.

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ROBYN HOLMES, PETER CAMPBELL

Adelard of Bath (*b c*1080; *d c*1150). Music theorist active in England. He studied in Tours, probably taught in Laon, travelled in Sicily, southern Italy and the Crusader states, but apparently spent much of his life in the south-west of England. He translated Arabic scientific texts into Latin and wrote original works of considerable literary merit, perhaps in his role as a tutor in an episcopal or royal court: one such text was addressed to the future King Henry II. Adelard dealt with music as an integral part of the Quadrivium. In the *De eodem et diverso* he mentioned

studying music with a master (unnamed) in Tours; he himself played the kithara there in the presence of a queen. Speaking of the powers of music and giving examples from his own experience, he maintained that the soul, before entering the body, has already drunk in the celestial harmonies. In his *Questiones naturales* he described the propagation of sound. A gloss in a mid-12th-century manuscript of Boethius's *De institutione musica* (*GB-Otc* 47) refers to Adelard's opinion on how music should be annotated. His transcriptions of Arabic geometrical terms were used to describe the shapes of notes in Anonymus 4.

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CHARLES BURNETT

Adelboldus (*d* 1024). North Netherlandish ecclesiastic and treatise writer. He was Bishop of Utrecht under Emperor Henry II. The proximity of two short treatises on the division of the monochord to Adelboldus's treatise on geometry, *De crassitudine sphaerae*, in a 12th-century manuscript from Tegernsee (*D-Mbs* Clm.18914) prompted Gerbert to attribute them to Adelboldus in his *Scriptores* (*GerbertS*, i, 303–12). Other considerations such as calligraphy and foliation, however, refute these attributions, and the works (both depending heavily on Boethius) must now be considered anonymous.

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CECIL ADKINS

Adelburg, August [Abranovics, Ritter von August] (*b* Pera, Turkey, 1 Nov 1830; *d* Vienna, 20 Oct 1873). Violinist and composer of Croatian and Italian descent. In his childhood he lived in Constantinople, where his father was in the Austrian diplomatic service; his mother was the Contessa Franchini. From the age of 12 he studied in Vienna, and against his father's will chose an artistic career as a student of Mayseder (violin, 1850–54) and Hoffmann (composition). After 1855 he had a career as an excellent violinist in various cities including Prague, Leipzig and (in 1858) Paris; he married in Pest in 1859. Nevertheless, he always remained close to the spirit of the orient, as is manifested in his literary works (e.g. *Orientalische Musik*). Among his 120 works there were operas composed to his own librettos, including the spectacular but short-lived *Zrinyi* (Pest, 1868, after Körner), *Martinuzzi* (Buda, 1870), choral works (a mass, 1858; a *Te Deum*, 1864, for the coronation of Miksa, emperor of Mexico), the overture *Wallenstein* (Leipzig, 1867), violin concertos, five string quartets (1863–4), sonatas, *L'école de la vélocité* and songs. In his pamphlet *Entgegnung* (Pest, 1859), he attacked Liszt's book on the gypsy origin of Hungarian music. Later he also tried his hand at painting (Vienna exhibition, 1871). (Obituaries: *Athanaeum* [Budapest], 6 Nov 1873; *Figyelő*, 2 Nov 1873; *Reform* [Budapest], 29 Oct 1873)

DEZSŐ LEGÁNY

Adelung, Jakob. *See* ADLUNG, JAKOB.

Adema. Dutch family of organ builders. The firm, active from the mid-19th century onwards, was established by the brothers Carolus Borremeyes (1824–1905) and Petrus Josephus Adema (1828–1919) in Leeuwarden in 1855; they were joined by their brother Johannus Romanus (1834–62). Carolus Borremeyes had trained as an organ builder with the Van Dam and Witte firms, Petrus Josephus with W. Hardoff and H. Loret.

In 1868 P.J. Adema set up an affiliate workshop in Amsterdam, attracted by the renewed market for new organs among the more widespread Catholic community there, boosted by the reinstatement of the Bishopric hierarchy in 1853. He had been contracted to build a three-manual organ for the Catholic Mozes- en Aäronkerk. The French consul and organ expert Charles-Marie Philbert (1826–94), an ardent champion of the modern French organ-building style, acted as consultant. The resulting organ, largely influenced by Cavaillé-Coll, was the first in the Netherlands to employ Barker's pneumatic lever in the main manual of the otherwise mechanical-action instrument. Between 1877 and 1886 Philbert instigated several changes to the organ, the most important being the replacement of all the reeds in 1878 by Henri Zimmermann of Paris, and the addition of Pedal towers by Adema. The instrument was restored in 1988 by the Flentrop firm. Another organ in the French Romantic style with the Barker lever was built for the Spaarnekerk, Haarlem, in 1890 (now in St Jacobskerk, The Hague). In 1903 P.J. Adema built an organ for the Dominicuskerk, Amsterdam; this probably led to the building of a two-manual pneumatic-action organ for the Dominicanenklooster (renamed Rectoraatskerk H. Thomas van Aquino) in Zwolle in 1912, executed in an elaborate neo-Gothic case. P.J. Adema was assisted by his sons Sybrand (1868–1926) and Joseph (1877–1943), after whose death his nephew Hubert Schreurs continued the business, which still exists. They built a good number of organs, including the largest village organ in French Romantic style at that time in Oudkarspel (two manuals, Pedal, 31 stops); the instrument was destroyed by fire in 1969.

The Leeuwarden branch of the business was separated from the Amsterdam firm in 1877. It was continued by C.B. Adema and his sons Sybrandus Johannus (1863–1941) and Lambertus Theodorus (1864–1931). They built a number of organs for Catholic churches in Friesland, e.g. Workum and Harlingen.

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ADRI DE GROOT

Adémar de Chabannes (*b* 988/9; *d* Jerusalem, 1034). French monk, composer of liturgical music and scribe. He was associated with the abbey of St Martial in Limoges. Born into a family with strong ties to the

ecclesiastical hierarchy of Limoges, Adémar was pledged as an oblate to the abbey of St Cybard in Angoulême, probably before 1000. By 1010 he was at the monastery of St Martial, where he studied history, computus, liturgy and music under the tutelage of his paternal uncle Roger of Chabannes, later cantor at the abbey. After a failed attempt to become abbot of St Cybard, he returned to St Martial in 1028, where he supported the pilgrims' tales about the apostolicity of Martial and pressed for its official acceptance. As part of his promotion of the idea, Adémar wrote a new liturgy for the saint's feast, consisting of both Office and Mass. Much of the music for the feast is borrowed and adapted from the existing episcopal liturgy, but Adémar also contributed several original compositions, including the Proper chants of the Mass, Proper tropes for the introit, offertory and communion, a Gloria trope, one untexted sequence and several items for the Office. Adémar's music for the feast is preserved in a manuscript (*F-Pn* lat.909; 1025–30, St Martial) written in his own hand, making him the earliest known medieval composer for whom a compositional autograph survives.

The new liturgy for St Martial was first celebrated at the Cathedral of St Etienne in Limoges on 3 August 1029. A Lombard monk, Benedict of Chiusa, immediately denounced it as heretical and criticized the clergy and people of Limoges for endorsing such a manifest fraud. Adémar left for Angoulême the following day, where he spent the rest of his life producing forged documents, including a letter by Pope John XIX, that would affirm the apostolic status of Martial. Before departing on pilgrimage to Jerusalem, where he died in 1034, Adémar deposited his books in the library at the abbey of St Martial. His writings eventually supported a revival of the apostolic cult later in the 11th century, and the saint was venerated as an apostle in Limoges until the end of the 19th century.

In addition to the liturgy for the feast of St Martial, Adémar also composed Offices for the saints Valeria and Austriclinianus (*F-Pn* lat.909), companions of St Martial, and for St Cybard (lat.1978; frag.). His melodies demonstrate a fluency with the prevailing plainchant styles. Many of his compositions, including those for the Mass Propers and responsorial chants for the Office, are clearly influenced by the sequence and its idiosyncratic melodic style; this characteristic distinguishes his music from that of previous generations of plainchant composers. In particular, sweeping passages of conjunct motion across a relatively broad range – a feature typical of the sequence – occur frequently in Adémar's compositions for other genres. This blend of melodic gestures indicates an original synthesis of different compositional styles.

Adémar's work as a music scribe is preserved in a number of manuscripts (*F-Pn* lat.909; lat.1121, ff.58–72; lat.1978, ff.102–3; lat.1118, f.248), which show that he was fully conversant with all the latest developments in the Aquitanian style of notation. He belonged to the first generation of Aquitanian scribes who used heighted neumes to show relative pitch or precise intervallic information. He was also among the first to employ systematically the *custos* to fix the relationship between the last note of one line and the first of the next; when the same note is repeated the custos takes the form of the *littera significativa* 'e', representing *equaliter*. Elsewhere in his manuscripts other *litterae significativae*, including 'alt' (*altius*: 'higher') and 'io' (*iusum*: 'low'), are used to confirm large melodic leaps that are already accurately heighted.

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JAMES GRIER

Ademollo, Alessandro (Felice) (*b* Florence, 20 Nov 1826; *d* Florence, 22 June 1891). Italian scholar. From 1845 he wrote political articles for Florentine journals as a liberal moderate. In 1860 he became *consigliere* of the Corte dei Conti (State Audit Board) and moved with the central government to Rome after it became part of the kingdom of Italy in 1870. He carried out research into many aspects of Italian cultural history, particularly of the 17th and 18th centuries, publishing the results from about 1875 in a series of books and numerous articles in Italian periodicals, particularly the *Opinione* and *Fanfulla della Domenica* of Rome and the *Gazzetta musicale di Milano*. Ademollo was a careful and thorough scholar, and much of his work, particularly that on theatrical history, actors and singers, one of his specialities, is of great value, presenting archival material available nowhere else.

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La bell'Adriana ed altre virtuose del suo tempo alla corte di Mantova (Città di Castello, 1888)
I teatri di Roma nel secolo decimosettimo (Rome, 1888/R)
Un avventuriere francese in Italia nella seconda metà del Settecento (Bergamo, 1891) [biography of Ange Goudar, incl. list of Ademollo's writings up to 1890]

DENNIS LIBBY/EMANUELE SENICI

Adeney, Richard (Gilford) (*b* London, 25 Jan 1920). English flautist. He studied at the RCM with Robert Murchie, but was resistant to the English tradition of flute

playing and has always considered himself largely self-taught. In 1938 he made his orchestral début in the *St Matthew Passion* under Vaughan Williams. He joined the LPO in 1941 and remained as principal flute until 1950, returning for a further nine years from 1960. He was a founder member of the Melos Ensemble and also played for many years with the English Chamber Orchestra, notably during the period of its close association with Benjamin Britten and the Aldeburgh Festival. Malcolm Arnold dedicated his Second Flute Concerto (1972) to him. Adeney originally played on a wooden flute, but in the latter part of his career changed to a metal instrument. In tone and style Adeney's playing had much affinity with the expressiveness and refinement of the French school (at the age of 14 he had been greatly impressed by a recording of Marcel Moyse). His own 1961 recording with the Melos Ensemble of chamber works by Ravel, Debussy and Roussel has remained a classic.

EDWARD BLAKEMAN

Adès, Thomas (Joseph Edmund) (*b* London, 1 March 1971). English composer. After early success as a performer, winning second piano prize in the BBC Young Musician of the Year competition in 1989, he read music at Cambridge (1989–92). His rise to prominence as a composer was rapid, with commissions from the Hallé Orchestra, the London Sinfonietta, Almeida Opera and the City of Birmingham SO, combined with various residencies. Adès's connection with the Birmingham Contemporary Music Group led to his appointment as its Music Director, and as well as teaching composition at the RAM he became increasingly active as a conductor. In 1999 he received both the Ernst von Siemens Prize and the Grawemeyer Award, and became joint artistic director of the Aldeburgh Festival.

Adès's compositions showed exceptional assurance of style and technique from the beginning, and his success had much to do with the unmistakable presence of a personal accent in music which blends vividness of detail with a clear sense of compelling overall design: the inexorable build-up in the third section of *Asyla* is a particularly striking example. Employing well-established compositional genres, from chamber opera (*Powder Her Face*) and string quartet (*Arcadiana*) to symphonic form (*Chamber Symphony*, *Asyla*) his music often alludes to specific models while nevertheless keeping its distance from them. In 'O Albion', a movement from *Arcadiana*, there is a clear connection with 'Nimrod' from Elgar's *Enigma Variations*, yet the similarities of mood and motif between the two works serve primarily to set Adès's own very different procedures into relief.

In *Powder Her Face* the central character, the sex-obsessed Duchess, can be seen and heard as a monstrous operatic heroine in the well-established 20th-century tradition of Salome, Turandot and Lulu. Yet the opera's small-scale forces help to distance the Duchess from grand-operatic pretensions, and the character acquires considerable depth as the drama proceeds. Adès's ability to juxtapose genuine pathos with exuberant debunking demonstrates a remarkable expressive range, and this is no less evident in his purely instrumental works.

Adès's use of titles to establish allusions to extra-musical factors is never arbitrary or perfunctory, and in two compositions in particular, *Living Toys* and *Asyla*, the musical response to salient images is exceptionally imaginative. In *Living Toys* the world of a child who dreams of being a hero dancing with angels and bulls before dying in battle is evoked with a startling command of magical and menacing sound-imagery. In *Asyla*, the inherent ambiguity of the title, a metaphor for the 20th century's special blend of extreme comfort and cruelty, stability and instability, inspires a symphonic process in which the functional contrast between clear-cut basic ideas and richly inventive orchestral presentation can be appreciated at first hearing.

Adès's music shows few signs of direct contact with the rigours of 20th-century constructivism, and he avoids the consistent textural fragmentation and formal disjunction of an Expressionist aesthetic. His delight in creating and sustaining tension through the accumulation of distinct, elaborately patterned layers of texture suggests an affinity with Ives, and his keen appreciation of the importance of composers such as Janáček and Szymanowski, who based their innovations on the need to preserve elements of Romantic expression, is complemented by a feeling for the kind of intricate, ebullient sound tapestries found in Nancarrow and Ligeti. Adès is as much at ease in the laid-back, pop-acknowledging world of *Life Story*, *Powder Her Face* and the *Concerto Conciso* as in the poetic musings of *Still Sorrowing*, *Arcadiana* and *Traced Overhead*. If the *Concerto Conciso* encapsulates his sardonic, raucous side, *Traced Overhead* and *Asyla* confirm his ability to combine a high degree of allusiveness with an intense, often tender expressive eloquence in which allusions are set to one side by his own personal voice.

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Orch: . . . but all shall be well, op.10, 1993, also version for red. orch; These Premises are Alarmed, op.16, 1996; Asyla, op.17, 1997

Chbr: Chbr Sym., op.2, 15 insts, 1990; Catch, op.4, cl, vn, vc, pf, 1991; Living Toys, op.9, 14 insts, 1993; Sonata da caccia, op.11, ob/baroque ob, hn, hpd, 1993; Arcadiana, op.12, str qt, 1994; The Origin of the Harp, op.13, cl, 2 cl + b cl, perc, 3 va, 3 vc, 1994; Conc. conciso, op.18, pf, 10 insts, 1997

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Principal publisher: Faber

Principal recording company: EMI

ARNOLD WHITTALL

Adgate, Andrew (*b* Norwich, CT, 22 March 1762; *d* Philadelphia, *c*30 Sept 1793). American singing teacher, concert organizer and tune book compiler. In 1783 he assisted Andrew Law in a Philadelphia singing school. Later he worked in the city as a wool-card manufacturer and merchant; he was a volunteer in the citizens' committee organized during Philadelphia's yellow-fever

epidemic of 1793, and died of that disease. In 1784 he opened an 'Institution for the Encouragement of Church Music', later reorganizing it as the Uranian Academy. Adgate presented many concerts during the mid- to late 1780s, most notably a 'Grand Concert' on 4 May 1786, at which works by Handel, James Lyon, William Billings, William Tuckey and others were performed by 230 choristers and an orchestra of 50. Adgate's first known compilation is an anthology of sacred texts: *Select Psalms and Hymns for the Use of Mr. Adgate's Pupils* (Philadelphia, 1787), although he probably wrote the *Introductory Lessons, Practised by the Uranian Society* (Philadelphia, 1785). He published an instruction manual, the *Rudiments of Music* (Philadelphia, 1788); with Ishmael Spicer, he also compiled the *Philadelphia Harmony* (Philadelphia, 1789), a tune book made up of popular American and European sacred music. Published in one volume, the two items ran through 12 editions in Philadelphia by 1811. Some authorities have claimed that Adgate was the 'Absalom Aimwell' who compiled *The Philadelphia Songster* (Philadelphia, 1789).

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RICHARD CRAWFORD/NYM COOKE

Adhémar de Chabannes. *See* ADÉMAR DE CHABANNES.

Adlam, Derek (Leslie) (*b* Kingston-on-Thames, 30 May 1938). English maker of fortepianos, clavichords and harpsichords. He was educated at the Guildhall School of Music, London, where he studied the piano with Frank Laffitte, the harpsichord with Celia Bizony and the organ with Harold Dexter. After a period as a music teacher, during which he undertook some restorations of early keyboard instruments, he became curator of the Colt Clavier Collection, Bethersden, Kent (1963–73). He produced his first new instrument, a copy of a Ruckers virginal, in 1971 and in November of that year he went into partnership with fortepianist and instrument collector Richard Burnett. The Adlam-Burnett building and restoration workshop was in the grounds of Finchcocks, a large 18th-century house in Goudhurst, Kent which houses an extensive collection of antique keyboard instruments. During the 1970s the workshop undertook restoration work for performers and instrument collections of international standing and built new instruments which were closely modelled on historical prototypes, especially the 18th-century piano and clavichord as well as the more popular French and Flemish harpsichords.

In 1979 Adlam resumed work as an independent craftsman, moving his activities in 1982 to the Welbeck Estate in Nottinghamshire, where the Harley Foundation had offered him workshop space. Since then he has divided his energies between instrument building, performance (specializing in the clavichord), curatorial activities and administrative work in support of the galleries and workshops at Welbeck. Adlam is president of the British Clavichord Society (founded 1994) and a regular participant in the biennial symposia organized by the International Centre for Clavichord Studies, based in Magnano, Italy.

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HOWARD SCHOTT/DAVID ALLINSON

Adler, Guido (*b* Eibenschütz [now Ivančice], Moravia, 1 Nov 1855; *d* Vienna, 15 Feb 1941). Austrian musicologist. After the death of his father, the family settled in 1864 in Vienna, where Adler entered the Akademisches Gymnasium. In 1868 he began his studies in theory and composition with Bruckner and Dessoff at the conservatory, but his family wanted him to prepare for a legal career, for which purpose he studied law at the University of Vienna (JurD 1878). While at the university Adler gave a series of lectures on Wagner's *Ring* (1875–6) and with Felix Mottl and others, founded the Akademischer Wagnerverein. After serving briefly on the Vienna Handelsgericht, Adler decided to take up music history, in which his interest had been aroused by the writings of Ambros, Jahn, Spitta and Chrysander. He attended Hanslick's lectures at the university, taking his doctorate in 1880 with a dissertation on music up to 1600; in 1881 he completed his *Habilitation* with a work on the history of harmony. A year later he represented Austria at the International Congress for Liturgy at Arezzo. With Spitta and Chrysander, Adler founded the *Vierteljahrsschrift für Musikwissenschaft* (1884) and the next year became professor of musicology in Prague. In 1888 he advocated the publication of Monumenta Historiae Musices. This project was to become the Denkmäler der Tonkunst in Österreich series, of which Adler was general editor from 1894 to 1938. He was instrumental in getting the Austrian government to acquire the Trent Codices, selections of which he published in DTÖ, and from 1913 to 1938 he edited the *Beihefte der DTÖ (Studien zur Musikwissenschaft)*, to which he and his pupils made substantial contributions. In 1892 Adler organized the music section of the International Music and Theatre Exhibition in Vienna, writing the catalogue and introducing Smetana's *The Bartered Bride* to an international public. His work for the exhibition revealed his gift for organizing large-scale festivals in conjunction with musicological congresses, and he later similarly organized the Vienna centenary festivals of Haydn (1909) and Beethoven (1927). The formation of the IMS in 1927 was largely due to his initiative.

In 1898 Adler succeeded Hanslick at the University of Vienna, where he founded the Musikwissenschaftliches Institut, the model for musicological institutes elsewhere. Adler's lectures attracted a wide circle of students from all Europe, many of whom were later to achieve fame as composers (Webern, Wellesz, Pisk, Grosz and Weigl) or

as musicologists (Orel, Haas, Fischer, Geiringer, Ficker, Kurth, Jeppesen, Smijers and Jachimecki). Adler, who considered musical life and music history indissolubly linked, took great interest in Vienna's musical life and was seen frequently at concerts and the opera. He enjoyed an intimate friendship with Mahler, on whom he published a book, and when in 1912 two concertos by Matthias Georg Monn (1717–50) were published in DTÖ, Adler entrusted the realization of the continuo part of the cello concerto to Schoenberg.

Modern musicology owes a great debt to Adler. Under the influence of his friend, the philosopher Alexius Meinong, Adler strove to make empirical study the basis for musicology. As early as 1885, in a pioneering essay, he laid down the chief principles of the new discipline and was the first to emphasize the importance of style criticism in music research – ideas which he put into practice at his institute. Although he concentrated his own studies on the music history of Austria, notably the Viennese Classics, the systematic investigation of the musical style of other periods and countries was an outstanding feature of Adler's 'Vienna School'. He attempted to free musicology from a preoccupation with aesthetics and was also one of the first musicologists to recognize the sociological aspect of the discipline. The widespread recognition he enjoyed within the academic community was made manifest through his editorship of the *Handbuch der Musikgeschichte*, the work of an international body of scholars, to which he contributed the chapter on Viennese Classicism.

See also ANALYSIS, §II, 4.

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MOSCO CARNER/GABRIELE EDER

Adler, György (*b* Mosonszentjános, 20 April 1789; *d* Buda, 1862). Hungarian composer. From 1800 to 1827 he was a church musician in Győr. In 1827 he went to Pest-Buda, where he became a founding member of the Táborsky String Quartet (playing second violin). In 1838 he became *regens chori* of the Mátyás church in Buda, a post he held until his death. His daughter Adél (1820–99) married Ferenc Erkel and his son Vince (1826–71) became famous as a piano virtuoso in France and Switzerland.

Alder wrote a quantity of vocal and chamber music, much of which was published in his lifetime: a set of variations on a Hungarian theme and a Grande Polonaise for string quartet; a sonata for violin and piano; various piano works, including a sonatina, an 'easy and agreeable' fantasia, a set of variations, and a rondo on a theme from Rossini's *La Cenerentola*; *Libera me Domine* (his only published sacred work); a birthday cantata for Prince Ernst of Schwarzenberg (1826), and a number of lieder (including a setting of Heine's *An Sie*); and Hungarian songs to texts by Pál Kovács, János Garay, József Bajza and Sándor Kisfaludy. Several manuscripts of his sacred and secular vocal pieces, among them choruses for men's voices, have been found recently in the music collections of Győr Cathedral, of the Matthias church in Buda and in the archives of the Balassa family.

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MÁRIA ECKHARDT

Adler, Israel (*b* Berlin, 17 Jan 1925). Israeli musicologist of German birth. He settled in Palestine in 1937, and studied music at the Paris Conservatoire (1949–53) and under Corbin at the Ecole Pratique des Hautes Etudes (diploma 1961). He then attended the musicology institute at the Sorbonne, where he studied with Chailley and in 1963 took a doctorat de 3ème cycle with a dissertation on learned musical practice in several Jewish communities in 17th- and 18th-century Europe. Concurrently, he was head of the Hebraica-Judaica section at the Bibliothèque Nationale (1950–63). He returned to Israel to become the director of the music department and national sound archives at the Jewish National and Hebrew University library in Jerusalem (1963–9), and was subsequently director of the library (1969–71). In 1964 he founded the Jewish music research centre at the Hebrew University and was its director (1964–9, 1971–96), after which he became chairman of the academic committee. He was an associate professor of musicology at Tel-Aviv University (1971) and the Hebrew University (1973) and was then appointed professor in 1975, until his retirement when he was made professor emeritus (1994). He also chaired the department of musicology at the Hebrew University (1974–7, 1987–9) and was a guest professor at a variety of universities, including the University of Cincinnati and Hebrew Union College (1979, 1994), the University of São Paulo (1989) and Queens College, Yale University. His main area of research is Jewish music from the medieval period to the 18th century, focussing on notational relics of traditional music and cantillation, with a particular study of the Jewish music collections at the Vernadskya Central Library, Kiev. He has researched art music practices in European communities, music theory and philosophy, the history of rabbinic attitude to music and the musical heritage of the Jews of Djerba. He has chaired the Israel Musicological Society (1967–9, 1976–8) and has also held the positions of president of the provisional council of the International Association of Sound Archives (1968–9), vice president of the Association Internationale des Bibliothèques Musicales (1974–7) and from 1967 has been on the research committee of RISM. He has edited music by Carlo Grossi and Louis Saladin and a volume of ceremonial music for the inauguration of the Siena synagogue in 1786. He has edited *Yuval: Studies of the Jewish Music Research Centre* since its inception in 1968 and the *Yuval monograph series* since 1974, and in 1985 he founded and co-directed YUVAL in France. A Festschrift was planned in his honour in 2000.

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WILLIAM Y. ELIAS/R

Adler, Kurt Herbert (*b* Vienna, 2 April 1905; *d* Ross, CA, 9 Feb 1988). American conductor and opera director of Austrian birth. He was educated at the Musikakademie and university in Vienna, and made his début in 1925 as a conductor for the Max Reinhardt theatre, then conducted at the Volksoper and opera houses in Germany, Italy and Czechoslovakia. He assisted Toscanini in Salzburg (1936) and went to the USA in 1938 for an engagement with the Chicago Opera. He worked for the San Francisco Opera from 1943 to 1981, initially as chorus master, then as artistic director in 1953 and general director from 1956. Although he occasionally conducted, most of his time was devoted to administrative duties. During his regime the San Francisco Opera grew increasingly adventurous in repertory, and became noted for the engagement of unproven talent and the implementation of modern staging techniques. By 1972 Adler had lengthened the season from five weeks to ten and he also formed subsidiary organizations in San Francisco to stage experimental works, to perform in schools and other unconventional locales, and to train young singers. He retired in 1981 after conducting a performance of *Carmen* with Teresa Berganza and Placido Domingo. His work received citations from the governments of Italy, Germany, Austria and Russia.

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MARTIN BERNHEIMER

Adler, Larry [Lawrence] (*b* Baltimore, 10 Feb 1914). American harmonica player. He is acknowledged as the first harmonica player to achieve recognition and acceptance in classical musical circles and to have elevated the

instrument to concert status. His ability was recognized by such composers as Vaughan Williams, Milhaud, Gordon Jacob and Malcolm Arnold, all of whom wrote orchestral works with Adler as soloist. He has toured extensively and broadcast frequently on radio and television in many countries, and has taken a keen interest in all aspects of teaching the instrument. Adler has written scores for a number of films, including *Genevieve*. His autobiobraphy, *It Ain't Necessarily So*, was published in London in 1984.

IVOR BEYNON/R

Adler, Marx vom. *See* DALL'AQUILA, MARCO.

Adler, Peter Herman (*b* Jablonec, 2 Dec 1899; *d* Ridgefield, CT, 2 Oct 1990). American conductor. After studying composition and conducting with Zemlinsky at the Prague Conservatory, he became music director of the Bremen Staatsoper (1929–32) and the Ukrainian State Philharmonia, Kiev (1932–7), and also appeared as a guest conductor throughout Europe. He left for the USA in 1939 and made his début with the New York PO in 1940, after which he toured in the USA. From 1949 to 1959 he was music and artistic director of the NBC-TV Opera Company, sharing artistic responsibility with Toscanini. Adler was musical director of the Baltimore SO from 1959 to 1968, and in 1969 became music and artistic director of WNET (National Educational Television). His Metropolitan Opera début was in 1972. He was director of the American Opera Center at the Juilliard School from 1973 to 1981. Adler was a pioneer director of television opera in the USA and commissioned many works for the medium; among them Menotti's *Amahl and the Night Visitors* and *Maria Golovin* (of which he conducted the première at the 1958 Brussels Exposition Universelle), Dello Joio's *The Trial at Rouen* and Martinů's *The Marriage* (all at NBC), and Pasatieri's *The Trial of Mary Lincoln* and Henze's *La cubana* (at WNET).

ELLIOTT W. GALKIN

Adler, Richard (*b* New York, 3 August 1921). American composer and lyricist. Although the son of the distinguished pianist and pedagogue Charles Adler, he received no musical training and instead studied playwriting with Paul Green at the University of North Carolina, graduating in 1943. In 1950, after completing service in the navy (1943–6), he began to compose radio programmes and special material with co-composer and lyricist, Jerry Ross (Jerrold Ross; *b* Bronx, NY, 9 March 1926; *d* New York, 11 Nov 1955). By 1953 Adler and Ross had written a popular song hit, *Rags to Riches*, and contributed songs for the Broadway revue *John Murray Anderson's Almanac*. Over the next two years they composed two critically acclaimed and long-running musicals for Broadway: *The Pajama Game* (1954), a musicalization of labour relations in a pajama factory, and *Damn Yankees* (1955), the Faust legend in a baseball setting. In addition to establishing a distinctive vernacular musical and lyrical voice, both musicals exhibited the strong personal stamp, originality and flair of the veteran director and co-librettist George Abbott, and talented newcomers, the choreographer Bob Fosse and the producers Frederick Brisson, Robert E. Griffith and Harold Prince. Several Adler and Ross songs from these shows became popular standards, including *Hey there* (the opening of which according to Steven Suskin has long been rumoured to be an intentional borrowing from the opening of Mozart's C major piano sonata, K.545) and *Hernando's Hideaway* in *Pajama Game*, *Heart* and *Whatever Lola Wants* in *Damn Yankees*. Both shows won the Tony Award for Best Musical and were soon adapted into successful and reasonably faithful films.

After Ross succumbed to chronic bronchiectasis in 1955 at the age of 29, Adler mastered the craft of musical composition. His remaining work without a collaborator would nevertheless fall far short of the popular success he enjoyed with Ross. A musical based on Somerset Maugham's *Of Human Bondage* remained unproduced in the late 1950s. *Kwamina* (1961), an ambitious musical depicting the conflict between Western and indigenous medical practices in an emerging African nation as well as a then-daring romance between a black man and a white woman, and *Music Is* (1976), a setting of Shakespeare's *Twelfth Night*, had brief Broadway runs. *A Mother's Kisses* (1968) closed before reaching Broadway. Adler also mounted unsuccessful Broadway productions of *Pajama Game* (1973) and Richard Rodgers and Sheldon Harnick's *Rex* (1976). More successfully, he composed the hit song *Everybody loves a lover* (1958) and jingles for Newport cigarettes and Hertz rental cars. He was also the producer and director for various celebrity productions in the Kennedy and Johnson administrations, including Marilyn Monroe's celebrated appearance in Madison Square Garden singing *Happy Birthday* to President Kennedy.

WORKS
(*selective list*)

STAGE

dates are those of first New York performances, unless otherwise stated; musicals, unless otherwise stated; librettists and lyricists are listed in that order in parentheses

John Murray Anderson's Almanac (revue, Adler and J. Ross), 10 Dec 1953 [incl. contribs. by others]
The Pajama Game (2, G. Abbott, R. Bissell, after Bissell: *7 1/2 Cents*), collab. Ross, orchd D. Walker, St James, 13 May 1954 [incl. Hey there, Hernando's Hideaway]; film, 1957
Damn Yankees (2, Abbott, D. Wallop, after Wallop: *The Year the Yankees Lost the Pennant*), collab. Ross, orchd Walker, 46th Street, 5 May 1955 [incl. Heart, Whatever Lola Wants]; film, 1958
Kwamina (R.A. Aurthur), orchd S. Ramin and I. Kostal, 54th Street, 23 Oct 1961
A Mother's Kisses, Schubert, New Haven, CT, 21 Sept 1968
Music Is (Abbott, W. Holt, after W. Shakespeare: *Twelfth Night*), orchd H. Kay, St James, 20 Dec 1976

OTHER WORKS

Television musicals: Little Women, 1957; The Gift of the Magi, 1958; Olympus 7–0000, 1966
Orch: Memory of a Childhood, 1978; Yellowstone, ov., 1978; Retrospection, 1979; Wilderness Suite, 1983; The Lady Remembers (The Statue of Liberty Suite) (1985)

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S. Green: *The World of Musical Comedy* (New York, 1960, 4/1980)
S. Suskin: *Show Tunes . . .: the Songs, Shows, and Careers of Broadway's Major Composers* (New York, 1986, enlarged 3/2000), 251–4
R. Adler (with Lee Davis): *You Gotta Have Heart* (New York, 1990)

GEOFFREY BLOCK

Adler, Samuel (Hans) (*b* Mannheim, 4 March 1928). American composer and conductor of German birth. Both of his parents were musical, his father being a cantor and composer of Jewish liturgical music. The family came to the USA in 1939 and Adler attended Boston University (BM 1948) and Harvard University (MA 1950). He studied composition with Aaron Copland, Paul Fromm, Paul Hindemith, Hugo Norden, Walter Piston and

Randall Thompson; musicology with Karl Geiringer, A.T. Davison and Paul A. Pisk; and conducting with Sergey Koussevitzky at the Berkshire Music Center. In 1950 he joined the US Army and organized the Seventh Army SO, which he conducted in more than 75 concerts in Germany and Austria; he was awarded the Army Medal of Honor for his musical services. Subsequently he conducted concerts and operas, and lectured extensively throughout Europe and the USA. In 1957 he was appointed professor of composition at North Texas State University, and in 1966 he joined the faculty of the Eastman School of Music, where he served as chair of the composition department (1974–94). Later he taught at the Juilliard School. His honours include grants from the Rockefeller (1965) and Ford (1966–71) foundations, a Koussevitzky Foundation commission (1983), a Guggenheim Fellowship (1984–5), an award from the American Academy and Institute of Arts and Letters (1990), a number of teaching awards and several honorary doctorates. His works have been performed by major symphony orchestras, choral and chamber ensembles throughout the USA, Europe, South America and Israel. His book *A Study of Orchestration* (New York, 1982, 2/1989) received the ASCAP-Deems Taylor award in 1983.

Adler is a prolific composer whose music embraces a wide variety of contemporary styles. His works exhibit great rhythmic vitality, with a predilection for asymmetrical rhythms and metres, and a keen sensitivity to counterpoint. His harmonic materials vary from diatonicism and pan-diatonicism (in the works before 1969) to serial techniques (substantial use beginning with Symphony no.4, 1967) and occasional improvisatory and aleatory elements (e.g. in the Concerto for Wind, Brass and Percussion, 1968, and the Symphony no.5, 1975). Clustered effects and a colourful orchestral palette typify works such as the Concerto for Flute and Orchestra (1977). Adler's vocal compositions range from large-scale pieces reflecting a strong liturgical background to secular miniatures that are often lighthearted and humorous in nature. A number of his works have been recorded and more than 200 have been published.

WORKS

STAGE

The Outcast of Poker Flat (op, 1, J. Stampfer), 1959, Dallas, April 1961; The Wrestler (op, 1, Stampfer), 1971, Dallas, June 1972; The Lodge of Shadows (musical drama, J. Ramsey), Bar, orch, dancers, 1973, Fort Worth, TX, 1988; The Disappointment (op, A. Barton), 1974 [reconstruction of an early ballad opera]; The Waking (ballet, T. Roethke and others), chorus, orch, 1978

INSTRUMENTAL

Orch: Sym. no.1, 1953; Sym. no.2, 1957; Southwestern Sketches, wind, 1960; Sym. no.3 'Diptypch', 1960, rev. 1980; Requiescat in pace, 1963; Sym. no.4 'Geometrics', 1967; Conc., ww, brass, perc, 1968; Org Conc., 1970; Conc. for Orch, 1971; Sym. no.5 'We are the Echoes' (C. Adler, A.J. Heschel, J.R. Oppenheimer, M. Rukeyser, K. Wolfskehl), Mez, orch, 1975; Concertino no.2, 1976; Fl Conc., 1977; Pf Conc., 1983; Sym. no.6, 1985; Conc., ww qnt, orch, 1991; Concertino no.3, 1993; Time in Tempest Everywhere, 1993; Gui Conc., 1994; Vc Conc., 1995; Pf Conc. no.2, 1996; *c*38 other works, incl. *c*19 works for wind ens, brass

Chbr and solo inst: Sonata, hn, pf, 1948; Str Qt no.3, 1953; Sonata, vn, pf, 1956; Introduction and Capriccio, hp, 1964; Pf Trio no.1, 1964; Sonata no.3, vn, pf, 1965; Sonata, vc, pf, 1966; Cantos I–XV, various insts, 1968–96; 4 Dialogues, euphonium, mar, 1974; Str Qt no.6 (W. Whitman), Mez/Bar, str qt, 1975; Aeolus, God of the Winds, cl, vn, vc, pf, 1977; Pf Trio no.2, 1978; Sonata, fl, pf, 1981; Str Qt no.7, 1981; Gottschalkiana, brass qnt, 1982; Sonata, va, pf, 1984; Sonata, gui, 1985; Sonata, ob, pf, 1985; Str Qt no.8, 1990; *c*50 other works

Kbd: Toccata, Recitation and Postlude, org, 1959; Sonata breve, pf, 1963; Pf Sonatina, 1979; Hpd Sonata, 1982; Duo Sonata, 2 pf, 1983

VOCAL

Shir chadash (Sabbath service), B, SAB, org, 1960; The Vision of Isaiah (Bible), B, SATB, orch, 1962; B'Shaaray tefilah (Sabbath service), B, SATB, org/orch, 1963; Shiru Ladonay (Sabbath service), solo/unison vv, org, 1965; Behold your God (cant., Bible), 1966; The Binding (orat, A. Friedlander, after Bible: *Genesis*, Midrash), 1967; From out of Bondage (Bible), S, A, T, B, SATB, brass qnt, perc, org, 1968; A Whole Bunch of Fun (cant., G.V. Catullus, Finjan, Moore, O. Nash, Roethke, Dr Seuss), vv, orch, 1969; We Believe (liturgical), mixed vv, 8 insts, 1974; Of Saints and Sinner (I. Feldman, W. Kaufmann, others), medium v, pf, 1976; A Falling of Saints (Rosenbaum), T, B, chorus, orch, 1977; It is to God I shall Sing (Pss), chorus, org, 1977; Of Musique, Poetrie, Nature and Love (R. Herrick), Mez, fl, pf, 1978; Snow Tracks (Amer. poets), high v, wind, 1981; Choose Life, Mez, T, SATB, orch, 1986; 6 other large choral works; numerous smaller sacred and secular choral works; *c*20 works for solo vv, acc. and unacc.; works for children; arrs.

MSS in *US-R*

Principal publishers: Boosey & Hawkes, C. Fischer, Ludwig, OUP, Peters, Presser, G. Schirmer, Southern

WRITINGS

Anthology for the Teaching of Choral Conducting (New York, 1971, 2/1985)

Sightsinging, Pitch, Interval, Rhythm (New York, 1979, 2/1997)

A Study of Orchestration (New York, 1982, 2/1989)

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H. Pollack: *Harvard Composers: Walter Piston and his Students, from Elliott Carter to Frederic Rzewski* (Metuchen, NJ, 1992)

MARIE ROLF

Adlgasser, Anton Cajetan (*b* Niederachen, nr Inzell, Upper Bavaria, 1 Oct 1729; *d* Salzburg, 22 Dec 1777). German composer and organist. His father, Ulrich Adlgasser (1704–56), was a teacher and organist. On 4 December 1744 he registered in the 'Grammatistae' class at Salzburg University, and in the same year he became a chorister at the Salzburg court chapel. His brothers Joseph (*b* 1732), later organist at Laufen, and Georg (*b* 1736) were also choirboys in Salzburg. While a student he sang and acted in several *Schuldramen*, including seven by J.E. Eberlin. He studied the organ and violin, and probably also received instruction in composition from Eberlin.

Adlgasser became court and cathedral organist in 1750, shortly after Eberlin's promotion to the post of Hofkapellmeister. According to Leopold Mozart's account of the Salzburg musical establishment (in Marpurg's *Historisch-kritische Beyträge*, iii, 1757) Adlgasser's duties also included the accompaniment of court chamber music on the harpsichord and composing for both the court and the cathedral. After 1760 he was organist at both the cathedral and the Dreifaltigkeitskirche in Salzburg; he also gave keyboard lessons at the choir school. In 1764 Archbishop Schrattenbach sent Adlgasser to Italy for a year's study to increase the composer's knowledge of Italian music. During this trip he met Giuseppe Colla and G.B. Martini, who wrote a letter of recommendation on his behalf in May 1764; a letter of December 1764 to Martini from Adlgasser also survives (in *I-Bc*). Adlgasser's only opera, *La Nitteti*, received its première in 1766, the year following his return to Salzburg.

In 1752 Adlgasser married Eberlin's daughter, Maria Josepha (1730–55). Their daughter Maria Victoria Caecilia (1753–1821) became one of Nannerl Mozart's best friends; she is referred to as 'Viktorl' in Nannerl's diaries. Adlgasser's second marriage was to Maria Barbara Schwab in 1756; following her death in 1768, he married Maria Anna Fesemayr, a court singer who had accompanied him to Venice. All three weddings were witnessed by Leopold Mozart. Adlgasser's death, which resulted from an apparent stroke while playing for Vespers at the cathedral, is described in detail by Leopold Mozart (letter of 22 December 1777). He was succeeded as cathedral organist by W.A. Mozart, and Michael Haydn took on his duties at the Dreifaltigkeitskirche.

Adlgasser was active in Salzburg during a period of transition between the older generation of Eberlin and Leopold Mozart and the younger generation of Michael Haydn and W.A. Mozart. His instrumental output includes 10 symphonies, four harpsichord concertos and other harpsichord and organ works. According to Rainer (1963) the five symphonies in manuscript at Regensburg show a close relationship to the contemporary Italian opera symphony, though they are written with the traditional Salzburg instrumentation. Adlgasser was much more prolific as a composer of sacred music, which was widely disseminated during the 18th century. These works are similar in large-scale structure and instrumentation to the church compositions of the Mozarts and Michael Haydn and include movements in the modern Italianate and the 'strict' or contrapuntal styles. Several of these compositions continued to be performed in Salzburg well into the 19th century. His dramatic works, which were performed mainly at the Salzburg Benedictine University or at the residence of the Archbishop, include an Italian opera, oratorios, Latin *Schuldramen*, and *Singspiele* with sacred German texts. Many of the Latin stage works consist of musical dramas within spoken plays, sometimes with additional insertions of comic scenes and pantomimes. During the 1760s and 70s Adlgasser collaborated with Mozart, Michael Haydn and other Salzburg composers on several German oratorios and *geistliche Singspiele*, including *Die Schuldigkeit des ersten Gebotes* (1767); between 1766 and 1772 at least two of his dramatic works were performed in Salzburg annually.

Adlgasser was respected during his time as an accomplished musician and composer. His theoretical treatises, one of which was written in collaboration with Michael Haydn, were used as teaching documents and form part of the Salzburg tradition of organ instruction. Leopold Mozart described him as a good organist and accompanist on the pianoforte, and in a letter to Martini (4 September 1776) Wolfgang Mozart praised him and Michael Haydn as 'bravissimi contrapuntisti'. His mature works, which remain firmly rooted in the Salzburg traditions of the mid-18th century, display solid competence in both contrapuntal technique and soloistic vocal writing.

WORKS

for detailed list with thematic index see de Catanzaro and Rainer (forthcoming)

SACRED

MSS mainly in A-Sd, Sn, Ssp, KR, LA, CH-E, HR-Zha

7 masses (3 inc.); 1 Ky; 3 Requiem (1 inc.); 12 Marian lits; 4 lit movts; 4 other lits; 1 Vespers; 2 vespers movts; 26 motets and offs, 2 ed. in DTÖ, lxxx, Jg.xliii/1 (1936/*R*); 20 Marian ants; 9 Lat. hymns; 1 ps setting; 44 Ger. hymns and sacred songs: excerpts from sacred works ed. in de Catanzaro (1990)

STAGE

all performed in Salzburg; MSS mostly autograph in A-Ssp, librettos mainly in MB, Sca, Su

Lat. orats, Schuldramen: Exhibitio comica, 19 June 1748, lost; Via viri in adolescentia, 22 June 1762, music lost; Israel et Albertus Sueciae reges, 31 Aug 1762, music lost [incl. interludium]; Ochus regnans, 15 June 1763; Bela Hungariae princeps, 30 Aug 1763 [incl. pantomime interludium]; Anysis Aegypti rex, 30 Aug 1765 [incl. pantomime]; Chalcis expugnata, 2 Sept 1766 [incl. pantomime]; Hannibal Capuanae urbis hospes, 28 Aug 1767 [incl. pantomime]; Philemonis cum Baucide felicitas, 10 April 1768, music lost; Clementia Theodosii, 30 Aug 1768, music lost; Synorix et Camma, 1 Sept 1769, music lost [incl. pantomime]; Pietas in Deum, 8 July 1772; Pietas in hospitem, 2 Sept 1772, inc. [with Ger. incid music]; orat, adapted from 1772 Schuldramen; ?Amyrtas, frag.; Comoedia finalis, frag.

Ger. orats, geistliche Singspiele: Christus am Ölberg, completed 31 March 1754; Die wirkende Gnade Gottes (David in der Busse), 1756; ?Esther, *c*1761; Abraham und Isaak, *c*1765–8, only lib and incipit survive; Die Schuldigkeit des ersten Gebotes, pt 3, ? 26 March 1767, collab. W.A. Mozart, M. Haydn, only Mozart's music survives; Der Kampf der Busse und Bekehrung, pt 1, before 2 April 1768, collab. M. Haydn, D. Westermayer, music lost; Kaiser Constantin I, pt 1, 28 Feb 1769, collab. J.G. Scheicher, M. Haydn, music lost; Drey Beispiele wahrhafter Busse: Die gereinigte Magdalena, before 3 April 1770, collab. M. Haydn, J. Krinner, music lost; Die menschliche Wanderschaft: Der laue Christ, before 7 March 1771, collab. M. Haydn, J. Krinner, music lost

Op: La Nitteti (P. Metastasio), 1766, only lib and 1 aria survive

OTHER VOCAL

Der Mensch, die Schwachheit und die Gnade (cant.), *A-Sn*

2 arias, *Ssp, Wgm*

INSTRUMENTAL

MSS mainly in A-MB, Ssp, D-Rtt

10 syms., 3 ed. in DTÖ, cxxxi, 1980, 4 ed. in The Symphony 1720–1840, ser.B, viii (New York, 1982); 4 concs., hpd (1 inc., 1 lost); 1 conc. movt (see also *MJb 1968–70*, 347); 2 hpd sonatas, in Oeuvres mélées, v, viii (Nuremberg, 1759–63); divertimento, hpd; 4 sonata movts, hpd; Praeambulum, org; Preludium, org; 103 versetti, org, ed. J.F. Doppelbauer (Altötting, 1966)

DOUBTFUL WORKS

3 masses: 2 by J.E. Eberlin; (1 ed. W. Rainer, Augsburg, 1987), 1 by Franz Schneider; 3 offs; 1 Marian ant; 1 Stabat mater; 1 responsorium; 2 Ger. sacred songs; 1 sym.; 1 sym. movt

THEORETICAL WORKS

Fundamenta compositionis (MS, *D-Mbs*)

with M. Haydn: Partiturfundament (MS, *A-Sca, Ssp*); ed. M. Bischofreiter (Salzburg, 1833); see H. Federhofer, *AcM*, xxxvi (1964), 50–79

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S. Keller: 'Biographische Mitteilungen über A.C. Adlgasser', *MMg*, v (1873), 41–5

C. Schneider: 'Zur Lebensgeschichte des Salzburger Komponisten A.C. Adlgasser', *Salzburger Museumsblätter*, iv (1925)

C. Schneider: 'Die Oratorien und Schuldramen Anton Cajetan Adlgassers', *SMw*, xviii (1931), 36–65

K.A. Rosenthal: 'The Salzburg Church Music of Mozart and his Predecessors', *MQ*, xviii (1932), 559–77

C. Schneider: *Geschichte der Musik in Salzburg* (Salzburg, 1935/*R*)

W. Rainer: 'Verzeichnis der Werke A.C. Adlgasser', *MJb 1962–3*, 280–91

W. Rainer: *Das Instrumentalwerk A.C. Adlgassers* (diss., U. of Innsbruck, 1963); extracts in *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, cv, 1965, 205–37

E. Hintermaier: *Die Salzburg Hofkapelle von 1700 bis 1806: Organisation und Personel* (diss., U. of Salzburg, 1972)

M.H. Schmid: *Mozart und die Salzburger Tradition* (Tutzing, 1976)

C.D. de Catanzaro: *Sacred Music in Mozart's Salzburg: Authenticity, Chronology and Style in the Church Works of Cajetan Adlgasser* (diss., U. of North Carolina, 1990)

C.D. de Catanzaro and W.Rainer: *Anton Cajetan Adlgasser: a Thematic Catalogue of his Works* (Stuyvesant, NY, forthcoming)

CHRISTINE D. DE CATANZARO

Ad libitum (Lat.: 'at the pleasure' [of the performer]). Used in titles, particularly in the later 18th century, to indicate that one or more instruments may be left out, e.g. Tapray: *Simphonie concertante pour le clavecin et le piano-forte avec orchestre ad libitum* (1783), and in scores, as a direction to the player to improvise or ornament. Handel's Organ Concertos op.7 furnish several examples: embellishment of a written line (no.2, Overture), elaboration of a fermata (same movement), continuation of a solo passage (no.1, first movement), improvisation of an adagio on a harmonic skeleton (no.5), and improvisation of a whole movement *ex nihilo* (no.2). The term is also sometimes used to indicate that the performer may depart from strict tempo.

DAVID FULLER

Adlung [Adelung], **Jakob** (*b* Bindersleben, nr Erfurt, 14 Jan 1699; *d* Erfurt, 5 July 1762). German organist and scholar. His father, David, was a teacher and organist, and his mother was Dorothea Elisabetha, born Meuerin, from Tondorf. Adlung's vivid record of his own life is found in the 'Vorrede', part ii of *Musica mechanica organoedi* (1768). His earliest musical training came from his father who, in 1711, sent his son to Erfurt to the St Andreas lower school. In 1713 he matriculated at the Erfurt Gymnasium, while living in the home of Christian Reichardt who taught him the organ and expanded his general musical knowledge. In 1723 he went to the university at Jena, where he pursued a wide range of subjects including philosophy, philology and theology. At the same time he studied the organ with Johann Nikolaus Bach. A friendship developed with Johann Gottfried Walther in Weimar, which enabled Adlung to borrow theoretical works on music. This enthusiasm for music theory led him to write several books on the subject while in Jena, most of which were later lost in a fire that destroyed his home in 1736. He graduated in 1726 and, although planning to become a teacher there, he was recalled to Erfurt in 1727 and became the successor to Johann Heinrich Buttstedt, who until his death had been organist at the Prediger church. Adlung retained this position for the rest of his life. In 1732 he married Elisabeth Ritter, daughter of the mayor of Gross-Wanzleben near Magdeburg. Adlung was a professor of languages at the Erfurt Gymnasium and also taught numerous organ students (he accounts for 218 keyboard pupils and 284 language pupils between 1728 and 1762). He also mastered the craft of building keyboard instruments, completing 16 in his lifetime.

Adlung belongs to a distinguished group of scholar-musicians of the mid-18th century who wrote invaluable, comprehensive studies of their art. Together with Mattheson, Mizler and Walther, three of the most important, Adlung possessed enormous erudition in the theory and aesthetics of music. His publications, *Musica mechanica organoedi* and *Anleitung zu der musikalischen Gelahrtheit*, are major sources about the German Baroque in music. The former, not published until six years after Adlung's death (although he said that it was written as early as 1726), is a unique compilation of data about early 18th-century organs in middle Germany, their construction and tonal characteristics. Adlung prepared in effect an organ builder's encyclopedia, a compendium of material from earlier sources, with details about the case, wind chamber, pipes and registers, and lengthy discussions regarding tuning and temperament, as well as methods of testing new instruments. Not the least significant are his detailed descriptions of more than 80 German organs. The manuscript was edited for publication both by J.L. Albrecht and by J.S. Bach's student J.F. Agricola, whose editorial notes reveal Bach's opinions on organ building and design.

In *Anleitung zu der musikalischen Gelahrtheit* Adlung organized a vast collection of information for both the scholar and amateur. He recorded all the sources of knowledge known to him about a variety of theoretical and practical subjects such as: the history of music, music and mathematics (including problems of tuning), the organ's history, registration, construction and building costs (material plundered from the *Musica mechanica organoedi* manuscript), descriptions of other musical instruments, the art of singing, thoroughbass, the chorale (including a significant description of various kinds of organ chorale preludes), the art of improvisation, the Italian tablature and the art of composition. This accumulation of factual data and the variety of Adlung's own practical observations have as yet to be fully assimilated in modern research. As the testimony of a learned musician, this work offers a dramatic example of the accomplishment of German musical scholarship in the mid-18th century.

WRITINGS

Vollständige Anweisung zum Generalbasse; Anweisung zur italienischen Tabulatur; Anweisäng zur Fantasie und zu den Fugen: 1723–7, destroyed by fire 1736

ed. J.L. Albrecht and J.F. Agricola: *Musica mechanica organoedi*, 1726 (Berlin, 1768/*R*); ed. C. Mahrenholz (Kassel, 1931)

Anleitung zu der musikalischen Gelahrtheit (Erfurt, 1758/*R*, 2/1783)

ed. J.L. Albrecht: *Musikalisches Siebengestirn, das ist Sieben zu der edlen Tonkunst gehörige Fragen* (Berlin, 1768)

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S. Orth: 'Jakob Adlung ... ein deutscher Musiker der Bachzeit als Angehöriger der Erfurter Universität', *Beiträge zur Geschichte der Universität Erfurt (1392–1816)*, viii (1961), 39–58

Q. Faulkner: 'Jacob Adlung's Musica mechanica organoedi and the "Bach organ"', *Bach*, xxi/1 (1990), 42–59

GEORGE J. BUELOW/QUENTIN FAULKNER

Admetus de Aureliana (*fl c*1300–30; *d* ? *c*1330). French theorist. He may be identifiable with Amis d'Orléans, a notary in the French royal chancery, 1301–29, who was a contemporary of Gervès du Bus (*see* FAUVEL, ROMAN DE); Amis was appointed king's secretary in 1316, became Archdeacon of Orléans in 1309 and Dean of Notre Dame, Paris, in 1323. Admetus's work is cited in rubric IX (rules 12–14) of Robert de Handlo's *Regule*, which was completed in Paris in May 1326. These passages describe the mensuration of semibreves, and ascribe to singers of Navarre (*cantores de Navernia*) the practice of using stems (respectively vertical ascending and oblique descending) to differentiate *minimae* and *minoratae*. This may perhaps corroborate the remark made by John of Tewkesbury in his *Quatuor principalia* that the *minima* was invented in Navarre ('minima autem in Navarina inventa erat').

See also THEORY, THEORISTS.

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P. Lefferts: *Robertus de Handlo, Regule, and Johannes Hanboys, Summa* (Lincoln, NE, 1991), 20, 26–8, 146–9

ANDREW WATHEY

Admon-Gorokhov, Yedidya (*b* Yekatrinoslav [now Dnepropetrovsk], 5 Dec 1894; *d* Tel-Aviv, 2 April 1982). Israeli composer and singer. He emigrated to Palestine from the Ukraine in 1906. He studied at the Teacher's Seminary in Jerusalem where his teachers included Abraham Zvi Idelsohn. During World War I he moved to Egypt and enlisted in the British Army. After the war he returned to Palestine and, while earning his living as an accountant, took singing lessons with Jehuda Har-Melaḥ. A countertenor with a phenomenal ability to improvise, he travelled to the USA in 1923 to further his singing studies; there he specialized in improvisation and distinctive vibrato singing, similar in style to Arab-Bedouin singing or ululation. Commissioned to write an orchestral accompaniment for songs improvised in a Bedouin style, he enlisted the compositional assistance of Lazar Seminski, who encouraged him to continue to compose. His first songs, *Ya leil* ('Oh night') and *Bein nhar prat* ('Between the River Euphrates [and the R. Tigris]'), were written after 1925. In 1927 he returned to Palestine where he began to support himself as a composer. His works were first published in 1945.

From 1930 to 1939 Admon lived in Paris, having developed a patent for dubbing films from English to French. During these years he took occasional composition lessons with Nadia Boulanger. Between 1950 and 1967 he was chair and general secretary of the Israeli Society of Composers and Authors (AKUM). His book of songs and choral arrangements, *Shedemati* ('My Field'), was published in 1973. He received the Israel Prize for Music in 1974. His output includes theatrical works (including the opera *Moses and Pharaoh's Daughter*, first performed at New York in April 1963), cantatas, oratorios, songs, choral arrangements, instrumental works and music for children.

NATAN SHAHAR

Ad Nonam (Lat.). *See* NONE.

Adolf, R. *See* RZEPKO, ADOLF.

Adolfati, Andrea (*b* Venice, 1721 or 1722; *d* Padua, 28 Oct 1760). Italian composer. After studying with Galuppi, he became *maestro di cappella* of S Maria della Salute in Venice. In 1745 he left this post to serve the Modenese court as *maestro di cappella* to the archduchess, where his *La pace fra la virtù e la bellezza* was performed the following year. Adolfati provided recitatives, choruses and six arias for Hasse's *Lo starnuto d'Ercole* (P.G. Martelli). A printed libretto indicates that it was performed with puppets (*bambocci*) at the Teatro S Girolamo, a very small theatre within the Venetian palace of Angelo Labia, in 1745 and during the carnival of 1746. From 1748 until early 1760 Adolfati was director of music at SS Annunziata del Vastato in Genoa; then he moved to Padua, where he succeeded Rampini as *maestro di cappella* on 30 May.

Adolfati's music did not please Metastasio, who heard his setting for Vienna of *La clemenza di Tito* in 1753. Nonetheless, Metastasio sent polite letters to the composer in Genoa in 1755 and 1757. Although Adolfati's style is in general conventional, he composed an aria in 5/4 time and, as a youth, even attempted to use 7/4.

WORKS

OPERAS

music lost unless otherwise indicated

La pace fra la virtù e la bellezza (divertimento da camera, Liborati, after P. Metastasio), Modena, Ducale, 1 Jan 1746, *I-MOe*
Didone abbandonata (Metastasio), Venice, S Girolamo, carn. 1747 [perf. with puppets]
Il corsaro punito (dg, 3), Pavia, Omodeo, spr. 1750 [pasticcio, with music by Adolfati]
Arianna (P. Pariati), Genoa, Falcone, wint. 1750
La gloria e il piacere (introduzione per musica alla festa da ballo), Genoa, Falcone, carn. 1751, and Modena, Rangone, carn. 1752
Adriano in Siria (Metastasio), Genoa, Falcone, aut. 1751
Il giuoco dei matti (commedia per musica, 3), Genoa, Falcone, aut. 1751 [according to Steiger]
Ifigenia (dramma per musica, 3), Genoa, Falcone, 26 Dec 1751
Ipermestra (Metastasio), Modena, Rangoni, carn. 1752, aria, *Fc*
Vologeso (after A. Zeno: *Lucio Vero*), Genoa, Falcone, carn. 1752, 4 arias, *Gl*
La clemenza di Tito (Metastasio), Vienna, Burg, 15 Oct 1753, *A-Wn*
Sesostri re d'Egitto (Zeno), Genoa, Falcone, carn. 1755, *I-Gl*

OTHER

Miserere, 4vv, insts, *D-Dkh*
Nisi Dominus, 1v, bc, Laudate, 4vv, In exitu, 5vv, insts, *F-Pn*
Domine ne in furore, 4vv, insts, *D-MÜs*
6 cantatas, S, str, *I-Gl*: Gia la notte s'avvicina (Metastasio); Filen, crudo Fileno; Perdono amata Nice (Metastasio); Cortesi amanti; Ingratissimo Tirsi; No, non turbati, o Nice (Metastasio)
Cantata, a2, *F-Pc*, arias *I-MOe*
6 sonate, 2 vn, 2 fl, 2 hn, bn, db, op.1 (Paris, n.d.), also pubd in Amsterdam
Sinfonia, F, ov., D, *Gl*

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SVEN HANSELL/CARLIDA STEFFAN

Adolfson, Adolf Gustaw. *See* SONNENFELD, ADOLF GUSTAW.

Adolphe, Bruce (*b* New York, 31 May 1955). American composer. A graduate of the Juilliard School (1976), he has taught at the New York University Tisch School of the Arts (1983–1993), at Yale University (1984–5) and in the pre-college division of the Juilliard School (1974–93). In 1992 he was appointed education director and music administrator of the Chamber Music Society of Lincoln Center. He was composer-in-residence at the Santa Fe Chamber Music Festival (1989), Music from Angel Fire (1988) and the 92nd Street Y School Concert Series (1988–90). A prolific composer of chamber music, Adolphe has been the recipient of numerous commissions, including those from the Metropolitan Opera Guild (*The Amazing Adventure of Alvin Allegretto*), the Concert Artists Guild (*Whispers of Mortality*) and the Dorian Wind Quintet (*Night Journey*). His brass quintet, *Triskelion*, was commissioned by the Music Library Association in celebration of its 60th anniversary in 1991.

Adolphe's style is characterized by harmonies built on extended tonal chords which relate in non-key-centred progressions. Like Stravinsky, Messiaen and Takemitsu, these progressions often derive from alternative modes. Lyrical melodies in his works are treated both contrapuntally and heterophonically, with the texture remaining transparent over distinct harmonic underpinnings. In his later works (e.g. *Whispers of Mortality*, *In Memories of*, both 1994, and *Body Loops*, 1995) a single rhythmic pattern appears in extremely contrasting speeds while the overall tempo remains constant, resulting in a dizzy, spinning effect. Many of his works, like *Urban Scenes* and *The Bitter, Sour, Salt Suite*, reveal a strong jazz sensibility.

Adolphe has composed several works for the stage. His first opera *The Tell-Tale Heart* (1978), based on the short story by Edgar Allan Poe, interpolates characters other than the sole narrator of the original story. His next two works in the genre, *Mikhoels the Wise* (1982) and *The False Messiah* (1982), investigate aspects of his Jewish heritage. *The Amazing Adventure of Alvin Allegretto* (1994), his only comic opera, focusses on the title character's need to assert his individuality by speaking in the town of Harmony, where everyone sings everything, resulting in child–parent conflict. The work aims to bring together the sometime disparate worlds of traditional opera and popular culture. He is the author of *What to Listen for in the World* (New York, 1996) and *The Mind's Ear* (St Louis, 1991). (*GroveO*)

WORKS
(*selective list*)

STAGE

The Tell-Tale Heart (1, Adolphe, after E.A. Poe), 1978, Boston, Boston and New England Conservatories, 22 Jan 1982
Mikhoels the Wise (2, M. Gordon), 1982, New York, Kaufmann Auditorium, 8 May 1982
The False Messiah (2, Gordon, after G. Scholem: *Life of Shabtai Zvi*), 1982, New York, Kaufmann Auditorium, 9 April 1983
The Amazing Adventure of Alvin Allegretto (1, S. Schlesinger, after Adolphe), 1994, New York, John Jay, 28 Jan 1995

OTHER

Orch: Nex et Maeror, conc., vn, vc, str, 1976; 3 Pieces for Kids and Orch, 1989; 3 More Pieces for Kids and Orch, 1990; Voices of Moonlight, ob, orch, 1990; After the End, pf, orch, 1995; Body Loops, pf, orch, 1995
Chbr and solo inst: Desperate Measures, tpts, hn, trbn, 1982; Momentum, vn, pf, 1982; Chiaroscuro, double wind qnt, 1984; 3 Lyric Pieces, vc, pf, 1984; Quartet, ob, vn, va, vc, 1984; Troika, cl, vn, vc, 1984; Dream Dance, cl, vn, vc, pf, 1985; Ballade, fl, cl, vn, vc, pf, 1986; Kaleidoscope Sextet, ob, cl, bn, vn, va, vc, 1986; Night Journey, wind qnt, 1986, arr. orch; Trio, cl, vn, vc, 1986; Rikudim, fl, hp, 1988; At the Still Point, there the Dance Is, cl, str qt, 1989; By a Grace of Sense Surrounded (Str Qt no.1), 1989; Dreamsong, va, pf, 1989; Triskelion, 2 tpt, hn, trbn, b trbn, 1990; Bridgehampton Conc., fl, ob, hpd, 2 vn, va, vc, db, 1991; A White Light Still and Moving, vc, 1991; And All Is Always Now, vn, pf, 1992; Turning, Returning (Str Qt no.2), 2 vn, va, vc, 1992; Urban Scenes, 2 vn, va, vc, children's toys, 1993; Hoodoo Duos: no.1, 2 vn; no.2, vn, vc; no.3, va, db, 1994; In Memories of, pf, str qt, 1994; Whispers of Mortality (Str Qt no.4), 1994
Vocal: She is thy Life (cant.), S, A, T, Bar, vv, 2 tpt, hn, trbn/org, 1982; To his Imaginary Mistress, T, pf, 1982; Canticum arcanum, T, vv, vn, pf, 1986; Marita and her Heart's Desire, nar, fl + pic, ob, cl, bn, trbn, hp, str, 1994; The Bitter, Sour, Salt Suite (L. Gikow), nar, vn, 1995

JAMES P. CASSARO

Adorno, Theodor (Ludwig) W(iesengrund) (*b* Frankfurt, 11 Sept 1903; *d* Brig, Switzerland, 6 Aug 1969). German writer on music and philosopher. The son of a businessman of Jewish extraction, Oscar Alexander Wiesengrund, and a professional singer of Catholic Corsican origin, Maria Calvelli-Adorno della Piana, he adopted his mother's name in the 1920s, initially as Weisengrund-Adorno, dispensing with the hyphen in 1938. In 1937–8 he also wrote briefly under the pseudonym Hektor 'Rottweiler'.

Strongly influenced by Ernst Bloch's *Vom Geist der Utopie* and Georg Lukács's *Theorie des Romans* while still at school, and having had a musical upbringing, with piano, violin and composition lessons from an early age, in 1921 he went on to study philosophy (with Hans Cornelius) at the University of Frankfurt with musicology, sociology and psychology as subsidiary subjects, continuing composition studies with Bernhard Sekles and piano with Eduard Jung. During his student years he became friendly with the philosopher Max Horkheimer and the literary critic Walter Benjamin, who both had considerable influence on his development. Three years after starting university he took the doctorate with a dissertation on Husserl (*Die Transzendenz des Dinglichen und Noematischen in Husserls Phänomenologie*, 1924, published 1956). Further composition studies followed in Vienna from 1925 with Berg and piano lessons with Edward Steuermann; he also became acquainted with Schoenberg and Webern and was in contact with Krenek, Hindemith and Bartók. He became editor of the journal *Musikblätter des Anbruch* (after 1929 *Anbruch*), 1928–32, and was a regular contributor of articles and reviews to the contemporary music journals *Pult und Taktstock*, *Die Musik*, *Zeitschrift für Musik* and *Neue Musikzeitung* in the 1920s and early 30s. While his career as a composer was brief and his output small, its significance in the light of Adorno's later theoretical works has been argued (by René Leibowitz). His output included songs, chamber music, orchestral pieces and choral settings. The music is characterized by a close motivic working within a freely atonal idiom. His *Sechs kurze Orchesterstücke* op.4 (1929, published 1968) show the strong influence of Berg and Schoenberg. There are also sketches for an opera on Mark Twain's *Huckleberry Finn*, entitled *Der Schatz des Indianer-Joe* (1932–3). By the early 1940s, however, Adorno had virtually ceased composing as his philosophical interests came to dominate. His compositions were published posthumously in two volumes (ed. Heinz-Klaus Metzger and Rainer Riehn, 1980).

In 1927, again under the supervision of Hans Cornelius, Adorno submitted his *Habilitationsschrift*, a critique of Kantian idealism which showed the increasing influence of Marx and Freud (*Der Begriff des Unbewussten in der transzendentalen Seelenlehre*, 1927, published 1973); it was not accepted. In 1931, now under Paul Tillich, he submitted a second *Habilitationsschrift*, a critique of Kierkegaard's existentialist argument for 'subjective inwardness' (*Kierkegaard: Konstruktion des Ästhetischen*, published 1933). This was successful and he joined the philosophy department of the University of Frankfurt and also became associated with the Institute for Social Research, of which Max Horkheimer had just become director. His first large-scale article on music, 'Zur gesellschaftlichen Lage der Musik, which appeared in 1932 in the first issue of the institute's journal, *Zeitschrift für Sozialforschung*, put forward an extensive sketch for a sociology of music. In the late 1920s and early 30s he

was involved in an intensive correspondence and public debates with Krenek on free atonality and serialism, and on problems of form, genre and material in the music of the early 20th century (*Briefwechsel*, 1974). At the same time he was engaged in developing a theory of musical performance with the violinist Rudolf Kolisch.

When the Nazis came to power in 1933, Adorno's right to teach at the University of Frankfurt was withdrawn. Initially he moved to Berlin to be with his future wife, Gretel Karplus; his circle of acquaintances there included Kurt Weill, Lotte Lenya, Bertolt Brecht, Hanns Eisler, Otto Klemperer, Siegfried Kracauer, Walter Benjamin, Ernst Bloch and Moholy-Nagy. In 1934 he went into exile, first to England, where he began to study for an Oxford DPhil (it was never completed). He continued to concentrate on the aesthetics of music, producing the essay 'Über Jazz' in 1936 and, as an outcome of an intensive correspondence with Benjamin, his long article 'Über den Fetischcharakter in der Musik und die Regression des Hörens' (1938). In 1937 he married Karplus and in 1938, at Horkheimer's invitation, they moved to the USA. There Adorno became a full member of the Institute for Social Research, which had moved to New York. From 1938 to 1941 he collaborated with the sociologist Paul Lazarsfeld on the Princeton Radio Research Project, doing empirically orientated research on radio listeners ('The Radio Symphony', *Radio Research 1941*, 1941), popular music ('On Popular Music', with George Simpson, *Studies in Philosophy and Social Sciences*, 1941), and later, at the New School for Social Research, he collaborated with Eisler on a film music project, *Composing for the Films* (in its original American edition under Eisler's name alone, 1947). In 1941 he moved to Los Angeles, where he worked with Horkheimer on *Dialektik der Aufklärung* (1947). He also collaborated with R. Nevitt Sanford on the Berkeley Public Opinion Study and with Thomas Mann on musical aspects of *Doktor Faustus*. The Frankfurt School in exile in the USA had kept alive aspects of German cultural and intellectual life that Hitler had destroyed in Germany.

Two ambitious projects came to a culmination at the end of Adorno's American years. One was his dialectical study of Schoenberg and Stravinsky as the polarized extremes of the 'New Music', begun in 1941 and completed in 1948, *Philosophie der neuen Musik* (1949), a seminal influence on the post-war Darmstadt avant garde. The other was the large-scale, multi-authored, empirical psychological study of intolerance, prejudice and authoritarianism that he had organized (and to which he contributed), *The Authoritarian Personality*, 1950. The sense of displacement and fragmentation with which the years of exile, the encounter with American mass culture and the effects of the Hitler period marked him are crystallized in what is perhaps his literary masterpiece, *Minima Moralia* (1951), significantly subtitled 'Reflections from Damaged Life'.

In 1949 Adorno was invited to return to Germany to a chair of philosophy at the University of Frankfurt; he also became co-director with Horkheimer of the re-established Institute for Social Research. With this began a new period of influence of the Frankfurt School, and Adorno in particular, on post-war German academic and cultural life. During the 1950s and 60s Adorno was also a regular contributor to the Darmstadt summer courses, where he taught composition and lectured on music criticism and serialism. He influenced the debates surrounding 'New Music' and the avant garde, with the implications this had for the music of Stockhausen, Boulez, Ligeti and Cage. He produced many articles, essays, papers and books on music during these years, many of them appearing either in collections of short pieces, including revisions of pre-war essays, and as larger-scale studies of single composers, including Wagner, Mahler and Berg. His lecture series on philosophy and sociology at the University of Frankfurt continued (his course in winter 1961–2, on the sociology of music, was published as *Einleitung in die Musiksoziologie*, 1962), and he gave occasional talks at the Frankfurt Hochschule für Musik und Darstellende Kunst. Public recognition of his achievements was marked by the award of the Arnold Schoenberg Medal (1956), the Berliner Kritikerpreis and Deutscher Kritikerpreis für Literatur (1959) and the Goethe Prize of the City of Frankfurt (1963). He became visiting professor at the Collège de France in Paris (1961) and chairman of the Deutsche Gesellschaft für Soziologie (1966).

This was a period of intellectual debates and disputes: Adorno's attacks on positivism and empiricism (the so-called 'Positivist Dispute' in German sociology, between Adorno and Habermas on the one side and Karl Popper on the other, published in *Der Positivismusstreit in der deutschen Soziologie*, 1969), and on phenomenology and existentialism (Adorno's critique of Heidegger and Jaspers in *Jargon der Eigentlichkeit*, 1964), as well as a public dispute with the playwright Rolf Hochhuth (1967). His critique of positivism is to be detected in his thinking on music analysis and aesthetics of music, to be seen particularly in the 'Berg and Analysis' section of his book on Berg (1968) and in the late talk 'On the Problem of Musical Analysis' (1969). In the two major philosophical works that occupied him in his last decade, *Negative Dialektik* (1966) and the unfinished *Ästhetische Theorie* (published 1970), Adorno set out to address the twin problems of how to philosophize in the absence of philosophical givens and how to write an aesthetics after the demise of aesthetic norms. During his last 20 years he worked on a substantial book on Beethoven; at his death it remained a collection of disconnected fragments. Sensitively edited by Rolf Tiedemann, this was published as *Beethoven: Philosophie der Musik* (1993).

A product both of the German tradition of Idealist (in particular Hegelian and Nietzschean) philosophy and of the artistic experimentation of the Weimar years, Adorno was well placed to act as the theorist of musical modernism. At the same time he developed an influential theory of mass culture, drawing on Marx, Freud and Max Weber, which formed the other pole of his theory of aesthetic modernism. His work is characterized by an interdisciplinarity of approach, extreme density of formulation, and an antisystematic, fragmented expression. It resists easy categorization and can best be described as a critical sociological aesthetics of music. His aim is to decipher the historical and social content of music from the interior of the musical work. The concept of musical material is central to his thinking, because it is within the material that he sees the mediation of music and society taking place. His theory of musical material, as historically mediated 'second nature', is also a theory of form – a concept that needs to be understood on two levels: the historical 'pre-formation' of the material, as handed-down genres, formal schemata and musical gestures; and

the critical re-formulation of this pre-formed material within the structure of the autonomous work. Furthermore, Adorno's theory of musical material is also a theory of the avant garde, in that the material of music is always taken as that of the present, at the furthest point of convergence of expressive needs and technical means, while music of the past is to be understood from the avant garde's position. Beyond that, it is a theory of mass culture (although Adorno avoided that term, preferring the concept of the 'culture industry') in that it emphasizes the effect of patterns of consumption on musical production. Adorno saw a split in 20th-century music between a progressive, self-reflective and critical music which resists its fate as commodity at the level of its form, while in the process alienating itself from its public, and a regressive, assimilated music that uncritically accepts its commodity character, in the process becoming absorbed by the culture industry as entertainment. Adorno's position has been criticized on the one hand as theoretical mouthpiece for the aesthetics of the Second Viennese School and its heirs, and on the other hand as élitist avant-garde rejection of popular culture. A detailed and critical reading of his work, however, reveals a nuanced and complex theoretical approach of relevance to a wider range of musical contexts.

See also SOCIOLOGY OF MUSIC, §2

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MAX HALLE PADDISON

Ad Primam (Lat.). *See* PRIME (i).

Adriaenssen [Adriaensen, Adriansen, Hadrianus, Hadrianius], **Emanuel** [Emmanuel] (*b* Antwerp, *c*1554; *d* Antwerp, bur. 27 Feb 1604). Flemish lutenist, teacher and composer. He went to Rome to study in 1574, a visit that probably accounts for the Italian elements in his publications. He was a Protestant, but after the fall of Antwerp in 1585 he was compelled for political reasons to embrace the Catholic faith. With his brother Gysbrecht he opened a school for lutenists at Antwerp, but in 1587 they came into conflict with the musicians' guild because neither of them was a member; later, however, Emanuel must have qualified as a freeman of the guild, for he occasionally assumed the title of master. He was appointed captain of the citizens' watch, which brought him a regular income, and in 1595 he took part in the relief of the nearby town of Lier, which had been occupied by the Dutch. He moved in the highest circles in Antwerp, and the principal families doubtless admired his virtuosity as

a lutenist and engaged him to perform. His publications brought him wider fame, and they were to be found in the libraries of many prominent people, among them Constantijn Huygens, King João IV of Portugal and Cardinal Mazarin. He was mentioned by Adrian Denss (1594), Robert Dowland (1610), G.L. Fuhrmann (1615), J.-B. Besard (1617), W.C. Printz (1690) and E.G. Baron (1727) as a leading composer of lute music, but his music inclines to an excess of ornamentation, and for this reason he cannot quite rank with the greatest of his Italian, French and English contemporaries. As a teacher, however, he is in the front rank, both because of the unique intabulation tables that he published and because he was the founder of an Antwerp lute school that probably included Denss and Joachim van den Hove.

Adriaenssen published *Pratum musicum longe amoenissimum, cuius ... ambitu comprehenduntur ... omnia ad testudinis tabulaturam fideliter redacta ... opus novum* (Antwerp, 1584[12]/*R* 1977, 2/1600[18], *editio nova priori locupletior*) and *Novum pratum musicum ... selectissimi diversorum autorum et idiomatum madrigales, cantiones, et moduli ... opus plane novum, nec hactenus editum* (Antwerp, 1592[22]/*R*1977; music from all three ed. in MMBel, x, 1966, and in Spiessens, 1974–6). Each of these three books is in French lute tablature and consists of five fantasias, some 50 vocal pieces and some 30 dances. The fantasias (all ed. A. Rooley, *21 Renaissance Lute Fantasias*, London, 1980), which are all original pieces, are small-scale embryonic fugues; the counterpoint is neat, and they are forward-looking, almost Baroque, in style and form. The intabulations of vocal music are for the most part virtuoso lute arrangements of madrigals, chansons and motets by prominent Netherlands, French and Italian composers of the 16th century; there are also a number of anonymous *napolitane* and French *airs* of popular origin, set in a simpler manner. To each intabulation two or more vocal parts are added in mensural notation; these pieces can thus be performed vocally or instrumentally or both. The dances are virtuoso variations on anonymous tunes and standard basses, especially passamezzos, galliards, allemandes, courantes, voltas and branles. The *Novum pratum musicum* is particularly interesting for its instructions (printed in Latin) on methods of intabulating polyphonic music: they include tables in which mensural notation is shown alongside the corresponding tablature signs.

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GODELIEVE SPIESSENS

Adriani, Francesco (*b* S Severino, nr Ancona, 1539; *d* Rome, 16 Aug 1575). Italian composer. It is uncertain when he went to Rome, but he is listed among the members of the Cappella Sistina from 17 July 1572 until 1573, when he succeeded François Roussel as *maestro di cappella* at S Giovanni in Laterano, a post he retained until his death (E. Celani: 'I cantori della Cappella Pontificia nei secoli XVI–XVIII', *RMI*, xiv (1907), 752–90, esp. 758). As a composer he can be judged only from two madrigals in anthologies published in 1568, since only the bass parts of his own madrigal books remain.

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2 madrigals, 5vv, 1568[12], 1568[16]

PATRICIA ANN MYERS

Adriano. *See* WILLAERT, ADRIAN.

Adrien [Andrien l'aîné; La Neuville], **Martin Joseph** (*b* Liège, 26 May 1767; *d* Paris, 19 Nov 1822). Flemish bass, teacher and composer. He learnt music as a chorister at St Lambert's Cathedral, Liège, and later at the Ecole Royal de Chant in Paris. He appeared as a singer at the Concert Spirituel in 1781, and in 1783 sang the role of Calchas in Gluck's *Iphigénie en Aulide* at the Opéra. His last known appearance at the Opéra was as Rosmor in Le Sueur's *Ossian* in 1804. In 1806 he was appointed *chef de chant*, a post he held until his death. In March 1822 he succeeded Laîné as professor of lyric declamation at the Ecole Royale de Musique, but died eight months later. An advocate of the old French system of declamation, he was said to have had a harsh voice and a bad vocal method, but some ability as an actor.

Adrien composed choral settings of Revolutionary texts, including *Invocation à l'Être suprême* (Delaporte) and *L'évacuation du territoire de la république* (Lacombe), both published in 1794, and a *chanson*, *Aux martyrs de la liberté*. According to Fétis he also wrote and arranged the music for *Elodie, ou La vierge du monastère*, a melodrama by Ducanges produced at the Théâtre de l'Ambigu-Comique on 10 January 1822. Five collections of songs were published, but it is not certain whether they are all by Martin Joseph or by his two brothers. One brother, whose forename is unknown (*c*1768–*c*1824), was probably the Adrien identified by Wild as *chef des choeurs* at the Théâtre Feydeau in 1791. According to Fétis, the other, Ferdinand (*c*1770–*c*1830) taught singing in Paris, but Fétis's statement that he was *maître des choeurs* at the Opéra between 1798 and 1801 is not confirmed by Wild. One of the brothers may have written the opera *Le fou ou La Révolution*, produced at the Antwerp opera on 3 December 1829.

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MARIE LOUISE PEREYRA/GEORGE BIDDLECOMBE

Adriensen, Emanuel. *See* ADRIAENSSEN, EMANUEL.

Ad Sextam (Lat.). *See* SEXT.

Adson, John (bap. ?Watford, Northants., ?24 Jan 1587; *d* London, 29 June 1640). English wind player and composer. He was perhaps the Johannes Adson baptized at Watford, Northamptonshire, on 24 Jan 1587, though nothing is known of him for certain before 1604, when he is recorded as a cornett player at the court of Charles III of Lorraine in Nancy. Charles died in 1608, and Adson was back in England by the end of 1613, when he joined the Waits of London. He married Jane Lanerie in about February 1614 and settled in the parish of St Giles Cripplegate. At least two of his sons, Islay (or Islip; bap. 30 May 1615) and Roger (bap. 24 June 1621), became musicians. In November 1633 he became a royal wind musician, and on 18 January 1636 he was paid £4 15s. for a treble cornett and a treble recorder, which presumably were the instruments he played at court. In February 1634 he organized the wind players who played in the procession for the second performance of Shirley's masque *The Triumph of Peace*, thereby incurring the displeasure of the Master of the King's Music, Nicholas Lanier. Adson had evidently preferred theatre musicians to members of the Royal Music, and his association with the King's theatre company is confirmed by references to him in plays put on by it in 1634 and 1639–40. He died on 29 June 1640, and was buried at St Giles Cripplegate the next day. He was succeeded at court by William Lanier and in the Waits of London by James Hinton.

Adson is best known for the collection *Courtly Masquing Ayres* (London, 1621; ed. P. Walls, London, 1975–6), which he dedicated to the Duke of Buckingham, a frequent and enthusiastic masquer. It consists of 31 lively dances for 'violins, consorts [mixed ensembles] and cornets', and divides into three sections. The first 18 pieces seem to be genuine masque dances (14 have concordances in masque sources), using the five-part single-soprano scoring associated with violin bands. The next three pieces, also in five parts, are marked 'for cornets and sackbuts', while the remainder are probably intended for the same instruments, since they use the six-part scoring with two sopranos associated with wind bands. It has been generally assumed that the collection is Adson's own work, but he did not have a court appointment when he published it, so the masque dances, at least, are likely to be his versions of pieces originally composed by royal musicians. Only four other pieces by him are known: a six-part air with one part missing (*GB-Cfm* Mu.734), two two-part corants (*US-NH* Filmer 3), and the bass part of another corant (*GB-Ob* Mus. Sch.D.220). In 1636 a book containing music by 'Edsons' was in the collection of William Cavendish, Duke of Newcastle.

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PETER HOLMAN

Ad Tertiam (Lat.). *See* TERCE.

A due (It.). An instruction found in scores (also as *a* 2, *à* 2) where two parts are written on one staff to indicate that they should be played either in unison (*all'unisono*) or separately (*divisi*). The ambiguity is resolved by the context. *A due* is also used in descriptions of polyphonic works to denote 'in two voices'; *see* A (i).

Advertising, music in. Though advertisements probably provide the most commonly heard kind of music in contemporary urban society, such music is the least noticed and least studied. Music has been part of advertising since the first STREET CRIES. With the advent of cheap, widespread print media in the 19th century, and of radio and television in the 20th, the possibilities of advertising, and of its associated music, grew enormously.

1. History. 2. Practice.

1. HISTORY. Most of the history of advertisement music survives in art composition. A 13th-century three-voice motet in the Montpellier Codex (no.319) records street cries, as do the madrigals of Janequin, Orlando Gibbons and Berio, and operas ranging from Cherubini's *Les deux journées* to Gershwin's *Porgy and Bess*. Engravings and written documents show that instruments (particularly noisy, attention-grabbing instruments like drums and trumpets) were used in conjunction with the voice, but how they were used is not known. The recorded history of advertisement music begins only when music printing became inexpensive.

During the 19th century the street cry was transmuted into the JINGLE on trade cards and in newspaper and magazine advertisements. Some companies advertised on sheet music and in music collections; others published their own music. In early 20th-century England Beecham's Pills issued a series of portfolios which included popular songs, folksongs, numbers from operettas and other light classical selections, and excerpts from Handel and Mendelssohn oratorios, all interspersed with advertising copy and music specifically intended to promote Beecham's product. Though lacking obvious jingles, the portfolios included dances such as the 'Guinea a Box Polka' (alluding to the price of Beecham's Pills), the 'St Helen's Waltz' (that being where they were manufactured), the 'Beecham's Chimes Galop' and 'Beecham's March to Health'.

While print was becoming the main vehicle for advertisement music, street cries did not die out. They were effective in large cities and the market centres of Europe, while along the rapidly expanding American frontier of the later 19th century the travelling medicine show combined the minstrel show with the street cry to draw an audience. At the same time music as an enticement to purchase was applied in a more genteel fashion in the big department stores of the East Coast and Midwestern cities. These stores organized orchestras and choirs as amusement and education for their employees, and to provide concerts for their customers. The altruistic thinking behind such projects eventually faded, but the



Giuseppe Verdi and his birthplace at Roncole, near Busseto: advertising card for Liebig meat extract, made by Fray Bentos

idea remained that music makes consumers more susceptible to consuming, and by the end of the 1920s live music had given way to recordings. Soon after World War II commercial tapes of continuous, unobtrusive instrumental versions of popular song began to be installed in retail stores throughout the Western world; 'Muzak', the brand name of the most successful company in the field, became the title of the genre. The type of music played in a store is shaped to the clientele: easy listening for grocery shops, loud rock for a fashionable clothes store. In some large department stores the music is accordingly different in each department. On the other hand, Virgin Records has its own radio station, transmitted to all the stores in its chain.

The idea of the medicine show – an entertainment designed to attract an audience in order to pitch them a product – carried over into broadcasting. In the USA companies would purchase time on radio stations, and later television, and fill it with programming which would bring in an appropriate audience. A new dramatic genre, the soap opera, got its name from this practice, as cleaning-product companies favoured melodramatic romantic serials to draw in housewives. Music shows and variety shows, which normally included a great deal of music, were among the most consistently attractive kinds of programmes to advertisers because they appealed to large and varied audiences. As both audiences and advertisers grew more sophisticated in the 1950s, and as broadcast advertising spread throughout the world, sponsored programmes on both radio and television were replaced by advertisements inserted into independently produced programmes.

2. Practice. The most common kind of music used in advertising is the jingle, a short, catchy musical composition set with advertising copy which is typically dense with rhyme, alliteration, assonance and often sexual *double entendres*. Familiar songs are sometimes set with new words to create a jingle (The Beach Boys' *You're givin' me good vibrations* became 'Sunkist's giving me good vibrations'), or they are used because their words are already appropriate to the product (Kodak Film was sold by Cyndi Lauper's *True Colors*, and one of the counting sections from Philip Glass's *Einstein on the Beach* was used by Orange Communications, which charges by the second). A more sophisticated kind of 'subliminal jingle' emerged during the late 1980s, in advertisements which play on the audience's knowledge of the words to songs heard only instrumentally. British Telecom used 'Happy Talk' from Rodgers and Hammerstein's *South Pacific*, in this way, and a Renault commercial, which pushes to the limit the traditional advertising equation of a car with a woman's body, included a wordless version of Marvin Gaye's *Sexual Healing*. Purely instrumental jingles are rare, though Clark Teaberry Gum's *Teaberry Shuffle* hit the pop charts in 1964 as *Mexican Shuffle* for Herb Alpert and the Tijuana Brass, and Robert Palmer's *Johnny and Mary*, stripped of its lyrics, is probably best known in Britain as the Renault theme. Art music is also frequently used. In Britain, the Air from Bach's Suite in D BWV1068 was long associated with Hamlet cigars; the slow movement of Dvořák's 'New World' Symphony is known there as the Hovis Bread theme, but in France it was used to sell – again – Renaults. The Flower Duet from Delibes' *Lakmé* was associated with British Airways from 1983.

Some commercials, particularly those with a dramatic scenario, are underscored like films. Advertising companies can purchase tapes from music libraries, and because they pay by length, this practice is sometimes called 'music by the metre'. Other commercials may be scored to order, and just as the title music of a film will often climax with the name of the director, so the music in such advertisements usually peaks with the product's name. In addition to its traditional musical-dramatic functions, music can be used to build up semiotic richness: a French Femme de Rochas commercial, which focussed on the perfume's hourglass bottle, featured a solo cello, creating an implicit connection of shape linking instrument, vessel and wearer.

Prominent musicians have been involved with advertising products for over a century, among them Patti (Pears soap) and Paderewski (pianolas). The opera singer Félia Litvinne modelled corsets, and Mary Garden lent her image to Rigaud perfume and Désiles wines. From the 1920s to the early 1960s, popular musicians had their radio and television shows sponsored by companies ranging from Texaco to Colgate to Coca-Cola. But the

relationship between advertising and popular music became more difficult with the emergence of rock and roll, which, with roots in black music, was initially unacceptable to most mainstream consumers and therefore to advertisers. Later the strongly anti-establishment attitude of rock did not fit in with advertising. However, as people of the rock generation matured in the 1980s to become both advertising executives and target audience, rock and advertising grew closer.

Music itself was now increasingly marketed, not through the traditional methods of radio airplay and concert tours, but through music videos, modelled on television commercials, which in turn they influenced. At the same time there began a strong association between rock artists and drinks companies. Coca-Cola had George Michael and Robert Plant; Michelob Beer had Eric Clapton, Steve Winwood, Phil Collins and Genesis; Pepsi had the two biggest stars, Madonna and Michael Jackson, and the biggest problems. Madonna's much-vaunted 1987 commercial for them, based on her single *Like a Prayer*, was withdrawn after one showing because the song's video version, introduced the next day, featured religious imagery which Pepsi feared would offend the public (as it did). Jackson's decade-long relationship with Pepsi, often turbulent, was terminated in 1993 after allegations against him of child molestation. Some artists, notably Bryan Ferry and Sting, reaped the benefits of corporate advertising without tainting their 'artistic integrity' by appearing in commercials that would be seen only in Japan, evading the notice of the critical Western audience.

The participation of major rock stars in advertising was part of a new marketing strategy, 'synergy', that emerged in the late 1970s. Sparked by the phenomenally successful cross-promotion between the film *Saturday Night Fever* (1977) and its soundtrack, synergy grew enormously as multi-national entertainment corporations consolidated during the 1980s: for instance, Sony bought out both Coca-Cola and Columbia, already a powerful music-television-film conglomerate. Drinks companies did not just use rock stars' images and music to sell their product, but sponsored concert tours that would promote the rock stars and thereby increase their own sales. Films promoted music by including it on the soundtrack, and conversely a popular song could boost movie-ticket sales, especially if the video version included clips from the film; *Flashdance* (1983) was the first film to exploit the new marketing medium of the music video with success. Additional avenues of cross-promotion opened, and by the mid-1990s any major film was expected to have not only a soundtrack release and accompanying music videos but also a paperback 'novelization' of the screenplay, a home video and a promotion with a major fast-food chain, not to mention toys and even a Saturday morning children's show if appropriate.

Though music is present in almost every commercial on television, advertising agencies tend to know very little about music and therefore to use it conservatively. Against that trend music has increasingly merged with sound design in the creation of evocative soundscapes: a comic advertisement for Atlantis Lynx cologne uses exaggerated party noises, blurring the boundaries between natural sound and music, a technique also used in a number of advertisements for alcoholic beverages. Also, despite the close links between music and advertising, and despite the research that goes into marketing, very little work has been done on the effect of music in selling. Where studies have been done, it is difficult to assess their results because so little detail about the music has been given. Recent scholarly interest has focussed on advertisement music in order to confront musical meaning: since music for advertising is intended to have the most direct musical effect, understanding its messages may help us understand less overt ones.

See also ENVIRONMENTAL MUSIC.

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Aegidius de Murino. *See* EGIDIUS DE MURINO.

Aegidius de Zamora. *See* EGIDIUS DE ZAMORA.

Aelred of Rievaulx [Ailred, Ethelred] (*b* ? Hexham, *c*1110; *d* York, 1167). English saint, theologian and historian. He was brought up in the household of David I of Scotland, and later became an officer (*dapifer*) there. He was professed a monk of the Cistercian house at Rievaulx in Yorkshire (1134); he became abbot of Revesby (1143), but later returned to Rievaulx as abbot (*c*1147). Early in his career he gained the respect and support of Bernard of Clairvaux. Music forms only a small part of his writings: the *De abusu musice* attributed to him by Vander Straeten (*Grove3*; *GerbertS*, i, 26) cannot be identified as his, but chapter xxiii of the second book of the *Speculum caritatis*, a work inspired by St Bernard, deals with the same topic. He questioned the use of organs and bells in church, unfavourably comparing the noise of the former to the human voice. His chief complaint, however, was against the use of a virtuoso, and indeed histrionic, performance style: 'Why that contraction and effeminacy of the voice? ... Now the voice is reduced, then it is broken, at one time it is forced, at another it is enlarged with a more expansive sound. ... At times the entire body is agitated with gestures worthy of actors; the lips twist, the eyes roll, the shoulders play, the fingers move in response to every note'. He was a proponent of stylistic moderation in the performance of chant. Some of his words have been understood as descriptions of part-singing and hocket: 'One voice joins us, another drops out, another voice enters higher, and yet another divides and cuts short certain intervening notes .... At times you might see a man with an open mouth, as if expiring with suffocated breath, not singing, and with a certain laughable hindering of the voice as if menacing silence'. Some of Aelred's statements resemble those of his contemporary John of Salisbury, and may provide some evidence of the cultivation and performance of complex polyphony in 12th-century England or on the Continent; yet his complaint may have been exaggerated.

One of the miracles associated with Aelred, recorded in the contemporary life by Walter Daniel (ed. and trans. F.M. Powicke, London, 1950/*R*), involved music.

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Aeolian (i). The name assigned by Glarean in the *Dodecachordon* (1547) to the authentic mode on A, which uses the diatonic octave species *a–a′*, divided at *e′* and composed of a first species of 5th (tone–tone–semitone–tone) plus a second species of 4th (semitone–tone–tone), thus *a–b–c′–d′–e′* + *e′–f′–g′–a′*. With this octave species identical to that of the natural minor scale on A, the Aeolian mode, together with its plagal counterpart, the HYPOAEOLIAN, closely resembles the descending melodic minor scale.

In the minor mode of tonal music (*see* TONALITY) the dominant lies a 5th above the tonic, or principal scale degree, and the sixth degree is characteristically a semitone above the dominant; for this reason scholars in the last three centuries have tended to think of the minor mode of tonal music as a lineal descendant of Glarean's Aeolian scale. In fact the minor tonalities of tonal music are of heterogeneous origins. Even the key of A minor is indirectly but closely related historically to the old transposed modes 1 and 2 with finals on *a*, and it is at least as nearly descended from polyphonic mode 3 (*e–e′* with strong cadences at *a* and *c′*) and polyphonic psalm tone 3 (*e–e′* with final at *a*) as it is from Glarean's Aeolian (*see* MODE, §III). Other minor tonalities also have multiple historical evolutions, if not always so complex, and the old D modes (Dorian and Hypodorian), with their *cantus mollis* (one-flat) and *cantus fictus* (two-flat) forms on *g* and *c* respectively, are historically more nearly in the direct line of ancestry of the minor tonalities than Glarean's Aeolian–Hypoaeolian group and its Italian and French imitators.

HAROLD S. POWERS

Aeolian (ii). Name associated with a series of American piano, organ and player piano manufacturers.

(1) Aeolian Co. Founded by William B(urton) Tremaine (1840–1907) who had begun as a piano maker with Tremaine Brothers in New York City. He formed the Mechanical Orguinette Co. (1878) and the Aeolian Organ & Music Co. (1887; from 1895 the Aeolian Co.) to manufacture automatic organs that used perforated music rolls; *see* PLAYER ORGAN. E.S. Votey, inventor of the Pianola, the first practical piano player and the most famous name among automatic piano brands, joined the Aeolian Co. in 1897. Henry B. Tremaine (1866–1932), the founder's son, tapped a larger market with an extensive advertising campaign for player pianos in the first three decades of the 20th century. In 1913 Aeolian introduced the Duo-Art REPRODUCING PIANO, a mechanism (fitted in high-quality pianos) that made it possible to record on paper rolls the slightest nuances of dynamics, tempo and phrasing. Many leading pianists were recorded on Duo-Art machines.

At the turn of the century self-playing organs were becoming a status symbol in the homes of the wealthy, a trend that would continue for the ensuing three decades. Aeolian had begun applying player mechanisms to pipe organs as early as 1895, initially in conjunction with the Ferrand & Votey firm, but eventually established its own factory at Garwood, New Jersey, directed after 1916 by Edwin Votey. The application of the Duo-Art technology in this period enhanced the popularity of Aeolian's residential organs, as well as their capability for reproducing the playing of notable organists such as Yon, Shelley, Eddy, Bonnet, Courboin, and Dupré, who were among the many artists who cut player rolls for Aeolian. While the majority of Aeolian residential player-organs were built for North American clients (including the largest, with four manuals, installed in 1929 at 'Longwood', the estate of industrialist Pierre S. DuPont), such instruments were also exported, a significant number going to England; a smaller number went to purchasers in Argentina, Australia, Belguim, France, Germany and Spain. Although Aeolian had always had a few non-residential clients, during the late 1920s the firm made a conscious effort to branch out into the field of larger church and concert-hall organs, usually without self-players. However, their major stock-in-trade was still residential organs, a market devastated by the stock market crash of 1929; such a large market loss could not be sustained, and following the completion of the large four-manual organ for Duke University Chapel in 1930, Aeolian closed its organ-building operation, selling its assets the following year to the competing firm of the E.M. Skinner firm of Boston, which then became known as the AEOLIAN-SKINNER ORGAN CO.

In 1903 Tremaine formed the Aeolian, Weber Piano & Pianola Co., of which the Aeolian Co. was a significant part. It took control of a number of important but failing American firms, such as George Steck & Co., Stroud Piano Co. and Weber Piano Co.; some significant reed organ and automatic organ companies, such as Vocalion and Votey Organ Co.; and overseas companies such as Choralian Co. of Germany and Austria, Orchestrelle Co. of Britain and Pianola Company Proprietary Ltd of Australia. In addition to pianos and the Duo-Art mechanism, the company developed and aggressively promoted such self-playing mechanical instruments as the Aeriole, the Aeolian Orchestrelle Pianola and reed organ, the Metrostyle Pianola and Aeolian pipe organs. The firm maintained the Aeolian Concert Hall in New York essentially as a showroom for its instruments, although many noted musicians performed there. In 1932 the Aeolian, Weber Piano & Pianola Co. merged with the American Piano Corporation to form the Aeolian American Corporation.

(2) American Piano Co. Incorporated in June 1908, it consolidated such earlier American piano companies as Chickering & Sons of Boston and Knabe & Co. of Baltimore with companies owned by the Foster-Armstrong Co. Foster-Armstrong, founded in 1894 in Rochester, New York, by George G. Foster and W.B. Armstrong, had bought the Marshall & Wendell Piano Co. of Albany, New York, in 1899. After the construction of a new factory in East Rochester, New York, in 1906, the

company acquired other piano makers and incorporated with a capital of $12 million.

Formed to manufacture pianos ranging from concert grands to mass-produced commercial uprights, the American Piano Co. established a player piano department in 1909. Its Ampico reproducing system, invented in 1913 by Charles Fuller Stoddard, dominated the American automatic piano market along with Aeolian's Duo-Art and the German Welte-Mignon mechanism. The company acquired the Mason & Hamlin Piano Co. in 1922 and sold it to the Aeolian Co. in the early 1930s. Becoming the American Piano Corporation in 1930, it merged with its primary competitor, the Aeolian Co., on 1 September 1932 to form the Aeolian American Corporation in an effort to survive the crises of the Depression and the new technologies of radio and phonograph as rivals to the piano.

(3) **Aeolian Corporation.** The name of the successor to the Aeolian Co. and the American Piano Co. It was called the Aeolian American Corporation from 1932 until 1959. In May of that year Winter & Co. purchased the assets of the corporation, renaming the company the Aeolian Corporation, but retaining the name Aeolian American Corporation for the East Rochester, New York, division until 1971, when it was changed to the Aeolian American Division of the Aeolian Corporation.

The company owned the assets of many earlier American piano manufacturers and made pianos in Toronto, East Rochester and Memphis under the following trade names: Mason & Risch; Mason & Hamlin; Chickering & Sons; Knabe & Co.; Cable; Winter; Hardman, Peck; Kranich & Bach; J. & C. Fischer; George Steck; Vose & Sons; Henry F. Miller; Ivers & Pond; Melodigrand; Duo-Art; Musette; and Pianola Player Piano.

Peter Perez, former president of Steinway & Sons, bought the Aeolian Corporation in 1983 and operated it until 1985, when the firm declared bankruptcy and closed the East Rochester factory. Its assets were distributed among Sohmer & Co., Wurlitzer Piano Co. and Young Chang. Sohmer controlled the names of Mason & Hamlin, Knabe and George Steck, but later transactions brought these names under control of the owners of Music Systems Research; Wurlitzer bought the Chickering name (later purchased by Baldwin, which bought Wurlitzer in 1988); and Young Chang took over the Weber name.

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CYNTHIA ADAMS HOOVER/EDWIN M. GOOD, BARBARA OWEN

Aeolian American Corporation. *See* AEOLIAN (ii), (1).

Aeolian Hall. London concert hall opened in 1904. *See* LONDON (i), §VI, 2(iii).

Aeolian harp (Fr. *harpe d'Eole, harpe éolienne*; Ger. *Äolsharfe, Windharfe*; It. *arpa eolia, arpa d'Eolo*). A string instrument (chordophone) sounded by natural wind, interesting as much for its symbolic significance as for its musical importance.

1. Structure. 2. Acoustics. 3. History. 4. Literature

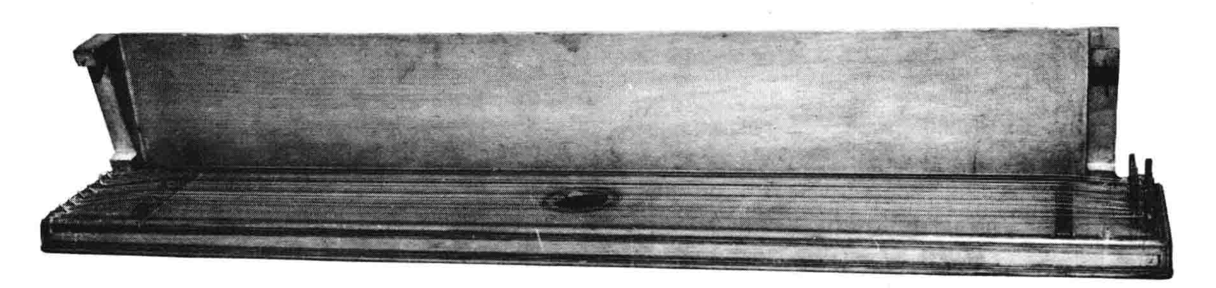
1. STRUCTURE. Normally four to 12 (but sometimes 24 or 48) strings 'of catgut or brass wire, equal in length, unequal in thickness' (*Magasin pittoresque*, 1845) are stretched over one or two hardwood bridges of triangular cross-section, mounted on a thin pine, maple or mahogany box of variable shape – measuring 75–200 cm (normally 85–110 cm) long, 11–35 cm (normally 12–26 cm) wide and 5–17 cm (normally 5–9 cm) deep. The ends of this soundbox may be of beech, for insertion of iron hitch-pins or wooden tuning-pegs. Most instruments have some device such as a slit draught for concentrating the wind on the strings.

Six variants of this structure exist: (1) A rectangular soundbox with a single horizontal row of strings, the most popular model in England, and, until 1803, in Germany; also the simplest type.

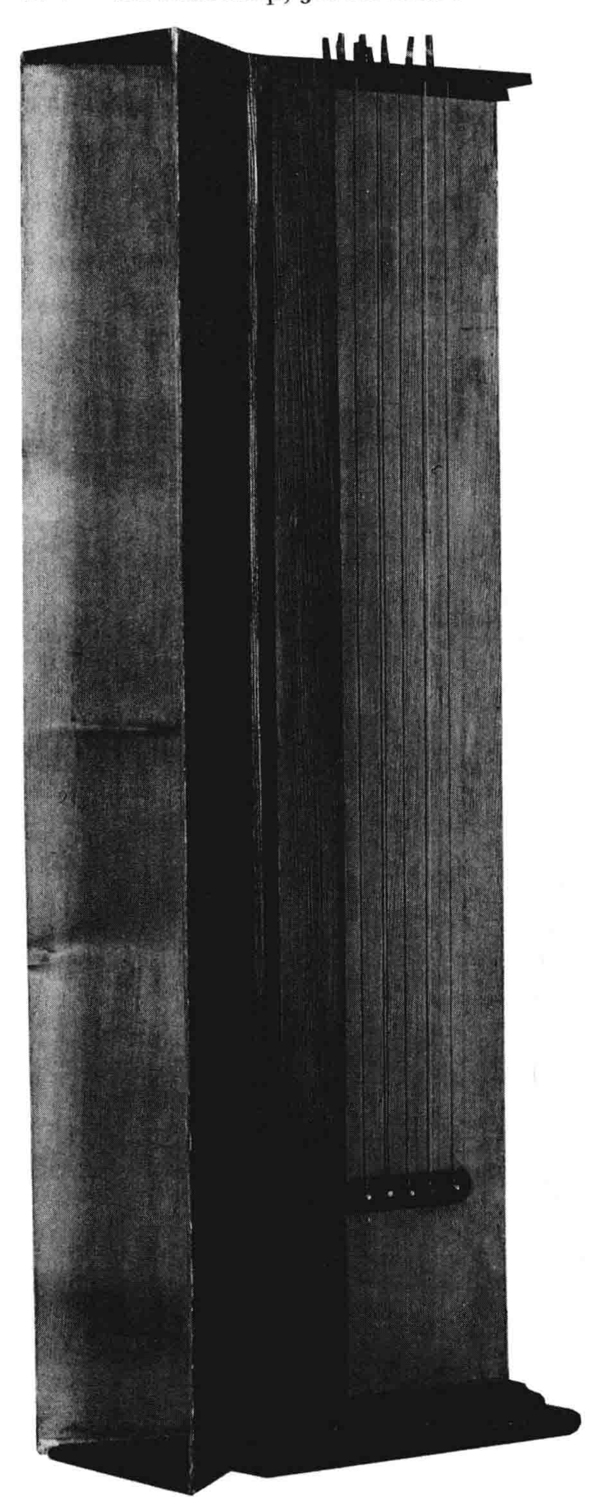
(2) A more practical variant developed only in England, with the strings on an inclined fingerboard over which a lid was mounted, whose horizontal top allowed the wind to blow over the strings where the incline was lowest and funnel up the inclined soundboard to the highest point at the back of the instrument (fig.1). This structure ideally fitted sash windows, being mounted on the sill with the frame brought down on top of the lid to hold the instrument in place.

(3) A vertically strung soundbox with wind-funnelling 'wings' used throughout western Europe since its inception by Kircher in 1650 at Rome.

(4) A further development of the vertically strung model (fig.2) with double banks of strings, one on each side of the instrument (always in the same plane as the wind



1. Aeolian harp with 12 strings, English, early 19th century, shown with lid in raised position (E.R. Mickleburgh Collection, Bristol)



2. Vertical Aeolian harp, with five strings on each side, by Nicolas Eugen Simoutre, Basle, 1870–85 (Historisches Museum, Basle)

direction), used by Steudal (from 1803) and J.C. Dietz in Germany.

(5) A model on which the strings were mounted on a semicircular soundbox (so that at least one or two strings would present themselves at the correct angle, whatever the wind direction), developed apparently by the Swiss.

(6) An apparently popular variant in France of this semicircular model consisting of a triangular soundbox mounted with strings on two or three faces.

2. ACOUSTICS. The exact means by which aeolian tones are generated is still not fully understood. Kircher in 1650, noticing that several notes may be heard from one string, suggested that the string was to the wind as a prism to light, separating component sounds from the single energy source. His colleague Daniello Bartoli poured scorn on this theory in *Del suono de' tremori armonici e dell'udito* (Rome, 1679). Since then, no exact theory has been propounded. The Abbot Gattoni of Milan in 1783 and H.C. Koch 18 years later experimented with various string metals, and examined the conditions under which aeolian tones were produced. Their findings were quantified by Pellisov in 1822, but V. Strouhal of Würzburg established empirically that the frequency of any one aeolian tone was not dependent on the material or length of the string, but was equal to the product of the airstream speed some way from the string and a constant (normally 0·185, known as the Strouhal number), divided by the string diameter. But Strouhal's theory depended on the string vibrating in the same plane as the airstream, whereas Rayleigh, characteristically examining through a home-made telescope a string stretched under his chimney, claimed the string vibrated across the airstream. Further researches by E.G. Richardson and in 1956 by Etkin and others in the USA only feebly penetrated the problem. Present theory suggests that it is the eddies creating a vortex pattern behind the string, like the small whirlpools visible when a stick is held in flowing water, that make the aeolian tone, which may occasionally be of the same pitch as one of the string's natural frequencies, thus causing it to vibrate. An exact solution of the creation of these vortices and their resultant three-dimensional pattern, termed 'Kármán Street' (after von Kármán, 1912), appears to be beyond the capability of present mathematical techniques.

3. HISTORY. Legends from 800 BCE (Homer) onwards describe how Hermes invented the lyre by letting the wind blow over dried sinews in a tortoise carapace; in later legends, such as that of David's harp, God-sent wind blows upon and sounds an already invented instrument. Like David, St Dunstan (*d* 988) also had his harp sounded by God; it played the anthem *Gaudent in coelis*, and all nearby marvelled (W. Stubbs, *Memorials of St Dunstan*, London, 1874). Only later and for different reasons was he convicted of sorcery.

Although G.B. della Porta's *Magia naturalis* (Rome, 1540) made reference to aeolian phenomena, the harp's technological development began with Kircher's rediscovery of the Aeolian harp (*Musurgia universalis*, 1650; and *Phonurgia nova*). He called them 'musical autophones'. J.J. Hofmann's *Lexicon universale* (Basle, 1677) appears to be the first source employing the aeolian adjective to describe the wind harp: he called it *Aeolium instrumentum*, and quoted Kircher about its construction and sound effect.

A visit to Kircher's museum inspired an article in the newly founded Breslau University's *Sammlung von Natur* of 1726, but the harp did not become fashionable until the 1780s. Then the accumulation of Alexander Pope's *Commentary of Eusthasius*, James Thomson's aeolian poetry of the 1740s, and the report on the structure of the

Aeolian harp in a letter from 'A.Z.' in the *Gentleman's Magazine* (1754) culminated in an article 'On the Eolian Harp' in W. Jones's *Physiological Disquisitions* (London, 1781). On announcing that he was 'prepared to dispose of them at a reasonable price to such gentlemen as take a pleasure in this agreeable class of experiments', Jones and London instrument makers such as Longman & Broderip, Hintz, and Silber &Fleming set a trend that was to prevail in England until at least the announcement of 48-string instruments in Metzler's catalogue of 1884, and Burkardt and Doebler's 1862 Manchester patent of 'Improvements in the Aeolian Harp'.

But whereas in England the Aeolian harp's place was apparently in the home, on the Continent it was usual to place instruments in grottos, gardens, summer-houses or inhabited châteaux (Pierrefonds, Oise, 1830), or uninhabited châteaux (Baden-Baden, 1853) or even strung between the spires of two churches (by Abbot Gattoni of Milan, 1783). Kastner commented that 'Harps that maintain themselves in decent state in the garden have long been sought after' (*La harpe d'Eole*, p.83). The *Neue Berliner Musikzeitung* (28 June 1854) recommended the Aeolian harp for public parks as well as aristocratic gardens.

Europe's reaction to England's enthusiasm was consequently varied. France cared little for the instrument (although Clementi expressed some interest in those developed by Gustave Lyon for Pleyel, Lyon & Cie.) except in the Alsace district, where Kastner, Frost, Echel, Gaïb and Roth developed a number of ingenious vertical models. Kastner's full study, *La harpe d'Eole*, added an opera as an appendix for good measure. The Italian Gattoni outdid everyone with his 'armonica meterologica' which sounded whenever the Milan weather was about to change (*Opusculi scelti, Milan*, 1785, p.298). The only country besides England to show any lasting interest was Germany: two articles in the *Göttingen Taschenkalendar* of 1789 and 1792 were followed by another by Quandt in the *Lausizische Monatsschrift* for 1795, and by J.F.H. von Dalberg's fairy tale *Die Äolsharfe: ein allegorischer Traum* (Erfurt, 1801), which contained some interesting notes. After the review of this work in the *Allgemeine musikalische Zeitung* (1801) there were further journal articles over the next 50 years, and a lengthy study in H.C. Koch's *Musikalisches Lexicon* (Frankfurt, 1801). In the late 1830s W.P. Melhop of Hamburg developed an Aeolian harp in which the wind was funnelled into a box in which the strings were enclosed. He provided a detailed description and drawings of his instrument in his *Spaziergänge III* (MS, 1835–44, *D-Ha* 622-1: Familie Melhop–A5: see Pilipczuk). Other German makers included Koch, F.T. Kaufmann of Dresden and C.W. Esslinger of Berlin. Towards the end of the 20th century E. Bäuerle and M. Minssen devised an unresonated electroacoustic Aeolian harp, designed to be sounded either indoors by the human breath or outdoors by strong winds (see Minssen).

The harp's sufficient epitaph, until the late 20th-century revival in England, the USA and Germany, was Troyte's gift of an instrument, with the appropriate 'Enigma' variation painted on one side, to Elgar in 1904. It typified the Aeolian harp's European history as one not so much of increasingly sophisticated technology as of individuals working in self-styled directions: rarely taking much notice of each other's efforts, but often using Kircher as a working basis.

Outside Europe, idiophonic Aeolian harps have been observed in Ethiopia (Begamder tribe), Java, China (*feng zheng*, *yao pian* and *yao qin* kites, shaped like fish or dragons – noted even by Kircher in 1650 – flown each spring, the Chinese words meaning 'abundance' and 'water fertility' respectively), and Guyana, where the Macoosis and Warrau tribes use the leafstalk of the Itah palm (*Mauritia flexuosa*) stuck in the ground or on house tops.

4. Literature. Poetry about the Aeolian harp began in England in the 1740s, with James Thomson in his 1748 *Castle of Indolence* hymning 'Wild-warbling Nature all above the reach of Art'. 50 years later the poet Robert Bloomfield was writing in much the same vein, and it took Coleridge in his *The Eolian Harp* (1795) and *Dejection* (1802) to think less of the Aeolian harp as the man-made medium through which Nature speaks to Man than as the tragic reflection of his own life-experience, an 'Actor, perfect in all tragic sounds!'. Goethe and Mörike (*An eine Äolsharfe*, 1867), and Thoreau and Melville in the USA, preferred this interpretation, bearing out M. Abrams's statement that 'Not until the nineteenth century did the wind-harp become an analogy for the poetic mind as well as a subject for poetic description' (*The Mirror and the Lamp*, New York, 1953, p.51). But with the decline of the harp itself, the imagery changed to mockery, culminating in a derisive reference in R.L. Stevenson's *The Beach of Falesà* (1892), such that 'The music of the spheres died of shame' (Bonner and Davies, iii, p.90).

For a discussion of further applications of the aeolian harp principle, *see* Sound sculpture, §2(i).

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STEPHEN BONNER/R

Aeolian Quartet. English string quartet. It was founded in 1926 as the Stratton Quartet by George Stratton, William Manuel, Lawrence Leonard and John Moore, and developed from the Wood Smith Quartet, in which Stratton and Moore played. It found fame after Carl Taylor and Watson Forbes took over the inner parts in 1932 and it was chosen to record Elgar's Quartet and Piano Quintet (with Harriet Cohen). The records were a great solace to the composer in his last illness. Moore remained with the ensemble until 1956 and Forbes until 1962; but Taylor was killed in the war and in all the quartet had 11 second violinists. The leadership also changed hands a few times after Stratton withdrew in 1944 and the title Aeolian Quartet was adopted. The later incumbents, all highly distinguished, were Max Salpeter (1944–6), Alfred Cave (1946–52), Sydney Humphreys (1952–70) and Emanuel Hurwitz. Many of the various formations were perpetuated on records. In particular the line-up of Humphreys, Trevor Williams, Forbes and Derek Simpson made

beautiful recordings of Mozart's 'Dissonance' and Beethoven's last quartet in 1960; and Humphreys, Raymond Keenlyside, Margaret Major and Simpson recorded a memorable Schubert C major Quintet in 1966 with Bruno Schrecker as guest. The final formation, with Hurwitz replacing Humphreys, was the first group to record all the Haydn quartets. New scholarly editions were used and the performances, full of fire, humour and accumulated wisdom, have been reissued on compact discs to further acclaim. In 1975 the group performed the late Beethoven quartets on BBC television. Its 1978 recordings of these works were among the first since those of the Busch Quartet to measure up to the stature of the music. The Aeolian Quartet toured widely and taught at a number of summer schools, notably at Monterosso in northern Italy. It was closely linked to a number of British universities, especially that of Newcastle upon Tyne, which awarded its members honorary MA degrees in 1970. The ensemble was dissolved in 1981.

TULLY POTTER

Aeolian-Skinner Organ Co. American organ building firm. It was formed in 1931 when the firm of ERNEST M. SKINNER & Co. acquired the organ department of the Aeolian Co., which had made its reputation building organs with self-playing mechanisms for private houses, changing its name to Aeolian-Skinner. In 1933 there was a reorganization in which G. DONALD HARRISON, who had joined Skinner in 1927, became technical director and Skinner's activities were curtailed. In the same year Skinner, after increasing disagreement with Harrison over tonal matters, began a new company in Methuen, Massachusetts, with his son, Richmond, who had purchased the former Methuen Organ Co. factory and Serlo Hall the previous year.

During the 1930s the Aeolian-Skinner Co. continued to rise in popularity, and in 1940 Harrison became president, succeeding Arthur Hudson Marks (1874–1939), a wealthy businessman who had become its owner and president in 1919. Under Harrison the firm became a leader in the trend away from orchestral tonal practices and towards a more classical sound. It was Harrison who coined the term 'American Classic' to refer to this more eclectic type of tonal design. On his death, Joseph S. Whiteford (1929–78), a lawyer and majority stockholder, became president. Although he had some experience of organ building, he did not possess Skinner's or Harrison's background, and under him a slow decline began. In the early 1960s he withdrew his interest, and Donald M. Gillett, the head voicer, became president. In 1968 Robert L. Sipe (*b* 1940), who for ten years had been building organs in Dallas, joined the company; he became vice-president and tonal director in 1970. A year earlier the firm had moved to new premises in Randolph, Massachusetts. The move did not improve the firm's financial standing, which continued to worsen in spite of drastic cutbacks. Nevertheless, in 1970 Aeolian-Skinner built its first mechanical-action organ for Zumbro Lutheran Church, Rochester, Minnesota. However, by 1972 the firm was forced to leave its new quarters and reorganize. Gillett left to become tonal director for M.P. Möller, Sipe returned to Texas and his own business, and Emil David Knutson, chairman of the board, became president. Less than a year later the firm's few remaining assets were sold and it ceased to exist.

At the peak of its career Aeolian-Skinner built many organs for notable churches, halls and colleges, including Grace Cathedral, San Francisco (1934), Symphony Hall, Boston (1950), the Mother Church, Boston (1952), Riverside Church, New York (1955), Lincoln Center, New York (1962, later moved), and Kennedy Center, Washington, DC (1969).

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BARBARA OWEN

Aeolina [Aeoline] (i). A free-reed keyboard instrument. Bernhard Eschenbach and his cousin J.C. Schlimbach built their Aeoline about 1810; later developments include Voit's Aeolikon (patented 1820) and Charles Wheatstone's Aeolina (patented 1828). *See* REED ORGAN, §1.

Aeolina (ii). *See under* ORGAN STOP.

Aeoliphone. *See* WIND MACHINE.

Aeolodikon [Aeolodicon] (i). A free-reed keyboard instrument, patented by one Voit in 1820. *See* REED ORGAN, §1.

Aeolodikon (ii). *See* ORGAN STOP (*Aeolina*).

AEPI [Société Anonyme Hellénique pour la Protection de la Propriété Intellectuelle]. *See* COPYRIGHT, §VI (under Greece).

Aerophon. *See* AEROPHOR.

Aerophone. General term for musical instruments that produce their sound by setting up vibrations in a body of air. Aerophones form one of the original four classes of instruments (along with idiophones, membranophones and chordophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repro. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor-Charles Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system, but it has not yet been formally extended.

Aerophones are subdivided into 'free aerophones' (e.g. the bullroarer), in which vibrations are set up in a body of air unconfined by the structure of the instrument, and wind instruments where the air is enclosed inside a tube or vessel. The latter group includes those instruments where sound is produced by directing a stream of air

against an edge (flutes and duct flutes), by the vibration of a reed, or by the vibration of the player's lips. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general *see* INSTRUMENTS, CLASSIFICATION OF.

APPENDIX

4 *Aerophones*: the air itself is the vibrator in the primary sense
41 *Free aerophones*: the vibrating air is not confined by the instrument
411 *Displacement free aerophones*: the airstream meets a sharp edge, or a sharp edge is moved through the air. In either case a periodic displacement of air occurs to alternate flanks of the edge (whip, sword-blade)
412 *Interruptive free aerophones*: the airstream is interrupted periodically
412.1 *Idiophonic interruptive aerophones or reeds*: the airstream is directed against a lamella, setting it in periodic vibration to interrupt the stream intermittently. In this group also belong reeds with a 'cover', i.e. a tube in which the air vibrates only in a secondary sense, not producing the sound but simply adding roundness and timbre to the sound made by the reed's vibration: generally recognizable by the absence of finger-holes (organ reed stops)
412.11 *Concussion reeds*: two lamellae make a gap which closes periodically during their vibration (a split grass-blade)
412.12 *Percussion reeds*: a single lamella strikes against a frame
412.121 *Individual percussion reeds*: found in British Columbia
412.122 *Sets of percussion reeds* (the earlier reed stops of organs)
412.13 *Free reeds*: the lamella vibrates through a closely fitting slot
412.131 *(Individual) free reeds* (single-note motor horn)
412.132 *Sets of free reeds*: NB in instruments like the Chinese *sheng* the finger-holes do not serve to modify the pitch and are therefore not equivalent to the finger-holes of other pipes (reed organ, mouth organ, accordion)
412.14 *Ribbon reeds*: the airstream is directed against the edge of a stretched band or ribbon. The acoustics of this process has not yet been studied – found in British Columbia
412.2 *Non-idiophonic interruptive instruments*: the interruptive agent is not a reed
412.21 *Rotating aerophones*: the interruptive agent rotates in its own plane (sirens)
412.22 *Whirling aerophones*: the interruptive agent turns on its axis (bullroarer, whirring disc, ventilating fan)
413 *Plosive aerophones*: the air is made to vibrate by a single density stimulus condensation shock (pop guns)
42 *Wind instruments proper*: the vibrating air is confined within the instrument itself
421 *Edge instruments or flutes*: a narrow stream of air is directed against an edge
421.1 *Flutes without duct*: the player creates a ribbon-shaped stream of air with his lips
421.11 *End-blown flutes*: the player blows against the sharp rim at the upper open end of a tube
421.111 *(Single) end-blown flutes*
421.111.1 *Open single end-blown flutes*: the lower end of the flute is open
421.111.11 *Without finger-holes*: found in Bengal
421.111.12 *With finger-holes*: found almost worldwide
421.111.2 *Stopped single end-blown flutes*: the lower end of the flute is closed
421.111.21 *Without finger-holes* (the bore of a key)
421.111.22 *With finger-holes*: found especially in New Guinea
421.112 *Sets of end-blown flutes or panpipes*: several end-blown flutes of different pitch are combined to form a single instrument
421.112.1 *Open panpipes*
421.112.11 *Open (raft) panpipes*: the pipes are tied together in the form of a board, or made by drilling tubes in a board – found in China
421.112.2 *Open bundle (pan)pipes*: the pipes are tied together in a round bundle – found in the Solomon Islands, New Britain, New Ireland and the Admiralty Islands
421.112.21 *Stopped panpipes*: found in Europe and South America
421.112.3 *Mixed open and stopped panpipes*: found in the Solomon Islands and South America
421.12 *Side-blown flutes*: the player blows against the sharp rim of a hole in the side of the tube
421.121 *(Single) side-blown flutes*
421.121.1 *Open side-blown flutes*
421.121.11 *Without finger-holes*: found in south-west Timor
421.121.12 *With finger-holes* (European flute)
421.121.2 *Partly stopped side-blown flutes*: the lower end of the tube is a natural node of the pipe pierced by a small hole – found in north-west Borneo
421.121.3 *Stopped side-blown flutes*
421.121.31 *Without finger-holes*
421.121.311 *With fixed stopped lower end* (apparently non-existent)
421.121 312 *With adjustable stopped lower end* (piston flutes) – found in Malacca [now West Malaysia] and New Guinea
421.121.32 *With finger-holes*: found in east Bengal and Malacca [now West Malaysia]
421.122 *Sets of side-blown flutes*
421.122.1 *Sets of open side-blown flutes* (chamber flute orum)
421.122.2 *Sets of stopped side-blown flutes*: found in north-west Brazil, among the Siusi
421.13 *Vessel flutes (without distinct beak)*: the body of the pipe is not tubular but vessel-shaped – found in Brazil (Karaja) and the Lower Congo (Bafiote)
421.2 *Flutes with duct, or duct flutes*: a narrow duct directs the airstream against the sharp edge of a lateral orifice
421.21 *Flutes with external duct*: the duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements
421.211 *(Single) flutes with external duct*
421.211.1 *Open flutes with external duct*
421.211.11 *Without finger-holes*: found in China and Borneo
421.211.12 *With finger-holes*: found in Indonesia
421.211.2 *Partly stopped flutes with external duct*: found in Malacca [now West Malaysia]
421.211.3 *Stopped flutes with external duct*
421.212 *Sets of flutes with external duct*: found in Tibet
421.22 *Flutes with internal duct*: the duct is inside the tube. This group includes flutes with the duct formed by an internal baffle (natural node, block of resin) and an exterior tied-on cover (cane, wood or hide)
421.221 *(Single) flutes with internal duct*
421.221.1 *Open flutes with internal duct*
421.221.11 *Without finger-holes* (European signalling whistle)
421.221.12 *With finger-holes* (recorder)
421.221.2 *Partly stopped flute with internal duct*: found in India and Indonesia
421.221.3 *Stopped flutes with internal duct*
421.221.31 *Without finger-holes*
421.221.311 *With fixed stopped lower end* (European signalling whistle)
421.221.312 *With adjustable stopped lower end* (piston pipes [swanee whistle])
421.221.4 *Vessel flutes with duct*
421.221.41 *Without finger-holes* (zoomorphic pottery whistles) – found in Europe and Asia
421.221.42 *With finger-holes* (ocarina)
421.222 *Sets of flutes with internal duct*
421.222.1 *Sets of open flutes with internal duct*
421.222.11 *Without finger-holes* (open flue stops of the organ)
421.222.12 *With finger-holes* (double flageolet)
421.222.2 *Sets of partly stopped flutes with internal duct* (*Rohrflöte* stops of the organ)
421.222.3 *Sets of stopped flutes with internal duct* (stopped flue stops of the organ)
422 *Reedpipes*: the airstream has, through means of two lamellae placed at the head of the instrument, intermittent access to the column of air which is to be made to vibrate
422.1 *Oboes*: the pipe has a [double] reed of concussion lamellae (usually a flattened stem)
422.11 *(Single) oboes*
422.111 *With cylindrical bore*
422.111.1 *Without finger-holes*: found in British Columbia
422.111.2 *With finger-holes* (aulos, crumhorn)

422.112 *With conical bore* (European oboe)
422.12 *Sets of oboes*
422.121 *With cylindrical bore* (double aulos)
422.122 *With conical bore*: found in India
422.2 *Clarinets*: the pipe has a [single] 'reed' consisting of a percussion lamella
422.21 *(Single) clarinets*
422.211 *With cylindrical bore*
422.211.1 *Without finger-holes*: found in British Columbia
422.211.2 *With finger-holes* (European clarinet)
422.212 *With conical bore* (saxophone)
422.22 *Sets of clarinets*: found in Egypt (*zummara*)
422.3 *Reedpipes with free reeds*: the reed vibrates through [at] a closely fitted frame. There must be finger-holes, otherwise the instrument belongs to the free reeds 412.13 – found in South-east Asia
422.31 *Single pipes with free reeds*
422.32 *Double pipes with free reeds*
423 *Trumpets*: the airstream passes through the player's vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate
423.1 *Natural trumpets*: without extra devices to alter pitch
423.11 *Conches*: a conch shell serves as trumpet
423.111 *End-blown*
423.111.1 *Without mouthpiece*: found in India
423.111.2 *With mouthpiece*: found in Japan
423.112 *Side-blown*: found in Oceania
423.12 *Tubular trumpets*
423.121 *End-blown trumpets*: the mouth-hole faces the axis of the trumpet
423.121.1 *End-blown straight trumpets*: the tube is neither curved nor folded
423.121.11 Without mouthpiece (some alphorns)
423.121.12 *With mouthpiece*: found almost worldwide
423.121.2 *End-blown horns*: the tube is curved or folded
423.121.21 *Without mouthpiece*: found in Asia
423.121.22 *With mouthpiece* (lurs)
423.122 *Side-blown trumpets*: the mouth-hole is in the side of the tube
423.122.1 *Side-blown straight trumpets*: found in South America
423.122.2 *Side-blown horns*: found in Africa
423.2 *Chromatic trumpets*: with extra devices to modify the pitch
423.21 *Trumpets with finger-holes* (cornetti, key bugles)
423.22 *Slide trumpets*: the tube can be lengthened by extending a telescopic section of the instrument (European trombone)
423.23 *Trumpets with valves*: the tube is lengthened or shortened by connecting or disconnecting auxiliary lengths of tube – found in Europe
423.231 *Valve bugles*: the tube is conical throughout
423.232 *Valve horns*: the tube is predominantly conical
423.233 *Valve trumpets*: the tube is predominantly cylindrical

Suffixes for use with any division of this class:
6 with air reservoir
61 with rigid air reservoir
62 with flexible air reservoir
7 with finger-hole stopping
71 with keys
72 with *Bandmechanik* [presumably a perforated roll or ribbon]
8 with keyboard
9 with mechanical drive

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbach Verlag, Berlin); Eng. trans., 1961/R

HOWARD MAYER BROWN/FRANCES PALMER

Aerophor [Aerophon]. A device invented by the German flautist Bernhard Samuels in 1911. By means of a tube with a mouthpiece, it provides players of wind instruments with air from bellows operated by the foot and thus enables them to sustain notes indefinitely as on the organ. Although Richard Strauss called for it in his *Alpensinfonie* (1911–15) and *Festliches Präludium* (1913), it has never found general acceptance.

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□

Aerosmith. American hard rock band. Formed in 1970, the band's best-known line-up was Steven Tyler (Steven Tallerico; *b* New York, 26 March 1948; vocals), Joe Perry (*b* Boston, 10 Sept 1950; guitar), Brad Whitford (*b* Reading, MA, 23 Feb 1952; guitar), Tom Hamilton (*b* Colorado Springs, CO, 31 Dec 1951; bass) and Joey Kramer (*b* New York, 21 June 1950; drums). The band was initially dismissed by critics, who saw them as imitators of the Rolling Stones, in part because of Tyler's physical resemblance to Mick Jagger. However, by 1976 they were major stars and ended up being very influential on subsequent bands in their own right. Although sometimes considered a heavy metal band, their loose rhythmic feel, Perry's blue-style guitar solos and Tyler's diverse lyrical topics separate them from that genre. They have succeeded with riff-oriented rock songs but also power ballads such as *Dream on* (1973); the exceptionally supple voice of Tyler, the lead singer, has performed both sensitive ballads and with a convincing rock swagger. Drug problems derailed Aerosmith for a time, but the band managed an extraordinary comeback in the late 1980s. Many of their songs dealt with such standard topics as rebellion, danger and love, using familiar rock musical techniques, but the collaboration of Tyler and Perry with the rappers Run-D.M.C. on *Walk this way* (1986) helped bring rap music to mainstream attention; a song that frankly and sympathetically addressed the problem of incest, *Janie's got a gun* (1989), won a Grammy award in 1990. Their most critically-celebrated album was *Rocks* (CBS, 1976). (Aerosmith with S. Davis: *Walk This Way: the Autobiography of Aerosmith*, New York, 1997)

ROBERT WALSER

Aerssen, Josina Anna Petronella van. *See* BOETZELAER, JOSINA ANNA PETRONELLA VAN.

Aertssens [Aertsen], **Hendrik** (*b* Antwerp, bap. 22 May 1586; *d* Antwerp, bur. 14 April 1658). Flemish printer, active in Antwerp. He issued his first publication in 1613 and in 1640 his son Hendrik Aertssens (ii) (*b* Antwerp, bap. 17 April 1622; *d* Brussels, 30 Sept 1663) joined the firm. The Aertssens were well known for their publications of sacred vernacular songs, particularly *Het paradys der gheestelycke en kerckelycke lofsanghen* which was reprinted five times. Hendrik Aertssens (iii) (*b* Antwerp, bap. 27 Dec 1661; *d* Antwerp, 16 July 1741) also became a printer, obtaining his patent in 1686. He continued the work of his stepfather Lucas de Potter and his mother. By clever scheming he managed to establish a virtual monopoly of music publishing for the Flemish region; however, his publications, mostly reprints and mainly of Italian music, were criticized by contemporaries, including Sir John Hawkins, for their poor typography.

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GODELIEVE SPIESSENS

Aeschylus [Aischylos] (*b* Eleusis [now Elevsina], 525 BCE; *d* Gela [now Terranuova], Sicily, 456 BCE). Greek tragic poet. He wrote about 80 dramas, tragedies and satyr plays, of which eight, all tragedies, have survived.

1. Aeschylus and music. 2. Later treatments.

1. AESCHYLUS AND MUSIC. Probably the earliest of Aeschylus's plays was the *Persians* (472 BCE), which celebrated the Greek victory over vast invading forces led by Xerxes; set at the Persian court, the play is one long lament. With one exception (the singing of a paean by the Greeks, 393), the references to music emphasize the tone of mourning: 'there resounds a song unlike that of victory' (*kelados ou paiōnios*, 605). The hymns of the Persians are directed to the dead (619–20, 625) and their singing is a cry of pain (1043, *iuze melos*). In the remarkably extended sequence of strophic lyrics with which the play closes (852–1076), the chorus speaks of the lamentation of a Mariandynian mourner (939). The scholiast on this line referred to a saying about playing on Mariandynian auloi, famous for the playing of dirges, in the Iastian (or Ionian) mode; the resulting problem of modal ethos remains unresolved.

The *Seven against Thebes* (467 BCE) chronicles the doomed attackers at the city's seven gates and the deaths of two brothers in civil war; hence the women must sing a 'loathsome paean' (870), a paradoxical phrase.

In the *Suppliant Maidens* (?463 BCE) the daughters of Danaus, who have taken refuge in Argos from insistent suitors, form the chorus. Distraught, they speak of themselves (69; cf scholium on *Persians*, 939) as 'fond of grieving in Ionian patterns of melody', high-pitched songs suited to lamentation (112–16), and of Ares as 'without dance, without lyre' (681, *achoron, akitharin*). Once assured of protection, they sing hopefully of a blessed Argos, a place of singers before the altars and of 'song that loves the lyre' (694–7). The *Oresteia* (458 BCE), the only extant trilogy, contains more references: there is a notable long interchange (*kommos*) between the chorus and the frenzied Cassandra in the *Agamemnon*, and the following plays contain two choral passages: the savage invocation of the dead Agamemnon and the 'binding hymn' (*desmios hymnos*) of the Erinyes, who, as benevolent powers, are escorted from the stage in a joyous closing processional. The references are always appropriate in mood to their dramatic context and Aeschylus's chief concern in making them was to establish a contrast or paradox. The celebrated refrain of the opening chorus of the *Agamemnon* is an example: 'Sing sorrow, sorrow: but good win out in the end' (121, 159, trans. R. Lattimore, Chicago, 1953/*R*; on *ailinon*, *see* LINUS). The songs mentioned in the trilogy are almost all sorrowful or give way to laments, until the downward movement is reversed and the *Eumenides* ends with the triumphant singing of the processional.

Throughout the *Oresteia* auloi are unmentioned; the lyra is noted only as having no part in the real or imagined hymn of the Erinyes (*Agamemnon*, 990, *akitharin*; *Eumenides*, 332–3, *aphormingtos*). There are repeated mentions, however, of the ritual forms of song, paean, dirge, *nomos* and hymn; these are not mere repetitions but are enriched and made individual by their contexts.

The treatment of music elsewhere in Aeschylus's work corresponds to that in the *Oresteia*. None of the basic terms for the reed pipes or the lyre (*aulos, kithara, lyra, phorminx*) occurs, and when any of them appears in a compound term or in a phrase, the usual effect is paradoxical or ironical; *philophorminx* (*Suppliant Maidens*, 697, noted above) is an exception.

Nothing is definitely known about performing practice of music in Aeschylus's plays (*see* EURIPIDES).

See also ARISTOPHANES, and GREECE, §I.

2. LATER TREATMENTS. Of the surviving tragedies, the *Seven against Thebes* and the *Persians* have not provided opera texts. Early opera generally avoided the craggy splendour of Aeschylus, perhaps concurring with Quintilian's view that he was uncouth. The *Suppliant Maidens* was used by Metastasio for his libretto *Ipermestra* (1744), set by some 30 composers, and Salieri took a French translation of a Calzabigi text for *Les Danaïdes* (1784). Some doubt has been cast on the authenticity of *Prometheus*, but the play has been the basis for operas by Fauré (1900), Emmanuel (composed 1916–18), Cortese (1951) and Orff (1968). The *Suppliant Maidens* has inspired Emmanuel's *Salamine* (1929), and the three plays of the *Oresteia* have been used by Taneyev (1895) and Weingartner (1902). Cuclin founded his *Agamemnon* (composed 1922) on the trilogy, as did Pizzetti his *Clitennestra* (1965) and J.C. Eaton *The Cry of Clytaemnestra* (1980).

A number of composers have written incidental music for sites notable for their tradition of Greek drama: Evanghelatos (*Persians*), Pallandios (*Oresteia*) and Varvoglis (*Agamemnon* and *Persians*), for Greece itself; Mulè (*Choephori*, 1921) and Pizzetti (*Agamemnon*, 1931), for the open-air theatre at Syracuse, Sicily; Stanford (*Eumenides*, 1885), Parry (*Agamemnon*, 1900), Demuth (*Prometheus*, 1948) and Patrick Hadley (*Agamemnon*, 1953), for Cambridge, England; and C.F.A. Williams (*Agamemnon*) for the English Bradfield College tradition.

Many French composers have turned to incidental music, among them Halévy (*Prométhée enchainé*, 1849), Leroux (*Les Perses*, 1896), Milhaud (*Oresteia*, composed 1913–22), Jacques Chailley (*Les Perses*, 1936, *Agamemnon*, 1947), Sauguet (*Les Perses*, 1940) and Honegger (*Les suppliantes*, 1941, *Prométhée*, 1946). Others producing incidental music to the plays have been Max von Schillings (*Orestie*, 1901), Marion Bauer (*Prometheus Bound*, 1930), Percival Kirby (*Agamemnon*) and Wilfrid Mellers (*Prometheus*, 1947).

Wagner-Régeny called his *Prometheus* (1959) a 'Szenisches Oratorium'; orchestral works include Karl Goldmark's overture *Der gefesselte Prometheus* (1889), the symphonic trilogy *La Orestiada* of Manrique de Lara (1890), a *Eumenides* symphonic prologue by William Wallace (1893), and Luigi Cortese's suite from his opera *Prometeo* (1947).

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

Aesthetics of music. *See* PHILOSOPHY OF MUSIC.

Aetheria. *See* EGERIA.

Aevia [Aeuia]. A technical pseudo-word formed from the vowels of 'Alleluia' and used in medieval service books as an abbreviation in the same manner as EVOVAE. Steinmeyer has shown that the abbreviation of biblical words and phrases through the use of the vowels alone was not unusual even as early as the second half of the 11th century. *Aevia* and *Evovae*, however, are in a special category since both sprang from a musical rather than a purely scribal necessity, i.e. to show singers the exact underlay of syllables; *Aevia* appears to have been used less frequently than *Evovae*.

Unless little space was available, scribes preparing pages for musical notation generally preferred to write the word 'alleluia' in full. For simple settings, they might use one of the normal scribal abbreviations, such as 'allā'. However, of all the forms of abbreviation *Aevia* was the only one that could show with precision the correct underlay of the text in a florid musical setting.

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WILLIAM S. ROCKSTRO/MARY BERRY

Afanassiev, Valery (*b* Moscow, 8 Sept 1947). Russian pianist, conductor, writer and poet. A student of Yakov Zak and Emil Gilels at the Moscow Conservatory (1965–73), he won the 1968 Leipzig Bach Competition, four years later taking the gold medal at the Queen Elisabeth Competition in Brussels. After seeking political asylum in Belgium in 1974, he settled in France in 1980, but since 1989 he has returned regularly to his native country for concerts and recordings. Intent on philosophical truths more than absolutes of pianistic finish, placing emotions of the mind and spirit above 'outward prettiness', Afanassiev is a provocatively inspirational artist, indebted on his own admission to many of the great individualists of the past: Gilels, Gould, Horowitz, Michelangeli, Rachmaninoff and Sofronitsky all receive tribute in his 'Homages & Ecstasies' album (1996). Partial to mono/duographic programming, with a repertory extending from Froberger to Crumb, his extensive discography includes Bach (Book 1 of *Das wohltemperierte Klavier*), Mozart, Beethoven (late works, Sixth Symphony), Schubert (final sonatas, violin works, *Schwanengesang*), Schumann, Brahms and Musorgsky. Since 1974 Afanassiev has written nine novels on the theme of 'human mythology' (seven originally in English, two in French), stories and poems, various essays, and two one-man plays for actor/pianist (himself) inspired by Schumann's *Kreisleriana* and Musorgsky's *Pictures at an Exhibition*. He took Belgian nationality in 1979.

ATEŞ ORGA

Afanas'yev, Nikolay Yakovlevich (*b* Tobol'sk, 31 Dec/12 Jan 1821; *d* St Petersburg, 22 May/3 June 1898). Russian violinist and composer. He received his musical education from his father, the violinist Yakov Ivanovich Afanas'yev, an illegitimate son of the writer and poet Prince Ivan Dolgorukov. In 1836 he made his début as a violinist in Moscow, and two years later was appointed leader of the Bol'shoy Theatre Orchestra. He resigned in 1841 to become conductor of the serf orchestra maintained by the wealthy landowner I.D. Shepelyov at Vïksa, near St Petersburg. In 1846 he decided to pursue a career as a solo violinist and toured the major provincial cities of Russia, settling in St Petersburg in 1851. There he made occasional appearances as a soloist, and also led the orchestra of the Italian Opera, sometimes deputizing for the regular conductor. In 1853 he became a piano teacher at the Smol'nïy Institute and relinquished his orchestral post. He visited western Europe in 1857, performing with some success in Germany, France, England, Switzerland and Italy.

On his return to Russia, Afanas'yev decided to devote himself to composition. He was a prolific composer, at his best in small-scale works; in these there is less evidence of the uneven quality of his technical skill, the result of his very informal musical education. His chamber music was well received: his string quartet *Volga* (*c*1860) was awarded a prize by the Russian Musical Society in 1861. His operas, however, met with little success: *Ammalat-bek* was performed at the Mariinsky Theatre in 1870, but has not been revived. *Sten'ka Razin* was rejected by the censor, and *Vakula-kuznets* ('Vakula the Smith'), composed for the competition which was won by Tchaikovsky in rather suspicious circumstances (1875), was never performed. Other operas, as well as several orchestral works, remain in manuscript. Many of Afanas'yev's more attractive pieces reflect his interest in Russian folk music, making effective use of folksong and rhythms associated with folk dances. In 1866 he published a popular anthology of folksongs arranged for four-part choir. He drew on his experiences as a touring musician to present a fascinating survey of the musical life in mid-19th-century Russia in his memoirs (1890). In 1896 he was made an honorary member of the Russian Musical Society.

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VOCAL

Taras Bul'ba (op, after N.V. Gogol), 1860s
Vakula-kuznets [Vakula the Smith] (op, after Gogol: *Noch' pered rozhdestvom* [Christman Eve]), 1860s
Ammalet-bek (op, 4, A.F. Weltmann, after A.A. Bestushev-Marlinsky), St Petersburg, Mariinsky, 11/23 Nov 1870
Sten'ka Razin (op)
5 other operas

Pir Petra Velikogo [The Feast of Peter the Great] (cant.), 1860
Choral music; songs, incl. a set of children's songs

INSTRUMENTAL

Orch: 6 syms.; 9 vn concs.; Vc Conc., C, *c*1840–50, ed. (Moscow, 1949); Adagio et rondo, D, vn, orch; Variations brillants, G, vn, orch, op.17; Nocturno, E, vn, orch; Ptichka [The little bird], E, vn, orch; Fantaisie et variations brillants, E, vn, orch, op.26; other concs.
Vn, pf: Sonata, a-A (St Petersburg, *c*1860, ed. (Moscow, 1952)); Fantaisie et variations sur des motifs russes, d, op.25; Morceaux de salon: Barcarolle, Nocturne, Romance sans paroles, Soirée d'automne, Rencontre, Elégie, Aveu, Tarantelle, Barcarolle; Variations brillants sur un thème tirolien, G; other pieces
Other chbr: Novosel'ye [Housewarming], double qt; Le souvenir, double qt; Str Sextet; 2 str qnts, incl. Italia, F; Souvenir d'Italie, F, pf qnt; 12 str qts, incl. Volga (Leipzig, 1866, ed. (Leningrad, 1989)); Contredance, 2 vn, vc, db; trios; sonatas

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JENNIFER SPENCER

Afat (*fl* ?*c*1430). Composer, possibly Italian. He may have been active in Brescia, if that is indeed the origin of the manuscript *I-Bu* 2216, which contains his only known work. This is a Sanctus (ed. in MLMI, 3rd ser., Mensurabilia, iii, vol.ii, 1970, pp.86–8), written in major prolation, with two equal high voices in florid style over a tenor.

TOM R. WARD/DAVID FALLOWS

Affects, theory of the (Ger. *Affektenlehre*). In its German form, a term first employed extensively by German musicologists, beginning with Kretzschmar, Goldschmidt and Schering, to describe in Baroque music an aesthetic concept originally derived from Greek and Latin doctrines of rhetoric and oratory. Just as, according to ancient writers such as Aristotle, Cicero and Quintilian, orators employed the rhetorical means to control and direct the emotions of their audiences, so, in the language of classical rhetoric manuals and also Baroque music treatises, must the speaker (i.e. the composer) move the 'affects' (i.e. emotions) of the listener. It was from this rhetorical terminology that music theorists, beginning in the late 16th century, but especially during the 17th and 18th centuries, borrowed the terminology along with many other analogies between rhetoric and music. The affects, then, were rationalized emotional states or passions. After 1600 composers generally sought to express in their vocal music such affects as were related to the texts, for example sadness, anger, hate, joy, love and jealousy. During the 17th and early 18th centuries this meant that most compositions (or, in the case of longer works, individual sections or movements) expressed only a single affect. Composers in general sought a rational unity that was imposed on all the elements of a work by its affect. No single 'theory' of the affects was, however, established by the theorists of the Baroque period. But beginning with Mersenne and Kircher in the mid-17th century, many theorists, among them Werckmeister, Printz, Mattheson, Marpurg, Scheibe and Quantz, gave over large parts of their treatises to categorizing and describing types of affect as well as the affective connotations of scales, dance movements, rhythms, instruments, forms and styles.

The so-called THEORY OF MUSICAL FIGURES was closely related to the compositional craft required for the establishing of affects in Baroque music.

See also RHETORIC AND MUSIC, §I, 4.

GEORGE J. BUELOW

Affectueusement (Fr.). *See* AFFETTUOSO.

Affekt (Ger; It. *affetto*). *See under* AFFECTS, THEORY OF THE.

Affettuoso (It.: 'affectionate', 'loving'). A word used in musical scores to indicate an affectionate or affect-conscious style of performance, used as a qualification to tempo designations, as a tempo (and mood) designation in its own right, and as a mark of expression. Other related forms include *con affetto*, the noun *affetto*, the adverb *affettuosamente* (all three mentioned in Brossard's *Dictionaire* of 1703), *affetti* (Marini), the French cognate and equivalent *affectueusement* and the commonly encountered misspelling *affetuoso*. Brossard also mentioned the superlative forms *affettuoso affettuoso* and *affettuosissimo*, translating them *fort tendrement*.

As might be imagined, the various forms appear often in 17th-century discussions of music, and indeed of the other arts: Caccini (*Le nuove musiche*, 1601/2/*R*) mentioned *esclamazione affettuosa*; Frescobaldi (preface to *Toccate e partite*, 1615) stated that the runs should be taken *men velocemente et affettuoso*; Francesco Rognoni (1620) mentioned a violin bowing he called *lireggiare affettuoso*; and Monteverdi directed that the lament in his *Lamento della ninfa* (1638) should be performed in 'tempo dell'affetto del animo e non quello de la mano', which presumably implies a fluid and variable beat. But its actual appearances in musical sources are scarce before the 18th century: François Couperin (using *affectueusement*) and Gottlieb Muffat were among the earliest in a series of composers who favoured it as a tempo and expression mark for their slow movements. The theorists were almost unanimous in placing it between *adagio* and *andante* as an independent tempo designation; and as a qualification it appeared most often with *largo*, *adagio* and *larghetto*. Perhaps the most famous use of *affettuoso* is in the second movement of Bach's Fifth Brandenburg Concerto: the formality and delicacy of that movement should be sufficient to explain why the word went out of fashion in the 19th century.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Affilard, Michel l'. *See* L'AFFILARD, MICHEL.

Affinalis [confinalis] (Lat.). In medieval theory, the FINAL of a transposed MODE. Commonly, *a* was the *affinalis* of the Dorian or Hypodorian mode transposed up a 5th and the Phrygian or Hypophrygian mode transposed up a 4th; *b* was the *affinalis* of the Phrygian or Hypophrygian mode transposed up a 5th; and *c′* was the *affinalis* of the Lydian or Hypolydian mode transposed up a 5th.

Affinitas (Lat.). A term first used by GUIDO OF AREZZO for the relationship between certain tones in the medieval gamut, specifically between a modal final and a tone a fifth above or a fourth below (sometimes referred to as the *affinalis*); specifically, each pair of tones, such as *d* and *a*, share a particular pattern of surrounding tones and semitones within the six-note diatonic segments *c–a* and *g–e′*. This concept was recognized earlier, though not as systematically, by Hucbald and the authors of *Musica enchiriadis* and *Scolica enchiriadis* (who used the term *socialitas*) and by the anonymous author of the *Dialogus de musica* (who used *similitudo*). By recognizing this feature of their gamut, theorists were able to reconcile an inherited chant repertory with the eight-mode system. Specifically, it allowed them to preserve chants with aberrant tones by notating them at the position of the *affinalis*, where the same tone–semitone arrangement prevails; for example, a first-mode chant with a B♭ (theoretically non-existent) could be notated at the *a* position where B♭ becomes f. The medieval concept of transposition is essentially tied to the concept of *affinitas*, based on tones sharing a particular core interval pattern, rather than to a scalar concept. *Affinitas* provided the basis for discussions of hexachords and *coniunctae* from the 13th century to the 15th, and continued to be mentioned even after the rise of octave species theory in the early 16th century.

See also MODE, §§II–III, and THEORY, THEORISTS.

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DOLORES PESCE

Affré, Agustarello (*b* St Chinian, 23 Oct 1858; *d* Cagnes-sur-Mer, 27 Dec 1931). French tenor. For 20 years he was a principal lyric-heroic tenor at the Opéra in Paris. Its director, Pierre Gailhard, had heard him in the provinces and arranged for lessons with Victor Duvernoy. Affré's house début as Edgardo in 1890 coincided with Melba's, in *Lucia di Lammermoor*. He developed a large repertory, appearing in Gluck's *Armide* and also in the first performances at the Opéra of *Entführung* and *Pagliacci*. In 1891 he sang in the première of *Le mage* by Massenet, who found his voice 'vibrant as pure crystal'. At Covent Garden in 1909 his roles were Faust and Saint-Saëns's Samson. He went to the USA in 1911, appearing at San Francisco and New Orleans where in 1913 he became director of the Opera. He was a prolific recording artist and sang Romeo in one of the earliest complete operatic recordings (1912), the firmness and power of his tone showing why he was often described as the French Tamagno.

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J.B. STEANE

Affrettando (It.: 'hurrying', 'quickening'; gerund of *affrettare*). An instruction to increase the tempo, with the implication of increased nervous energy. The distinction between *affrettando* and *accelerando* or *stringendo* is largely academic but is suggested by Verdi's marking at the end of the 'Lux aeterna' in his Requiem over some woodwind arpeggiated semiquaver figuration, *dolciss. con calma senza affrettare* (in the manuscript, though the published score contains the incorrect reading *affretare*), 'very sweetly, calm and without any hurry'. The past participle *affrettato* ('hurried') is also found and indicates the arrival of a faster tempo, which then remains steady. Both forms occur primarily in Italian music of the later 19th and early 20th centuries.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Afghanistan. Country in Central Asia.

I. General. II. Regional styles.

I. General

Musical life in Afghanistan has been severely disrupted by warfare since 1978. By the end of the 20th century the Taliban movement controlled 90% of the country, including all major cities. In the areas under Taliban control no musical instruments are permitted in public or private, and all forms of music save unaccompanied singing are prohibited. In other areas conditions are little better: most former professional musicians are refugees in Iran, Pakistan, Europe and North America. This article describes some aspects of music culture which are currently dormant, but no doubt music will re-emerge in due course, quite possibly not much changed.

1. Ethnic and geographic distribution. 2. Historical considerations. 3. The role of music in Afghan life. 4. Religious singing. 5. Afghan art music. 6. Musical instruments: (i) Chordophones (ii) Aerophones (iii) Membranophones (iv) Idiophones.

1. ETHNIC AND GEOGRAPHIC DISTRIBUTION. Afghanistan is situated at the juncture of three major cultural areas: Central Asia, the Middle East and India. Each area has exercised a strong influence on Afghanistan at various points in history. In its ethnic origin, language and topography, Afghanistan is more clearly related to Central Asia and the Middle East than to India. The present-day boundaries of Afghanistan (fixed *c*1895) enclose extensions of the Iranian Plateau to the west and south, the Turkestani steppe-desert to the north and the foothill boundary region of India to the east. All these areas surround the great central mountain chain, which links up with the Pamir in the far north-east (fig.1).

Afghanistan's peoples embody this mixed background. The majority of the population is 'Iranian', falling into two main groups. Some 50% of the total population are Pashtuns (or Pathans), who speak a western Iranian language, Pashto. Pashtuns are mainly found in the south-east. Tajiks constitute perhaps 30% of the total population, concentrated mainly in a broad band extending from the west (Herat) through the north (Turkestan) to the north-east (Badakhshan). The term 'Tajik' applies to a variety of Persian speakers of different origin and dialects.



1. *Map of Afghanistan*

Afghan Persian is officially known as Dari. The Hazaras of central Afghanistan, a large group, also speak Persian, but are not Tajik. Their origin is not clear but they are sometimes identified as the remnants of Genghis Khan's Mongolian army which conquered this region in the 13th century. The two official languages of Afghanistan are Pashto and Persian; most Afghans can communicate in at least one of these.

Turkic peoples, predominantly the Uzbeks and Turkmens, constitute perhaps 10% of the total population, mainly inhabiting the north. Other minority ethnic groups are Baluch, Turkmen, Aimaq, Nuristani, Pamiri, Pashai, Kirghiz and Kazakh.

2. Historical considerations. In 1747 Afghanistan was established as a nation-state by the Pashtun military leader Ahmad Shah Durrani. It was already a region through which Middle Eastern and Central Asian Islamic culture fed into the Indian subcontinent. There was a reciprocal flow of musical ideas from India: Hindustani music such as the vocal genre Dhrupad must have been performed in Afghanistan when the eastern provinces were part of the Moghul Empire (16th–18th centuries).

The political élite of 19th-century Afghanistan who ruled from the capital, Kabul, were persianized Pashtuns, whose eclectic tastes incorporated Persian classical poetry and North Indian art music. In the 1860s the ruling monarch, Amir Sher Ali Khan, brought a number of court musicians from the Punjab to Kabul, where they and their descendants established a bridgehead for North Indian classical (especially vocal) music in Afghanistan. Court music reached its zenith in the 1920s, in the time of the progressive monarch King Amanullah. Thereafter Afghan court music was strongly orientated towards Hindustani music. Musicians cultivated North Indian styles such as vocal *khayāl* and instrumental renditions of rāgas. They also developed two distinctly Afghan genres of art music (see §5 below).

Radio broadcasting from Kabul became a viable medium in the late 1940s and had a powerful influence on music-making in many parts of the country. Its effect is shown in several ways. Radio encouraged the development of new genres of popular music, usually Persian texts performed in the Pashtun musical style. This created a pan-Afghan national music which was copied in many parts of the country and adapted to local regional styles, leading to a certain homogenization of musical taste, since nomad shepherds and wealthy town-dwellers listened to the same broadcasts. Radio has played an important role in the unification of national musical standards and in the creation of an Afghan national identity. Radio broadcasting also gave music a certain respectability and encouraged the emergence of a new phenomenon: male and female 'star' singers such as Nashenas, Hafīzullah Khyāl, Zaland and Mahwash. Amateur performers also felt encouraged, and a thriving musical culture developed.

During much of the 20th century, music enjoyed great popularity, being indispensable at celebrations and entertainments. Before the recent prohibitions, many cities had small theatres where music, song and dance formed a substantial part of the programme. Music used to be performed in teahouses, especially on market days. It was also an important part of the spring fairs regularly held in many parts of the country (most famously in Mazar, with its 40-day festival), and during *Jeshun*, the annual celebration of Afghan independence. In the 1960s it became customary to hold evening concerts during the holy month of Ramadan in cities such as Kabul and Herat.

From 1978, with the onset of civil war, a new politicization of music occurred. Many musicians became refugees, while the communist government in Kabul sought to promote music as a manifestation of the new secularism. The communists used music as a means of propaganda to support the regime. They set up a network of television stations, and music formed an important part of their output. Outside Afghanistan, refugees rarely used live music as a form of resistance, but in Pakistan

Afghan entrepreneurs produced many audio recordings of songs about the war for sale within the local cassette music industry.

In 1992 the communist regime collapsed. Competing religious-based parties took power, and the public role for music was drastically reduced. Many more musicians left Afghanistan, especially when the musicians' quarter in Kabul was repeatedly rocketed (though perhaps not deliberately targeted). As the Taliban movement seized power, all instrumental music was banned.

3. THE ROLE OF MUSIC IN AFGHAN LIFE. Afghan people make an important conceptual difference between music and song. Music implies musical instruments, either used in instrumental music or to accompany song. Song is in a separate category. Poetry is extremely important in Afghan culture, and music is in some respects just one way of delivering a poetic text.

In Afghan life there is a clear gender distinction of musical role. In most cases women do not play or even handle musical instruments except the frame drum and the jew's harp (the latter is also played by children). Men, on the other hand, may play a variety of lutes and fiddles, and generally shun the women's instruments. Outside the small group of professional women singers (urban and radio), there is scarcely any public performance by women; they perform primarily at domestic festivities such as women's wedding parties, when they sing to the accompaniment of the frame drum, and use it to play rhythms for dancing. Despite their limited access to musical instruments, women constitute by far the largest group of performers.

As in many Muslim countries, music in Afghanistan occupies an ambiguous place in the value system, often considered a trivial pursuit, or even downright sinful. The intensity of these negative attitudes has varied over time, and is currently very strong. However, for many people music has strongly positive connotations, being connected with Sufism (Islamic mysticism). Traditionally music has always been considered indispensable in the celebration of rites of passage, particularly weddings, and circumcision and birth celebrations.

Closely related to the ambiguous status of music is the low standing of the professional musician. Members of hereditary musician families, in particular, tend to be low in the social scale. In many parts of the country, musicians are recruited from endogamous communities of barber-musicians. Until recently Pashtuns would never lower themselves to play music, even as amateurs. Their barber-musicians (Dom) are Pashto speakers, but marginalized and not accepted as Pashtuns. However, the hereditary court musicians of Kabul and their descendants enjoyed a higher status than barber-musicians. Many held the honorific title of *ustād* (master musician).

Afghanistan is notable for having many keen amateur musicians, especially among the educated urban middle classes. There is a well-profiled distinction between amateur (*shauqi*) and professional (*kesbi*) status, which relies on two main criteria: recruitment (ascribed or achieved) and economic dependence. The term *shauqi* implies an individual's predilection for a particularly absorbing hobby (e.g. gun-collecting, kite-flying or partridge-fighting). *Shauqi* musicians emphasized their deep love of music and the fact of being self-taught, for having a teacher was thought of as a sign of professionalism. With the new respectability of music engendered by radio broadcasting, in the 1960s and 70s many amateurs turned to music as a way of making their living, but they still clung to their former *shauqi* status. Even a few educated Pashtuns from wealthy families became well-known radio singers, such as Nashenas and AHMED ZĀHIR, the son of a former prime minister.

4. RELIGIOUS SINGING. Several types of religious singing exist, most of them far removed from any Afghan concept of music. Recitation of the Holy Qur'an (*qirā'at*) is a prime example. It is based on a complex set of precepts embodying phonological principles and the rules of Arabic grammar. The call to prayer (*azān*) is also in Arabic; here rather more ornamentation is acceptable. Other kinds of religious singing are in the languages of Afghanistan.

Afghanistan has significant Shi'a populations, especially in Herat, Kabul and the central region occupied by Hazaras (Hazarajat). The Shi'as have their own special kinds of singing connected with the commemoration of the martyrdom of their saints, Husayn and Hasan. *Rowzekhāni* is a style of sermonizing which recounts their martyrdom in a highly emotional manner which leaves the congregation weeping and wailing. This is followed by *nowhe*, a form of antiphonal singing with a leader and a chorus of men who beat their chests in time with their singing, or flagellate themselves with scourges. These





2. Urban-style professional ensembles focussed around a singer/harmonium-player: (a) Amir Mohammad (centre), singer from Kabul, accompanied by (left to right) Gada Mohammad (14-string dutār), Aziz (tanpura), Fazl Ahmad (tablā) and Mohammad Rahim Khushnawaz (rubāb) at a Ramadan concert, Herat city, 1975; (b) Gol Dasteh (left) accompanied by Urak (tablā) and Shahzadeh (daireh) at an engagement party, Herat city, 1974





3. Ensembles focussed around a male singer playing a long-necked lute: (a) Beltun (centre), singer/tanbur player from Kabul region, accompanied by Fayaz Mohammad (dhol) and Tawakhal Shah (rubāb), photographed in the garden of Radio Afghanistan, Kabul, 1960s; (b) Ahmad (right), singer/14-string dutār player, with other 14-string dutār players and Amin Bache Matari (zirbaghali) at a spring fair in the shrine of Imam Shishnur, Herat province, 1977

commemorations occur at various points in the religious calendar, most notably during the month of mourning, Muharram, and the month which follows it (*see* IRAN, §III, 2(ii)).

In the past, Afghanistan was an important centre of Sufism. Even in the modern era various orders were represented, with numerous local brotherhoods organized around individual *pirs* ('living saints'). The principal Sufi ritual is the *dhikr*, the 'recollection of God', in which the Sufis form a circle and recite together a sequence of religious formulae such as *Allah Hu*, 'God is He'. The recitation is performed with forced breathing and complex rhythmic movements of the body and head, and participants may go into a trance-like state which is experienced as union with God. The ritual is regulated by the *pir*, who stands in the centre of the circle, leading the performance and shouting encouragement to his followers. Otherwise he walks round outside the circle helping those who have gone into trance, and physically correcting those whose movements have become uncoordinated. Also outside the circle are one or more singers of religious songs (*na't*). They perform these with great passion, spurring on the devotees.

The *dhikr* does not involve any musical instruments and is not regarded as music, though it is in many respects highly musical. Other forms of Sufi ritual, however, do involve musical instruments. The Chishtī Sufi order has its place of origin in Afghanistan. Its founder, Mu'inuddin Chishtī (*d* 1236), came from the village of Chisht in western Afghanistan. Chishtī Sufism is widespread in Pakistan and North India, but not in Afghanistan. Its adherents perform or listen to *qawwālī* (*see* INDIA, §VI, 2(ii)(b)), religious texts sung to the accompaniment of harmonium, *tablā* and sometimes other instruments in a spiritual concert known as *samā*. Until recently there were several Chishtī gathering places (*khānaqāh*) in Kabul, including one located near the musicians' quarter. On Thursday evenings musicians came to sing religious songs in the Kabuli *ghazal* and popular music styles. Many Kabuli musicians, especially those from hereditary musician families, considered themselves as Chishtī devotees, espousing an ideology which gave music an exalted place within a Muslim framework of belief (*see* ISLAMIC RELIGIOUS MUSIC, §II, 6).

5. AFGHAN ART MUSIC. In the 1860s numerous professional musicians were brought from the Punjab, and from that period two genres of distinctly Afghan art music were developed at the court of Kabul. These were the Kabuli style of *ghazal* singing and an instrumental genre known as *naghma-ye kashāl*.
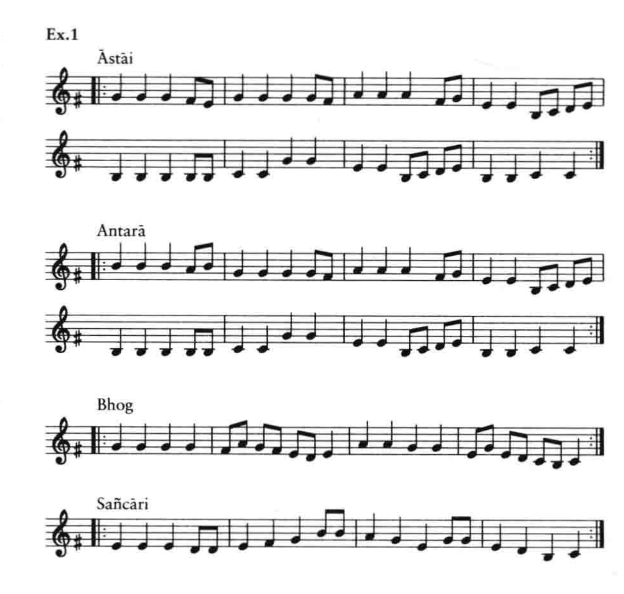
The *ghazal* is a principal form in Persian and Pashto poetry, consisting of a series of couplets following a particular rhyme scheme. *Ghazal* singing is well-established as a 'semi-classical' form in Hindustani music, and the Kabuli version is related to the Indian model, but with certain local features (*see* INDIA, §IV, 2; PAKISTAN). The Kabuli *ghazal* generally uses Persian texts, often from great poets such as Hafez, Saadi and Bedil. The music is based on the rāgas (melodic modes) and tālas (metrical cycles) of Hindustani music. The most distinctly Afghan feature of the *ghazal* form is a cyclical rhythmic organization with fast instrumental sections closed by emphatic rhythmic cadences, interpolated between units of text. The use of parallel and serial polyrhythm and strong rhythmic cadences are features linked to Pashtun regional music. The Kabuli art of *ghazal* singing requires skill in the interpolation of apposite couplets from other poems. Such an interpolation is called a *fard*, usually sung in free rhythm. This feature derives from Persian or Tajik music, and may be compared with the folk genre known as *chahārbeiti* (see §II, 2(i) below).

The instrumental genre of Afghan art music is called the *naghma-ye kashāl*, literally 'the extended instrumental piece' or *naghma-ye chahār tuk*, 'the four-part instrumental piece'. It is played at the start of a performance of a set of *ghazals*, and is also favoured as a vehicle for virtuoso solo performance, especially on *rubāb*. In its use of rāgas and tālas, this genre has obvious connections with Hindustani instrumental music, yet remains distinctly Afghan.

These two genres of Afghan art music were developed and perfected at the court of King Amanullah in the 1920s. The principal singer at that time was Ustād QĀSEM, the 'father of Afghan music'. He was a master of *ghazal*

singing who combined a deep knowledge of Persian poetry with a broad training in Hindustani music. He and other singers recorded a considerable number of 78 r.p.m. records in India, and these were very popular with people of Kabul. From around that period it became usual for the *ghazal* singer to accompany himself with the harmonium, backed by a small group including *rubāb*, *tablā*, *sārangi* and *delrubā* (both bowed lutes), and the *tānpurā* drone. Apart from the *rubāb*, all these instruments were adopted from India. Early radio broadcasting in Kabul in the 1920s probably helped consolidate this as an Afghan national music.

In due course, these court genres become more widely disseminated to other cities in Afghanistan, such as Kandahar, Herat and Mazar-e Sharif, where musicians from Kabul would perform and acquire local pupils. In recent times the most famous singer from this court tradition was Ustād SARĀHANG, who was also well known in India as a classical singer in the Patiala style. Ustād MOHAMMED OMAR was considered the best of the *rubāb* players, an expert exponent of the *naghma-ye kashāl*. Ex.1 shows his most celebrated *naghma-ye kashāl* composition, in rāg *Yaman*, with its four principal parts: *āstāi*, *antarā*, *bhog* and *sañcāri*.



6. MUSICAL INSTRUMENTS. Afghanistan has many instruments, being particularly rich in lutes. Some instruments are widespread, others of very limited distribution, and many are shared with surrounding regions.

(i) Chordophones. The Afghan *rubāb* (fig.2), a short-necked fretted lute with sympathetic strings, is the prototype of the Indian *sarod*. Afghans consider it with great pride as their national instrument. It is found in all urban areas, used in ensembles and for playing solo instrumental pieces. It has a special connection with Pashtun regional music.

The term *dutār* (literally 'two strings') applies to several types of long-necked lute. The Herati *dutār*, of western Afghanistan, originally had two strings and a system of fretting which gave certain neutral 2nds. From the 1950s this instrument underwent various modifications (size, number of strings, system of fretting), developing into the three-string and 14-string Herati *dutārs* (the latter having many sympathetic strings). The original two-string *dutār* (with its neutral 2nd intervals) exists in eastern Iran as the Khorasani *dutār* (*see* IRAN, §III, 3). In northern Afghanistan, the Uzbek *dutār* is organologically distinct, mainly found in Uzbekistan. The Turkmen *dutār* has a small distribution in Afghanistan; it is found principally in neighbouring Turkmenistan.

The *tanbur* (fig.3*a*) is distinctly Afghan, a long-necked fretted lute with sympathetic strings beside the melodic strings. It is particularly found around Kabul and Mazar-i Sharif. The *dambura* (fig.4) of the north is a long-necked, two-string unfretted lute played largely by Uzbeks and Tajiks but adopted by numerous other ethnic groups. It is also termed *dombra* (Uzbekistan, Kazakhstan) and *dombrak* (Tajikistan). The 'Pamir *rubāb*', marginally used in Afghanistan, is distinct from the Afghan *rubāb*.

Bowed lutes are also played. The *ghidjack* (*ghichak*) is a two-string spike fiddle with a tin-can resonator, widely used by the Tajiks of Badakhshan and perhaps originating with them. It differs markedly from the Transoxanian *ghidjack*. The Pashtun and Baluch bowed *sarinda* (or *saroz*) is shared with the Pashtun and Baluch populations of Pakistan.

(ii) Aerophones. The *sornā* (fig.5), a type of double-reed shawm found throughout the Muslim world, is widely distributed in Afghanistan. It is played only by barber-musicians and has many negative connotations, sometimes being called 'the penis of Satan'. The hand-pumped Indian harmonium (*armonia*) is widely used for urban music-making in all parts of the country. Block-flutes, side-blown flutes and end-blown flutes occur in a variety of shapes and sizes. Long open end-blown flutes are played by the Turkmens (*tüidük*), Pashtuns and Baluch (*nal*, *ney*), and by some Nuristanis. Flutes can be found among some Hazaras (Bamian area), in Kohistan (north of Kabul) and Badakhshan (north-east). Single-reed pipes are represented only by the Turkmen *dili-tüidük*.

(iii) Membranophones. Four types of drum are used. A large single-headed frame drum (*dāireh*, *doira*, *daria*, *daf*) is widespread as a women's instrument, used to accompany singing and to play rhythms for dancing. Other drums are the domain of men. A large double-headed frame drum called *dohol* (fig.5) is played with sticks and used to accompany the *sornā*. Both instruments are played exclusively by barber-musicians. The goblet-shaped single-headed *zirbaghali* ('under the arm') is usually made of pottery, though wooden specimens can also be found.



4. Players of zirbaghali (goblet drum) and dambura (fretless lute), northern Afghanistan, late 1960s



5. Players of sornā (shawm) and dohol (drum) from Chardi near Kabul: (left to right) Gholam Dastegir, Rahmat Khan, Mohammad Hassan, Majeti, photographed in the garden of Radio Afghanistan, Kabul, 1960s

This drum is of Middle Eastern provenance. The two-headed barrel drum, *dohol* or *doholak*, is closely related to the Indian drum of the same name, and is used mainly for Pashtun music. Very large drums of this kind are also played with the *sornā*. The North Indian *tablā* drum pair is widely used for urban music-making.

(iv) Idiophones. Idiophones are principally represented by the popular metal jew's harp (Persian *chang*, Uzbek *changko'uz*) and, in the north, by the small finger cymbals used by singers to mark the beat (Persian *zang*, *tāl*; Uzbek *tüsak*). A pair of stone castanets, *qairāq*, is rarely found today. Northern lutenists often use the *zang-i kaftar* ('dove bells'), a set of small metal crotals tied around the right hand, to accentuate rhythmic patterns. Dancing boys wear sets of ankle bells (*zang*), the sound of which has strong associations with clandestine parties involving *bachabāzi* ('boy play'). The *duzanga* is a pair of rattles, each with a wooden handle projecting into a wider cylinder of wood, to which are nailed a number of small bells. They are shaken or stamped on the ground to imitate the bells of the dancing boy.

II. Regional styles

1. Pashtun (south and south-east). 2. Tajik (west and north-east): (i) Herat (ii) Badakhshan. 3. Uzbek (north). 4. Hazara (centre). 5. Other minority groups.

1. PASHTUN (SOUTH AND SOUTH-EAST). The Pashtuns (the 'true Afghans') have been politically and culturally dominant in Afghanistan. They are a people divided into two populations by the political border between Afghanistan and Pakistan (established with the Durrand line of 1893). Those on the Afghan side of the border mainly speak the 'soft' dialect (Pashto), while those on the Pakistani side speak the 'hard' dialect (Pakhto). The cultural centre of the former group is the Afghan city of Kandahar; that of the latter, the Pakistani city of Peshawar. The Pashtuns constitute a so-called tribal people, and range in lifestyle from city-dwellers to pastoral nomads.

In the past, before the recent imposition of prohibitions against music, Pashtuns were great patrons of music. Traditionally music performance was relegated to their barber-musicians. The typical Pashtun music group consists of a singer who also plays harmonium, accompanied by *rubāb*, *sarinda* and *dohol* (or *tablā*). Often there are two singers (both playing harmoniums), who alternate verses.

The Pashtun musical style became the national style of Afghanistan, a development much encouraged through radio broadcasting. Pashtun song style shows a regular alternation between verses and short instrumental sections, played at a fast tempo, with heavily emphasized rhythmic cadences, characteristics which were transferred to the Kabuli *ghazal*. The tonal system used in Pashtun music is essentially diatonic, with a simple system of melodic modes corresponding approximately to the Ionian, Dorian and Phrygian modes of the Greek system.

Pashtun vocal music has a number of genres including the *dāstān*, *landai*, *chahārbeita* and *loba*. Urban Pashtuns, particularly those from Kabul, have long adopted Persian in addition to their own language, and have added the repertory of Persian poetry and songs to their own.

The *dāstān* is an epic form, recounting tales from the distant, semi-legendary past, as in the saga of Adam Khan and Durkhana. Equally it could be concerned with historical events such as the Anglo-Afghan wars or, more recently, the holy war (*jihād*) against the Soviet Union.

A folksong genre common to nearly all Pashtuns is the *landai*, defined by the Afghan scholar Saduddin Shpoon as a 'non-rhymed two-lined catalectic verse with five anapestic paeon feet, two in the first line and three in the second, ending in *ma* or *na*'. As with another brief poetic form, the Japanese *haiku*, the *landai* depends on the

opening section to set a scene or mood which is then consolidated in the concluding section. Here are two *landais* on common topics, love and war, transcribed and translated by Shpoon:

Orrai de yakh kavel keter kerr
Pe meni rraghle salaamat ghwarre guloona.

You spent all summer in cool Kabul;
You return in the fall and want your flower intact?

Ke pe maiwand ke shaaid ne shwe
Khudaaygo laalaya be nangi la de saatina.

Young love, if you do not fall in the battle of Maiwand,
By God, someone is saving you for a token of shame.

Most *landais* are apparently composed by women, as they express the woman's point of view; yet they are frequently sung by men. *Landais* are sung to a handful of stock melodies, which vary regionally. In a *landai* performance a group of couplets, usually on a given topic, is strung together by the singer. This creative assembly of free-standing elements is an important principle in much Afghan music-making.

2. TAJIK (WEST AND NORTH-EAST). The term Tajik embraces most of the Persian-speaking populations, though not the Hazaras of central Afghanistan. Tajiks are primarily concentrated in a broad band extending from the west (Herat) to the north-east (Badakhshan). In the north (Turkestan) Tajiks are closely associated with the Uzbeks (see §3 below).

(i) Herat. The Herat oasis lies near the Iranian border in an area that was formerly part of eastern Iran (Khorasan). The city of Herat was an important cultural centre in the past, reaching its apogee under the Timurids in the 15th century. Since 1747 Herat has been part of Afghanistan, though enjoying a great deal of autonomy in the 19th century. In the early part of the 20th century, Herat city was much influenced by the music of Iran. The Iranian *tār* (a plucked lute) was an important instrument, and the *dastgāh* principle of Persian art music was understood and performed (*see* IRAN, §II, 3). From the 1930s Herat fell under the influence of Kabuli classical music, with the North Indian idea of rāga and tāla, the *ghazal* form, and use of harmonium, *tablā* and *rubāb*. Persian modes with microtonal intervals were replaced with a system of modes that ultimately derived from Pashtun music.

The most important local instrument is the Herati *dutār* (long-necked lute), which has developed into two new forms. The three-string *dutār* is played by amateurs to accompany their singing, whereas the larger 14-string *dutār* with sympathetic strings has been adopted within the typical professional urban ensemble.

The most characteristic local music of Herat is the style called *chahārbeiti*. This refers to the singing in free rhythm of quatrains (*chahārbeiti*, also termed *dobeiti*), and has a clear connection with classical *āvāz* and regional singing styles of Iran (*see* IRAN, §II, 4(i)). *Chahārbeiti* may be performed as a vocal or instrumental piece (usually with the *dutār*). There are several standard *chahārbeiti* melodies. The best known is *Chahārbeiti Siāh Mu wa Jalāli*, a sequence of quatrains composed by the folk-poet Jalāli to express his unrequited love for Siāh Mu.

Jalāli 'asheq-e ru-ye Siāh Mu,
Asir-e cheshm-e jādu-ye Siāh Mu.
Konad sujd-e Jalāli az sar-e sedq
Be mehrāb-e du ābru-ye Siāh Mu.

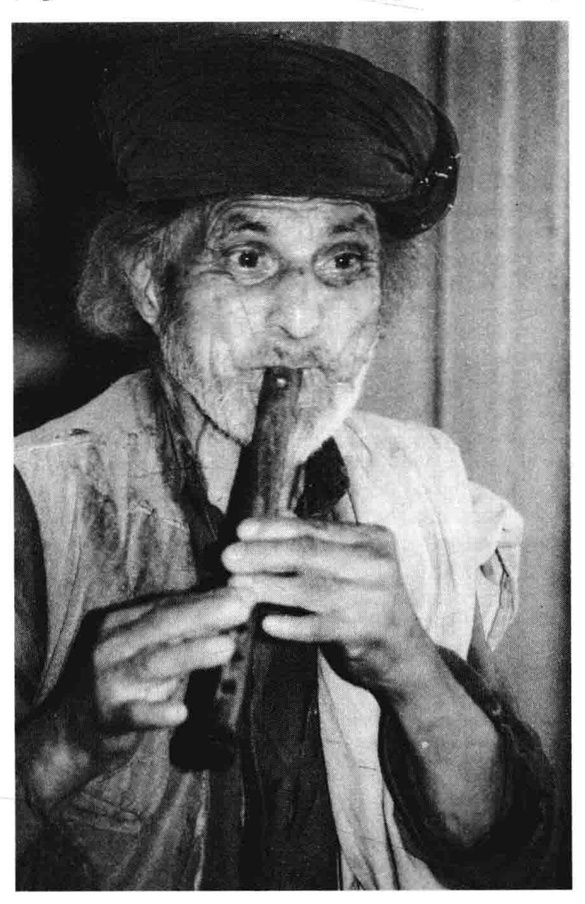
Alas, Jalāli is in love with Siāh Mu,
Captivated by the bewitching eyes of Siāh Mu.
Jalāli sincerely prostrates himself
Before the prayer-niche of Siāh Mu's eyebrow.

(ii) Badakhshan. Badakhshan lies at the juncture of the Hindu Kush and Pamir mountain ranges in a rugged, isolated region shared by Afghanistan and Tajikistan. The music and culture of the Badakhshan Tajiks is nearly identical on both sides of the border. The distinctive 'mountain Tajik' style has influenced the music of the Pamir peoples to the east and that of Turkestan (through the intervening area of Kataghan) to the west.

The principal instruments of Badakhshan are the *dambura* (unfretted two-string lute) and *tula* (wooden flute which tapers towards the lower finger-holes). Others are the *ghidjack* (spike fiddle), *chang* (metal jew's harp) and *daf* (frame drum), the latter two being primarily played by women.

The predominant genre is the *felak* ('firmament', 'fate'), an alternative local term for the *chahārbeiti* quatrain of Afghanistan and Iran. *Felaks* can be solo songs, accompanied songs, or solo instrumental pieces. The basic style uses free rhythm or a 2 + 2 + 3 metre, a narrow tonal range, and extreme prolongation of the tonic (often at the end of the melodic line). The vocal quality tends to be rasping and strained. There is little sub-regional variation (*see* TAJIKISTAN, §II, 1).

3. UZBEK (NORTH). Afghan Uzbek folk music has evolved as an important regional style within Turkestan (a general term for the northern steppe-desert region).



6. Player of tula (flute) and skilled imitator of bird sounds, Balkh province, 1996

This music is strictly local in origin and mainly performed in public teahouses or at large parties. It does not occur in Uzbekistan. Dance tunes from Turkestan are known all over the country, and called *Uzbeki*. The principal instrument of this tradition is the *dambura* (unfretted two-string lute); the *ghidjack* (spike fiddle) is also often played.

The standard Uzbek teahouse ensemble consists of two singers, seated cross-legged face to face with a *dambura* player between them. The singers mark time with a pair of small finger cymbals and alternately sing quatrains in which they compete in wit, often using members of the audience as targets for satire. This practice is reminiscent of the singing contests common throughout Central Asia.

The purely instrumental tunes of the Afghan Uzbeks are usually associated with dance. They consist of repeated strings of small melodic motifs, with very slight variations of rhythm, pitch and accentuation setting off the repetitions. The *dambura* player guides the dancer, the variations indicating different stances, gestures or tempo.

The Persian-speaking Tajiks of Turkestan are closely associated with the Uzbeks and have contributed much towards a joint musical culture containing elements from both ethnic groups. The most widespread instrument, the *dambura*, is mostly made by Tajiks living near Samangan (south-eastern Turkestan). The musicians of Tashqurghan (or Khulm), a town near the juncture of major Uzbek and Tajik populations, have been particularly important in creating a shared Uzbek-Tajik music culture. Tashqurghan has traditionally produced a large number of wandering minstrels who are bilingual in Uzbek and Persian and who have composed and disseminated most of the repertory common to modern Turkestan. Singers might alternate quatrains in Uzbek and Persian or intersperse lines or even single words from one language into the other throughout their performance.

An interesting instrumental form reflects this mixture of cultures: it consists of a series of tunes of diverse origin played on the *dambura*, sometimes with the *ghidjack*. The melodies are taken from four basic sources: Radio Afghanistan, Indian films, local Uzbek and local Tajik music, all of which may be combined in a single piece.

The distinctive Turkestani style has influenced the music of minority groups in the area. Teahouse music is often performed by Turkmens in towns such as Aqchah and Andkhui, and northern Pashtuns can be heard playing Uzbek-Tajik pieces. Turkestani music and musical instruments have also spread to the Hazaras of central Afghanistan and as far south-east into Pashtun territory as Ghazni and Jalalabad.

Distinct from this regional music is the immigrant (Transoxanian) classical style of Uzbek art music (*shash makom*). The two genres are differentiated by their instruments, repertory and audience. Classical Uzbek music is largely performed in homes, and is restricted to immigrant circles in certain northern towns and Kabul. It relies on traditions brought from cities such as Samarkand and Bukhara (*see* UZBEKISTAN). The main instrument used is the Uzbek *dutār*. The town of Andkhui is considered the centre of the classical style.

4. HAZARA (CENTRE). The Hazaras, who number perhaps a million, live mostly in the folds of the massive Koh-e Baba and Hindu Kush ranges of central Afghanistan. Hazara music is predominantly vocal; the *dambura* lute is occasionally used as an accompanying instrument. The *chang* (jew's harp) is played only by women, as elsewhere in Afghanistan and Central Asia. Women, men and children have separate repertories which include various genres, but the Hazara recognize only two classes of songs as music: lullabies (female) and love songs (male). Lullabies are most often cast in octosyllabic couplets.

Hazara men's songs, which may be termed *beit* ('poetry') or simply *ishqi* (from *ishq*, 'love'), consist of short quatrains (*chahārbeiti* or simply *beit*) connected together. Song texts are basically syllabic: the melodic line follows a combination of everyday speech stress and poetic metre. The following example is a typical Hazara quatrain:

Ma qorbān-a shawom ai duriala
Tanāgak shishta-i zeri nihala
Tanāgak shisht-i aena ba dastat
Sharāra medehat chesma-e mastat.

May I be sacrificed to you 'O Sublime Pearl';
You sit alone under a sapling;
You sit with a mirror in your hand;
Your eyes sparkle intoxicatingly.

Hazara music is most often heard at domestic festivities; there are very few urban centres with teahouses. The main occasions for music-making used to be weddings, Afghan independence celebrations (*Jeshun*) and major Muslim holidays.

5. OTHER MINORITY GROUPS. There are a number of other ethnic groups living in Afghanistan, some very small. They include the Baluch, Turkmen, Aimaq, Nuristani, Pamiri, Pashai, Kirghiz and Kazakh peoples.

The Baluch live in contiguous regions of Afghanistan, Pakistan and Iran, and there is also a small population in Turkmenistan. They are closely associated with Pashtuns and have adopted some Pashtun folk customs. They have three principal musical instruments: the open end-blown *nar* flute (akin to the Pashtun *nal*), the *saroz* fiddle (like the *sārindā*) and the *dambiro* four-string long-necked lute. The chief vocal forms are ballads, sung to the accompaniment of the *dambiro*, and short love songs (*dāstāngāh*) played on the flute. Among both Afghan and Iranian Baluch the flute can produce solo two-part music; the player holds a low fundamental hum while fingering a high-pitched tune.

The Turkmens live mostly in a narrow strip of land extending some 80 km south from the Turkmenistan border. Though Turkmens have lived on Afghan soil for a long time, the majority arrived between 1917 and 1940 from what was then Soviet Turkmenia. They generally live in villages clustered about a local market town, and maintain their own culture. The three main Turkmen instruments are the *tüidük*, a long end-blown flute related both to the Middle Eastern *ney* and Central Asian flutes; the *dili-tüidük*, a small single-reed pipe; and the Turkmen *dutār*, a lute similar in structure to the Uzbek *dutār* but considerably smaller. Turkmen song is highly distinctive. After a long instrumental introduction, the singer begins with an extremely intense, high-pitched passage in parlando rubato, after which the melody gradually descends. The songs are strophic, terminated with a variety of uniquely Turkmen ornaments often based on short, repeated guttural tones (*see* TURKMENISTAN, §2).

The Nuristanis, supposedly the descendants of Alexander the Great's Macedonian army which invaded Afghanistan in the 4th century BCE, inhabit a remote

mountain area in the north-east. They were converted to Islam in 1895. Nuristani music is remarkable for both its instruments and styles. In addition to the rare *vaj*, or *waji*, an arched harp with no nearby counterpart, Nuristanis also play a small leather-covered fiddle and a short end-blown flute. Stylistically, traditional Nuristani music is in part based on a complex stratification of vocal and instrumental lines. A piece may begin with an ostinato figure on the harp underlying two soloists, who are later joined by a chorus holding an interval of a 2nd and, finally, by syncopated hand-clapping.

Melodies constructed over an ostinato figure also occur in pieces for two solo flutes. Here the lower flute may maintain a repeated figure with some melodic and rhythmic variation; the upper flute has its own motif revolving mainly around two notes, occasionally touching on a third. This results in a rhythmically complex stratification similar to that of the larger harp and chorus repertory. Such instrumental counterpoint, like the vocal polyphony, is not found anywhere else in Afghanistan or Central Asia.

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JOHN BAILY

Afonso [Affonso], **Alvaro** (*fl* 1440–71). Portuguese court musician. He was a singer in the royal chapel sometime between 1440 and 1446. A letter of 1452 identifies him as *mestre de capela* of Afonso V. At an uncertain date, but certainly before 1461, King Afonso V (ruled 1446–81) sent him to England to obtain the Chapel Ordinance in use at the court of Henry VI, to serve as a model for the Portuguese court; this document, the most detailed surviving account of any medieval royal chapel, is still in the Biblioteca Pública in Évora under the title *Forma siue ordinaçõ capelle illustrissimi et xtianissimi principis Henrici sexti Regis Anglie et ffrancie ac dni hibernie, descripta Serenissimo principi Alfonso Regi Portuigalie illustri, per humilem servitore[m] suu[m], Willi'u Say, Decanu[m] capelle supradicte* (William Say was dean of the royal chapel between 1449 and 1468, but may have taken up the post as early as 1446). It describes various liturgical ceremonies, principally those for the coronation of the king and queen and for royal exequies; a musical appendix (ff.36*v*–41*r*) includes, in typical Sarum notation, the repertory for the coronation ceremony and Mass (described in Ullmann, 47–51). Alvaro Afonso (not Count Alvaro Vaz de Almada, as Ullmann states) is referred to in the preface. A fragmentary poem of his, dating from his time as a singer in the royal chapel, survives in *I-Rvat* lat.4803. . His mixed monophonic-polyphonic Office, composed to commemorate the taking of Arzila (now Asilah, Morocco) by Christians in 1471, was still extant in the 18th century.

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ALBERT T. LUPER/MANUEL PEDRO FERREIRA

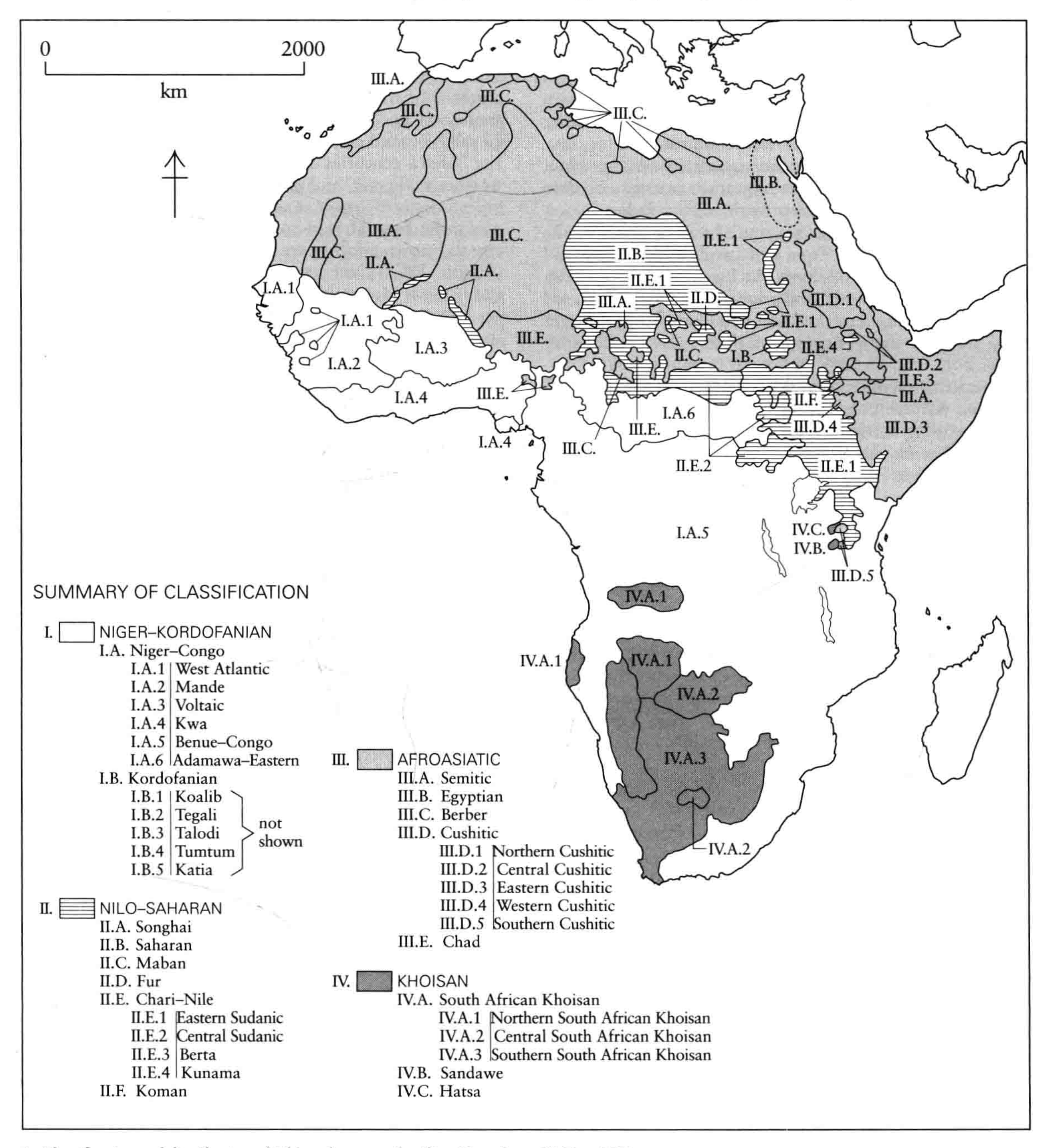
Afoxê. *See* CABACA.

Afranio degli Albonesi (*fl* 16th century). Italian ecclesiastic. He invented the PHAGOTUM.

Africa. Continent with several climate zones and a population of over 800 million (2000 estimate). The extremely diversified languages within Africa are as much the result of long-term separation of local communities during the continent's remote history as it is of borrowing and processes of transculturation triggered by trade contact, migration and economic symbiosis. These formative factors have shaped the continent's expressive forms in music, dance, art, games, theatre, and oral and written literature. These forms of expressive culture should be viewed, therefore, within the context of African historicity as configurations that have been continuously changing for thousands of years. Thus, testimony is given to the immense African resources for innovation, invention, re-invention, resilience and adaptation. This dynamic picture of African cultural history clearly makes earlier notions of 'traditional' societies and cultures obsolete (Kubik, *Theory of African Music*, 1994, pp.30–37).

1. Ethnic groups, languages and style areas. 2. Historical sources and research history. 3. Musical structures and cognition: (i) General (ii) Principles of timing (iii) Time-line patterns (iv) Tonal systems (v) Multipart singing, instrumental polyphony and illusory effects. 4. Music and society. 5. Modern developments.

1. ETHNIC GROUPS, LANGUAGES AND STYLE AREAS. Music and dance in Africa exist within an interdependent relationship with other forms of expressive culture. Ruth Stone has stressed that African song, language, oral literature, instrumental music, theatre arts and dance are all a 'conceptual package' that most Africans conceive of as unitary (Stone, *GEWM*, ii, p.7). The relationship between language and music, especially in sub-Saharan Africa, has been stressed by many authors, including Kwabena Nketia (1972). Christopher Ehret (1981) has confirmed that boundaries between musical styles in Africa tend to coincide with the boundaries among the four principal families of African languages isolated by Joseph Greenberg (1966): Niger-Kordofanian, Nilo-Saharan, Afroasiatic and Khoisan (see fig.1).



1. Classification and distribution of African language families (Greenberg, 1966, p.177)

Owing to considerable differences in the spelling of African languages, ethnic groups, names and terms, variant spellings have been included throughout this dictionary to aid the reader when consulting related articles and material. In addition, although there is a growing preference to adopt phonetic orthography for African names and terms, these forms, unfortunately, cannot be searched on in the electronic format in which this edition of the dictionary is being simultaneously published; conventional roman spellings have thus been used in running text, with the relevant phonetic spelling – when provided by the contributor – included in parentheses on the first mention.

There have been comparative studies of music and dance in the Sudan, among the Dinka, Nuer, Shilluk, Berta and Ingassana peoples and others (Simon, 1975; 1989; Tucker, 'Children's Games' and *Tribal Music*, 1933; Kubik, 1982) and among nomadic Nilotes in Uganda, such as the Karimodjong or Karamojong (Gourlay, 1970). These studies highlight the contrasts with musics of the Guinea Coast and west-central Africa.

Stylistic borders in Africa also often coincide with smaller-scale linguistic divisions. For example, Bantu languages within the Benue-Congo family of languages have been subdivided by Malcolm Guthrie (1948) into zones, and within each zone further division into groups is made. Angola is a clear example. Guthrie's zone K, group 10, which includes Cokwe (Chokwe), Luvale-Lwena, Lucazi (Luchazi), Mbwela, Nkhangala (Nkangala) and Lwimbi (Luimbi), forms a linguistically and

musically homogeneous area covering most of eastern Angola, north-western Zambia and parts of the southern Democratic Republic of the Congo. This south-central African linguistic area contrasts sharply in music with that of the peoples of Bantu-language zone R, covering south-western Angola and northern Namibia.

Other sharp contrasts are due to language-independent influences. For example, the migration of cattle herders from the East African Horn to the Great Lakes region around the 14th century CE gave rise to what became the musical cultures of the Tutsi in Rwanda and Burundi and the Nkore (Hima or Bahima) in Uganda. As migratory populations mixed with local populations they abandoned their original languages and adopted Bantu languages, yet they retained many aspects of their music and dance styles.

The diffusion of cultural traits from South-East Asia to the East African coast began in *c*900 CE via the Indian Ocean trading network. This diffusion was an important process that introduced box-resonated xylophones, flat-bar zithers, one-string fiddles and ostinato-based melodic patterns, especially in the music of northern Mozambique. The most decisive external influences, however, were brought with the Islamic conquests of North Africa after 688 CE, and by Omani-Arab trade along the East African coast between Muqdisho and Sofala (Mozambique) beginning in the 10th century.

Most of the inhabitants of the northern third of Africa originally spoke Afroasiatic languages such as Berber and ancient Egyptian. Berber populations are autochthonous in the area known as the Maghrib, covering Morocco and much of Algeria, Tunisia and Libya. Their pentatonic tonal system dates back far and possibly represents an ancient cultural stratum.

With the Arab conquest of northern Africa in the 7th century, the entire region changed culturally. Transculturation processes in music quickly began between the Arab invaders and the native Berber population. Islam and Arab musical influences spread along trade routes through the Sahara to courts and trading centres along the middle Niger river. In Spain (under Islamic rule for nearly 800 years), an Arab-Andalusian style developed from the court music tradition of the Umayyad dynasty in Damascus and the early Abbasid dynasty in Baghdad. After the reconquest of the Iberian peninsula by Christians, this cultural tradition retreated to Morocco, Algeria and Tunisia. The Andalusian tradition has had a profound impact on musical cultures of the Maghrib. Principal poetic forms include *qaṣida* solo improvisation, *muwashshaḥ* court poetry, *zajal*, a popular poetic form developed in Spain, and *nūbat*, suites of songs in five movements, and praises of Muhammad and divine love. All of these forms have modal structures and vocal phrasing characteristic of Arab cultures (al-Faruqi, 1983–4).

The Muslim call to prayer and highly melismatic recitations of the Qur'an have had a profound impact on musical styles in all parts of Africa with a significant Islamic presence, especially in predominantly Muslim countries such as Egypt, Libya, Tunisia, Algeria, Mauritania, Senegal, The Gambia, Guinea and Somalia, but also in the West African countries of Mali, Niger, Chad and Nigeria, and along the East African coast which was under Omani-Arab influence beginning in 900 CE. Lois Anderson (1971, pp.154–65) noted standard methods of Qur'anic recitation in Morocco, yet in spite of the musical qualities of these recitations, orthodox Muslims do not associate these prayers with music. The Mozabite sect in Algeria, for example, forbids music altogether.

In Morocco, the ceremonial Thursday evening proclamations of the holy day include performances with *nfir* (trumpet) and *ghaita* (oboe). Together with *gangatan* (double-headed cylindrical drums), this tradition crossed the Sahara centuries ago and is still common in Niger, northern Nigeria and northern Cameroon. Associated with Sufi mysticism in many parts of northern Africa and along the East African coast, religious brotherhood and rituals known as *dhikr* are becoming increasingly popular (Simon, 1975; *Ḍikr and Madīḥ*, 1981). Among the Yao of northern Mozambique and Malawi, this tradition, here no longer ritual, is known as *sikiri*. *Dhikr* practices include the use of raspy, guttural sounds. The Tuareg of Niger conduct healing ceremonies (*tende-n-nguma*) with vocal sounds similar to those heard in *dhikr*. However, Islamic connections are denied by the Tuareg.

Patterns of nomadism, village life and urban cultures converge in North Africa. The trading routes to the south, traditionally under the control of the Tuareg, contributed to the rise of West African savanna states, such as the Mali Empire (11th–16th centuries), Songhai (7th–16th centuries) and, later, the Hausa states. Many West African culture traits, especially in music, reached North Africa, notably Morocco. The blend of West African and Arab music is particularly obvious in the bardic traditions of Mauritania (Guignard, 1975; Nikiprowetzky, 1964; *Musique maure*, 1966).

Many other forms of interaction have taken place. Polyphonic music of the so-called pygmies across the rainforests of Central Africa has had a notable effect on neighbouring musics, as is evident from studies among the Batwa (Twa) of the Ituri forest (Tracey, 1953; 1973; Turnbull, 1965), the upper Sangha pygmies in the Central African Republic and Congo (*Musique pygmée*, 1946; Djenda, 'Les pygmées', 1968; Arom, *Ba-Benzélé Pygmies* (n.d.)) and the Bosang (Bøšaŋ) of central Cameroon. In Southern Africa, San speakers transmitted principles of polyphonic form (still prevalent among the !Kung' today) to arriving Bantu populations from the earliest stages of contact, beginning *c*400 CE. These principles determined the rise of specific tonal-harmonic systems among the Shona, Nsenga and other populations in Zimbabwe and Zambia. The result of these broad interactions during the past was the formation of style areas that can be delineated, albeit roughly, with the understanding that boundaries are fuzzy and have changed over time.

During the second half of the 20th century, a vast amount of field data on African music became available. Some of the major collections of field recordings of African music include the collections of the National Sound Archive in the British Library (UK), the International Library of African Music (South Africa), the Musée de l'Homme (France), the Musikethnologische Abteilung, Museum für Völkerkunde (Germany), the Phonogrammarchiv of the Austrian Academy of Sciences (Austria), Archives of Traditional Music, Indiana University (USA), and the Smithsonian Institution (USA).

The data provided in these collections indicate that Africa is not compartmentalized along ethnic divisions. Musical style areas are most often shared by several ethnic groups related by language or other features. Neighbours often form clusters of cultural similarity, as outlined in George Peter Murdock's *Ethnographic Atlas* (1967), sharing a similar social organization, material culture, economy and artistic expression. Occasionally, people are

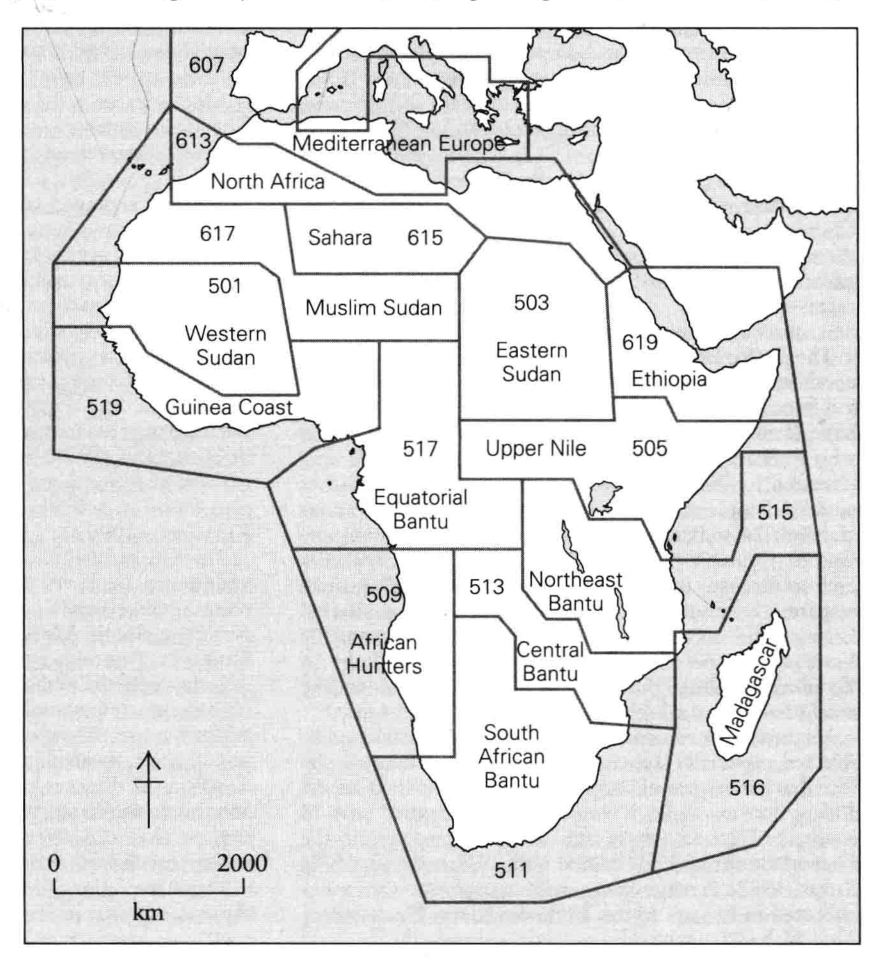
culturally connected even though they may be settled in areas quite remote from each other. Alan Lomax's song-style areas, based on Murdock's culture areas, divide Africa into 15 large sections with geometrically drawn symbolic boundaries; these song-style areas have long supported an understanding of the musical diversity of this continent (fig.2).

Lomax includes Madagascar in the African style world, although Malagasy is a Malayo-Polynesian language, and musical structures and instruments are clearly non-African. However, the presence of influences from the coast of Mozambique, including the five-stroke, 12-pulse time-line used in women's music for leg xylophones has also made Madagascar a historical African outpost (Schmidhofer, 1991). By contrast, Lomax excludes from the African song-style world not only 'Mediterranean Europe', 'North Africa' and the 'Sahara', but also what he terms 'African Hunters', with which he groups together 'Pygmies' and 'Bushmen', somewhat in the tradition of Yvette Grimaud (1956).

Lomax's statistical computation of single musical characteristics suggest that a sub-Saharan song-style core area can be isolated embracing the 'Guinea Coast' and 'Equatorial Bantu', and from these areas influences radiated to the subcontinent. This reflects the history of the largest known African migration, that of proto-Bantu speakers from the so-called 'Bantu nucleus' in eastern Nigeria and western Cameroon. A series of early migrations eastwards reached the Great Lakes region by 400–300 BCE. It was followed by a second movement from the 'Bantu Nucleus' southwards. A thousand years later, better communication led to further diffusional processes from West Africa into west-central Africa from *c*700 to 1100, introducing to parts of the subcontinent a cultural complex that included secret societies with masks, single and double flange-welded iron bells and asymmetric time-line patterns in music (see map in *GEWM*, ii, p.308).

A characteristic of present-day Africa is the overlapping distribution areas of single cultural traits or trait clusters resulting from millennia of superseding waves of invention, contact, diffusion and migration. Some technologies, musical instruments and stylistic traits have coherent small-scale distribution areas, such as cord-and-peg tension in drums and the Guinea-type double bell; both were concentrated in the broad West African coastal belt from western Nigeria to Côte d'Ivoire. Another example is the polyidiochord stick zither, such as the *mvet*, of which the distribution area is concentrated in southern Cameroon, Gabon and Equatorial Guinea. Coherent distribution patterns often began at a specific time and place, then changed gradually through contacts among neighbours. Sometimes distributional contiguity is indicative of active traditions (Mensah, 1970).

By contrast, log xylophones, bow lutes (*see* PLURIARC) and specific tonal-harmonic patterns present a discontinuous, patchy distribution pattern. Areas that are distinct from each other, for example, may show stunning affinities, often puzzling scholars. There are notable



2. *Song-style areas of Africa, as proposed by Alan Lomax*

similarities between log xylophone playing in northern Mozambique, Liberia and Côte d'Ivoire (especially among the Baule or Baoulé people), particularly in the presence of interlocking techniques and melodic patterns that include the occasional use of canon (Herzog, 1949; Kubik, 'Transcription', 1965; Kubik, *Malawian Music*, 1987). Harmonic multipart singing with tendencies to simultaneous neutral 3rds performed in secret societies link the Cokwe (Chokwe), Luvale, Lucazi (Luchazi) and others in eastern Angola to the Baule (Baoulé) of Côte d'Ivoire. In Namibia, the musical culture of the pastoral Herero is distinct from their neighbours, the Nama ('Hottentots') and the Damara. But there is a compelling similarity between Herero praise-songs and vocal patterns in women's *oucina* songs to vocal music in Nkore, western Uganda, and in Rwanda, Burundi and western Tanzania.

Discontinuous distribution can be due to external forces, internal decay, or voluntary or forced migration. A musical example of diffusion as a result of migration is the adoption of the *mqangala* mouth-resonated stick played by women in south-western Tanzania, specifically in locations where 19th-century Nguni intruders from South Africa settled and intermarried. Discontinuous distribution can also be the result of stops at courts along trade routes, with the areas between these stops remaining unaffected.

Bananas, a crop of south-east Asian origin, were probably established in the Lake Victoria area at the beginning of the later Iron Age, *c*1000–1100. Among the Konjo, Nyoro, Ganda and Soga peoples, stems of banana plantains are used for log xylophones. The same applies to the Nyakyusa, Yao and Makonde peoples of south-western Tanzania and northern Mozambique. Conversely, in the more arid zones of central Tanzania, between these two distribution areas, no log xylophones are found (see Anderson, 1967, for an overview of xylophones in East Africa). On the Tanzanian coast, and inland from Quelimane in Mozambique as far as Lake Chilwa, box-resonated xylophones are played, some of them reminiscent of xylophones played in Indonesian gamelans (Kubik, 1982, pp.110–11). In each of these cases, variation of the East African ecology was a co-determinant of the present-day distribution.

The analogies between log xylophone playing styles in northern Mozambique, Liberia and Côte d'Ivoire require a different explanation. Knowledge of these styles could have been transplanted with slaves from Mozambique who were resettled in Sierra Leone after 1815 after being liberated by the British Navy from slave ships of other nations. People of African descent from the United States and Brazil also began to settle at several points along the Guinea Coast in the late 19th century. Thus, Brazilian architecture was introduced to Lagos, along with musical instruments such as the large box-resonated LAMELLOPHONE that would be called *agidigbo* among the Yoruba, because it became associated with *gidigbo* (a Yoruba wrestling game). It is clearly related to the *marimbula*, a lamellophone found in the Caribbean.

Migrating instrumental traditions can also clash and be rejected, especially if their social functions converge. The distribution pattern of harps and lyres in East and Central Africa, for example, is exclusive, overlapping only in southern Uganda where the attractive power of the Buganda court accommodated both (Wachsmann, 1971; Kubik, 1982). A magnificent eight-string *kimasa* harp was collected in Busoga in the 1950s by Klaus Wachsmann. That such instruments did not gain a significant foothold across the border in Kenya could be due to an already strong lyre tradition (Kubik, 1982; Owuor, 1970; 1983).

2. HISTORICAL SOURCES AND RESEARCH HISTORY. There is an abundance of pictorial, archaeological and other sources of early African music history, although historical reconstructions that reach back the farthest often rely on conjecture. For example, it is thought that the invention of the hunting bow took place in Palaeolithic times. Wachsmann and Peter Cooke stressed that it 'was perhaps the first tool to make use of stored energy, but not necessarily for the sole purpose of shooting an arrow' (*Grove 6*). They suggest evidence for the bow's use as a sound-producing instrument. The implication is that uses of the hunting bow were probably developed simultaneously, making earlier queries about which came first, the hunting bow or musical bow, obsolete. The link between hunting bows and musical bows is preserved today in south-eastern Angola and parts of Namibia, where hunting bows are instantly transformed into musical bows by attaching a tuning noose, using either the mouth as a resonator or a fruitshell (Kubik, 1970; Kubik, 'Das Khoisan-Erbe', 1987; *see* MUSICAL BOW and ANGOLA).

Ancient Egyptian sources have been particularly helpful in understanding the remote past of some contemporary African musical practices. Although it is clear that plucked lutes in North Africa and ancient Egypt are distinct from those of West Africa, the evidence for diffusion is difficult to deny. Since ancient Egypt functioned as a cultural sponge, often absorbing foreign innovations, it is logical to leave the discussion about the directions of diffusion open. For plucked lutes, Eric Charry suggested that paths between ancient Egypt and West Africa are not clear.

Much clearer is the case of arched and angular harps. The Mauritanian *ardin* is found adrift from an otherwise compact distribution area of African harps (Wachsmann, 1964; Wegner, pp.162–3). Organology and performing practice (it is played exclusively by women today) reflect ancient Egyptian settings. The diffusion of harps from ancient Egypt westwards into the Sahara and from the Nile valley upwards is undisputed, although many details regarding the exact routes and timetable of local adaptations remain to be reconstructed. A detailed rock engraving of a blind musician playing an eight-string harp found in a tomb at Saqqara dating from around the 18th century BCE was cited by Wachsmann as particularly relevant for the history of the harp south of the Sahara (see illustration in Hickmann, 1961, pp.82–3). A scene of home music-making showing a performer with an arched harp was also found in a tomb at Saqqara, dating to the Middle Kingdom, *c*2000 BCE.

The oldest known iconographic testimonies to music and dance practices in Africa are provided by rock paintings and engravings, particularly those of the Sahara, Namibia, South Africa, Zimbabwe and some parts of Tanzania. Paintings such as those in the Tassili n'Ajjer, Algeria, originally discovered by Henri Lhote (1973) illuminate a new path for the iconographic study of African music history. The cultural history of Saharan populations, as displayed in the rock art galleries of the Tassili, is of direct relevance to the peoples south of the Sahara during later periods. Linguistic reconstructions suggest that *c*2500 BCE, Nilo-Saharan languages were spoken much further north than today.

Visual depictions of music and dance occur in some of the oldest Saharan frescoes, and some of these mirror certain present-day traditions of sub-Saharan Africa. For

example, a dance scene from the period of the Neolithic hunters, *c*6000-4000 BCE, showing elaborate body decoration (Lhote, 1973, fig.53; Davidson, 1967, pp.50–51), is reminiscent of the *ndlamu* stamping dance of the Zulu of South Africa. The Saharan frescoes also include what could be representations of masks and initiation dances for children.

Perhaps the most important Saharan musical retention south of the Sahara is the use of harps in the Central Africa savanna, from northern Cameroon across the entire Central African Republic. Harps were known in the ancient Sahara and they have survived in such areas as Ennedi. A six-string harp is depicted in a Tassili n'Ajjer rock painting that, while controversial, holds the key to unlocking an aspect of the remote music history of Central Africa north of the equator. Tentatively dated by Basil Davidson to 700 BCE, within the so-called period of the horse (1967, p.187), the painting shows a harp player with a round head and elaborate coiffure sitting on a characteristic small stool such as those found today in some areas of Chad. The player holds a six-string harp towards his body, playing for a second person with a slim face and equally elaborate coiffure and a beard. A second person sits on what could be a throne, holding a lengthy object, possibly a ceremonial stick, in front of him. The harpist could have been performing for a higher authority, suggesting the existence of social divisions in Saharan cultures during this period.

This Saharan rock painting depicts a 'tanged' type of harp (see Wachsmann's classification, 1964). In all, Wachsmann distinguished three types of African harps: the 'spoon-in-the-cup' type found in the Great Lakes region of East Africa (e.g. the *ennanga* of Buganda); the 'tanged' type, which includes harps found in the Central African Republic, Chad, northernmost Cameroon and north-eastern Nigeria; and the 'shelved' type found in a relatively small area, particularly in Gabon and Equatorial Guinea. Bridge-harps, such as the *kora* in Senegal and The Gambia are excluded from this schema because their history seems to be unrelated. They are distinguished from other harps by two major features, according to Charry: their spiked neck pierces through the resonator and their bridges are perpendicular to the resonator ('West African Harps', 1994, p.7). Since there is no known diffusion from foreign sources, the bridge-harp must be a regional, West African development.

No harps are found in Africa south of the equator. (The term 'ground harp' often used to refer to ground bows is a misnomer.) The southernmost areas where harps are used in local cultures include Gabon in west-central Africa and the Lake Victoria area in the east. Contemporary Central African harps of the 'tanged' type, such as the *kundi* of the Azande or Zande (Dampierre, 1991), probably derive from earlier Saharan models.

The 'spoon-in-the-cup' type, on the other hand, once prominent in Buganda and adjacent areas such as Karagwe, Tanzania, has an essentially different history. Relationships between ancient Egypt and the interlacustrine kingdoms of Bunyoro and Buganda have often been proposed, especially with regard to patterns of kingship, but there is a large unaccountable time gap. Even indirect contact between the kingdom of Kush, destroyed in 350 CE, and the Great Lakes region is difficult to prove, but such contact is a persuading argument for the remote history of the *ennanga* and other Buganda and Bunyoro cultural commodities. Traditions can remain dormant for centuries, only to emerge in response to social or political stimuli. Ugandan harps, from the *adungu* of the Alur to other southern types, are quite varied, and there are many local devices, such as buzzing rings of banana fibre sewn into lizard skin, that are then attached to the instrument's neck and positioned close enough to each string so that vibration occurs (e.g. the *ennanga*). The variety of local adaptations suggests a long development of the harp in the Lake Victoria area.

Sources contributing to African music history include iconographic materials, artefacts, items found in collections, written accounts and oral tradition, within which several generations may be spanned. (For the last hundred years there have also been sound recordings, cinematography and, most recently, video). Artefacts informing us about Africa's musics in the past include vast archaeological materials. In western Nigeria, for example, Frank Willet excavated terracotta ritual pots at Ife, dating from 1100–1400, with reliefs depicting musical instruments. The Yoruba instruments depicted include drums of the *gbedu* (*gbẹdù*) type, demonstrating an early presence of the characteristic Guinea method of cord-and-peg tension of a drum skin such as in the *atumpan* of Ghana and other types used in *vodu* religious rites among the Fon (Fõ) of Benin (Dahomey) and Togo. They also include *edon* (*ẹdọn* or horns) and a double-bell of the Guinea type. Willet asserts that during the 10th–14th centuries another ritual Yoruba drum, the *igbin* (*ìgbìn*), was present in Ife. This type of drum is still used today in religious contexts, for example at the shrine for *orișańla* or *obatala*, the creator God. These artefacts demonstrate the relative antiquity of particular Yoruba musical instruments.

Equally conclusive is negative evidence, for example the absence of hourglass drums of the *dundun* (*dùndún*) type, so prominent in Yoruba culture today (Euba, 1977; 1990) and associated with the performance of praise poetry. There is no indication that they were used in Yorubaland during the so-called Ife classical period, corroborating the opinion that they were introduced from Hausa-speaking northern Nigeria during a later period.

The most famous West African artefacts relating to the study of musical instruments and musical practice are the Benin bronze plaques. They give a significant impression of the musical culture at Benin City from the 15th to 17th centuries, particularly in state ceremonies. Philip Dark and Matthew Hill (1971) presented a survey of the Benin bronze's musical contents, including representations of slit-drums, membranophones in great detail, bells, and even a pluriarc still used in Edo (Ẹdo) culture today.

Archaeology has also made contributions to the history of music in Central and south-eastern Africa, notably in Katanga (Democratic Republic of the Congo), Zambia, Zimbabwe and Mozambique. Near Kisale, Congo, artefacts from the 10th to 14th centuries were recovered, including several types of metal bells, one copper aerophone and what could be the iron tongues of a lamellophone. Iron Age technology produced notable musical instrument innovations in Africa, particularly from the 8th to 14th centuries. The history of the single and double flange-welded iron bells in West, west-central and south-east Africa has been largely reconstructed (Walton, 1955; Vansina, 1969; Gansemans and Schmidt-Wrenger, 1986; Kubik, *Westafrika*, 1989). New data have closed gaps in the sequence of diffusion from West Africa, notably from the upper Sangha valley (*GEWM*, ii, pp.308-11). Such iron bells are often associated with chieftainship or kingship. Their distribution across west-central Africa into south-east Africa (Zimbabwe and Mozambique)

largely coincides with the use of asymmetric time-line patterns in music (see §3 below). Outside the Niger-Congo language family, bells and these particular time-line patterns are characteristically absent, and even within this language area they are absent in East Africa, South Africa and westernmost Africa.

The proliferation of innovative types of lamellophones with iron lamellae in south-east Africa (Zimbabwe and the lower Zambezi valley) began during the Later Iron Age, 1000–1100. A genealogical tree of these types has been reconstructed by Andrew Tracey (1972). Besides single- and double-bells, excavated in the ruins of Great Zimbabwe, iron prongs that could very well be lamellae of a *mbira dza vadzimu* were also found.

Some of the most spectacular remains of the past include lithophones, such as the one that was used by the Dogon of Mali (Rouget, 1965) and rock-gongs. In addition, Bernard Fagg (1956) located multiple rock-gongs in northern Nigeria. In several places across the West African savanna 'ringing rocks' were used in initiation rites. Sometimes their use was connected with mythology. Anne-Maria Schweeger-Hefel (Kubik, 1989, pp.168–9) documented the use of rock-gongs at the site of the presumed origin of the Nyonyozi, a legendary and perhaps mythical people in Burkina Faso.

Various archaeological and ethnographic objects survive in collections. Before the establishment of ethnographic museums in Europe and North America, such collections were found in the private possession of the aristocracy. Michael Praetorius's illustrations of one of these collections (1620) allow a glimpse of 16th- and 17th-century musical instruments from the area of Gabon and Equatorial Guinea, including a seven-string harp of the 'shelved' type, probably collected from the formative Kele ethnic group, a pluriarc (bow lute) and double-bell with bow-grip.

Early historical sources on African music are interrelated with research history. The study of African music began during antiquity. The earliest comparative reference to musical practices in Africa, then called 'Libya', is attributed to Herodotus who wrote about vocal practices of 'Lybian' women in the 5th century BCE. In the 7th century CE the writings of Arab travellers in the western geographical Sudan such as Muhammad ibn Abdullah Battūta (1304–77) and Ibn Khaldun reflect on musical phenomena. European literary and iconographic accounts dominate the available sources beginning in the 16th century. Frei João dos Santos travelled to the Kingdom of Kiteve along the Mozambique-Zimbabwe border in 1586. His are the earliest descriptions of gourd-resonated xylophones in the area, certainly the predecessors of the *timbila* of the Chopi, and the first descriptions of an African lamellophone, which he labelled an 'ambira' (Dias, 1986). Also in Mozambique, Jan Huygen van Linschoten (1596) depicted a player of a braced musical bow, with the bow-stick passed by the lips. Van Linschoten must have seen a player of this bow along the coast near Sofala or on Mozambique Island where his ship had stopped en route to India. This is the first record of the type of mouth bow known today as *chipendani* among the Chopi in the south, *xipendani* among the Tsonga, *chibendance* in Manica Province and *chipindano* in Tete Province (Dias, 1986; Brenner, 1997).

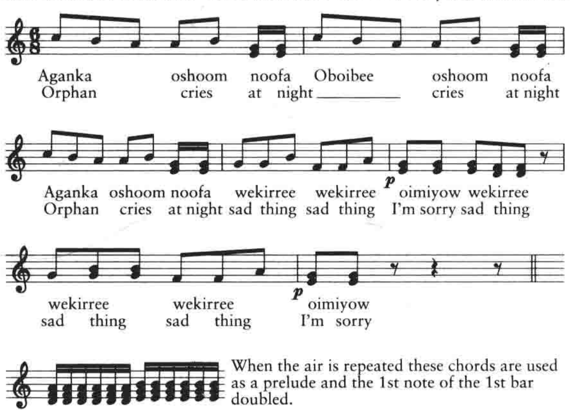
Two independent 17th-century accounts from the kingdoms of Kongo, Ndongo and Matamba (all situated within the borders of contemporary Angola) by Italian Capuchin missionaries Giovanni Antonio Cavazzi (1687) and Girolamo Merolla (1692) form the most accurate picture of music history in the area. The discovery of Cavazzi's original drawings (Bassani, 1977; Gansemans and Schmidt-Wrenger, 1986) has added a hitherto unknown dimension to these valuable sources. François Froger (1698) provided the earliest detailed account and drawing of the gourd-resonated frame xylophone common in the Gambia and Guinea, often called *bala*. The development of the *bala* is specific to westernmost Africa. Two subtypes exist: a small version associated with Mande culture and a larger version among the Lobi and Dagarti in north-eastern Ghana and north-western Côte d'Ivoire (Strumpf, 1970; Yotamu, 1979; Mensah, 1982)

Peter Kolb's detailed description (1719) of dance styles, polyphonic singing and musical instruments such as the *gora* (!gora) and the gourd-resonated musical bow among the now extinct Cape 'Hottentots', opened southern Africa to ethnomusicological research (Mugglestone, 1982; Kubik, 'Das Khoisan-Erbe', 1987, pp.173–4). Thomas Edward Bowdich's brilliant early 19th-century account of Fanti and Asante songs along the Gold Coast (1819), accompanied by bridge-harps playing characteristic patterns of parallel heptatonic harmony, included transcriptions that can be analysed and texts that can be transcribed into modern orthography (see ex.1). The song blames step-parents who mistreat an orphan, after which the child cries all night long for its dead parents. The song is accompanied by the *sanku*, also known as *seperewa*.

Monographs on African music appeared towards the end of the 19th century. Bernhard Ankermann's *Die afrikanischen Musikinstrumente* (1901) remains a primary early source for the study of African music cultures. Systematic research and analysis were greatly enhanced when wax cylinder recordings became available. Among the earliest was the collection of recordings made by Sir Harry Johnston in Uganda and Liberia shortly before the turn of the 20th century. Johnston's exhaustive written accounts provide unique background documentation. Prior to World War I, German missionaries, researchers and members of the military recorded African music in various territories, for example Lieutenant J. von Smend in Togo, Günther Tessmann in Equatorial Guinea, Alfred Schachtzabel in Angola and Karl Weule in Tanganyika. These recordings are being restored as part of a project directed by Susanne Ziegler at the Musikethnologische Abteilung of the Museum für Völkerkunde, Berlin.

In the 1920s and 30s further cylinder recordings were made in the field by Robert Sutherland Rattray in 1927 among the Asante on the Gold Coast, Helen H. Roberts

Ex.1 Thomas Edward Bowditch's notation in 1819 of 'A very old Ashantee Air'



among the Ngoni of Nyasaland, Steytler who recorded 22 cylinders, and there is the famous Laura Boulton collection (Library of Congress, Washington DC).

In the early stages of African musical research there was a clear division between collectors, who actually worked in Africa and recorded the materials, and scholars, who evaluated the recordings from a distance. One such cooperative effort was between Tessmann and Erich Moritz von Hornbostel (1913), who contributed the chapter on music in Tessmann's book *Die Pangwe*, an early work on the culture of the Fang (Faŋ) people in Gabon and Equatorial Guinea. For Hornbostel, this was an opportunity for musicological analysis that led to the introduction of new terms and concepts, such as 'neutral 3rds'; Hornbostel warned against the use of European theoretical concepts in the study of African music, such as the terms major and minor in relation to intervals (1913, p.398). He also studied songs of the Nyamwezi in Tanganyika, the Sukuma and music from Rwanda.

When 78 r.p.m. shellac discs first became available, especially of North American jazz, and African dancers and instrumentalists toured Europe during the 1920s, comparative musicologists approached African music at a more intimate level. Hornbostel's observations of African rhythm resulted in a proposal of an 'accented upbeat' rhythmic conceptualization (1928) that continues to draw comments from researchers. Similarly, in *Geschichte der Mehrstimmigkeit* (1934) Marius Schneider developed a typology for understanding the polyphony of the *Naturvölker*, drawing on earlier research and summarizing it. He also studied connections between music and language, particularly among the Duala of Cameroon and the Ewe of Togo (1952; 1961).

During the 1930s an increase of studies of African music and some breakthroughs occurred. Significant contributions to the knowledge of musical instruments and tonal-harmonic patterns in southern Africa were made by Percival R. Kirby (1930; 1932; 1934; 1961), who was both collector and researcher. Basic notions about rhythmic construction in African music were developed by A.M. Jones in Zambia among the Bemba, in particular concerning the technique of interlocking drumming patterns and the presence of a subjective 'multiple main beat' (1934; 1949; 1954). With the help of a transcription machine that he invented, he was able to identify the exact spacing of strokes within asymmetric time-line patterns.

Another researcher whose studies began in the 1930s was Hugh Tracey. His vast and systematic recording effort led to one of the most valuable recorded collections of African music and the identification of outstanding contemporary musician-composers, such as MWENDA JEAN BOSCO. Tracey was one of the first to transcend the collectivistic idea of 'folk music' and recognize the creative individual. In 1953 he established the Osborn Awards for creative achievement among African composers. *Chopi Musicians* (1948) and numerous articles, for example on the assessment of African scales (1958), quickly established new standards for research.

In 1937 Klaus Wachsmann began meticulous fieldwork on musical traditions and their histories in Uganda. In 1948–57 he was curator of the Uganda Museum which he had established. Wachsmann's recorded collection is preserved in the National Sound Archives (London). In later years, while a professor at the University of California, Los Angeles, and Northwestern University, he became increasingly involved in the work of reconstructing African music history (Wachsmann, 1971).

After World War II, an acceleration of African music studies began. An entire school of ethnomusicologists emerged in Ghana, with J.H. Kwabena Nketia as central personality. Nketia's prolific output is a significant contribution to the study of 20th-century African music. In South Africa, David Rycroft introduced a novel approach to the study of Zulu, Swati and other musics that combined his experiences as both musician and linguist (1954; 1957; 1960; 1971). He introduced a circular form of notation that accounted for cycles and overlapping call-and-response forms (ex.2). Rycroft was also one of the first, besides Hugh Tracey and Kwabena Nketia, to consider both older and newer forms of African music, paying attention to urban developments in southern Africa (Rycroft, 1956; 1958; 1959; 1977; 1991). His was the first scientific analysis of the music of Katanga guitarist Mwenda Jean Bosco (1961–2).

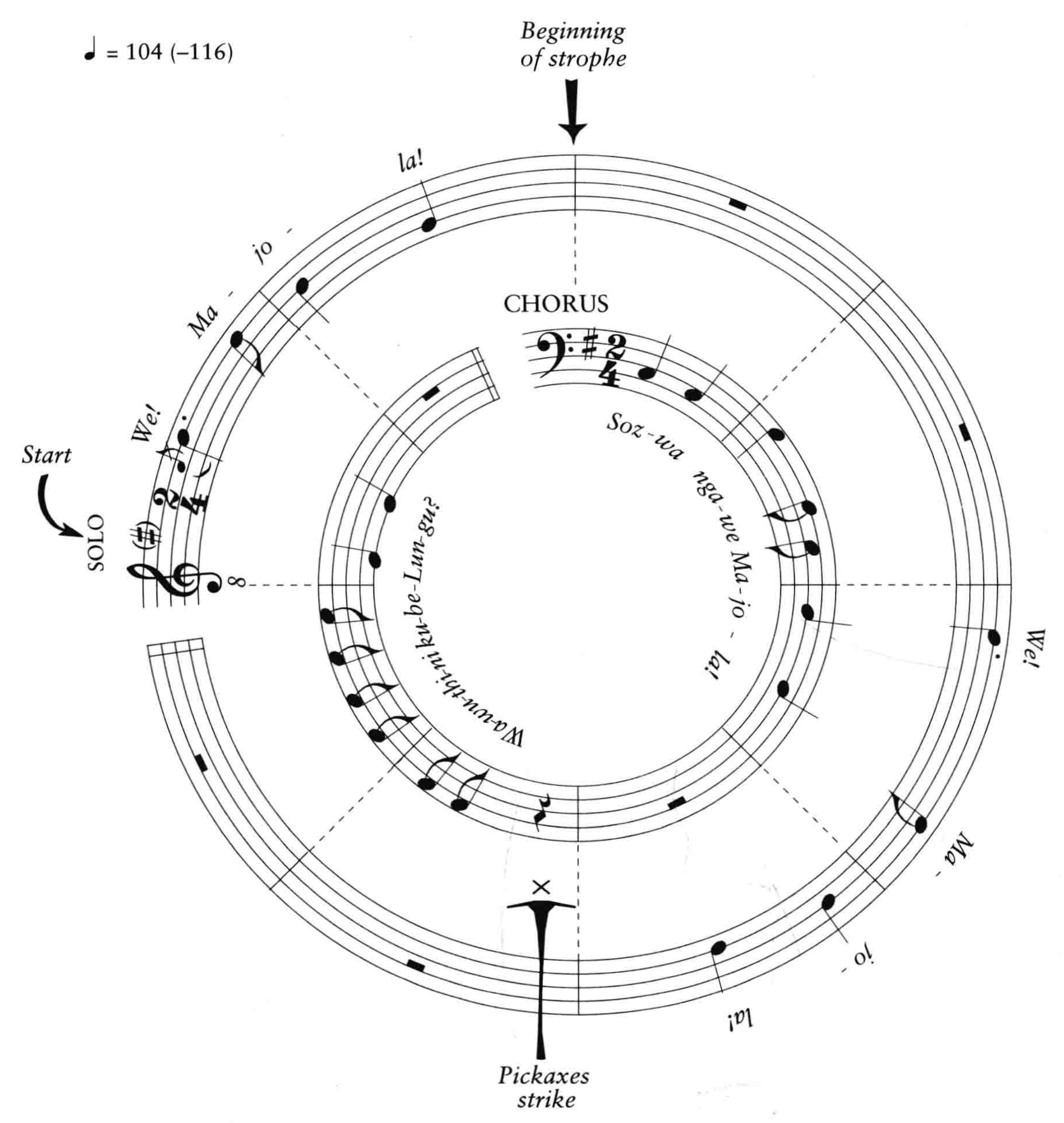
Gilbert Rouget instituted a comprehensive recording programme that began in 1946 in cooperation with the Musée de l'Homme (Paris), in an effort to document the territories then under French administration. The series of recordings produced by Rouget present some of the most important documentation of African music ever made. His intimate knowledge of Gun (Gũ) music in the Republic of Benin and its interdependence with language have provided in-depth accounts of this culture (1964; 1971; 1991). His prizewinning comparative study of music and trance (1985), drawing on his African field data, was one of the major achievements in 20th-century research on that subject.

From the 1960s onwards, there was a dramatic increase in published studies of African music, which can be accounted for adequately only in annotated bibliographies. L.J.P. Gaskin's bibliography (1965) and A.P. Merriam's *African Music on LP* (1970) both served for a long time as the most comprehensive reference works, in addition to the ongoing African bibliography in the journal *Ethnomusicology*. Two bibliographies, one by John Gray (1991) and the other by Carol Lems-Dworkin (1991), have made more recent literature accessible. It is not possible to do justice to all the fascinating new developments in Africanist music studies, yet a contextual account of some contributions is given in the following sections.

3. MUSICAL STRUCTURES AND COGNITION.

(i) General. In some African culture areas elaborate systems of musical theory were developed in pre-colonial times. The ramifications of Arab art music theory in the Maghrib have long attracted the attention of ethnomusicologists and historians (Farmer, 1966; al-Faruqi, 1981), including the composer Béla Bartók (1920) early in the 20th century. An indigenous system of notation was developed in Ethiopia in the liturgical context of the Coptic Church. It consists of approximately 650 signs called *melekket* that indicate short melodies, not individual pitches (Kubik, 1982, pp.11–14).

One of the most researched theoretical systems was developed in the court music tradition of the Kingdom of Buganda in East Africa. The Luganda language embraces an elaborate, specialized terminology referencing music. For example, verbs such as *okunaga*, *okwawula* and *okukoonera* refer to the functional execution of interlocking parts on xylophones and harps, while abstract nouns such as *myanjo* and *emiko* testify to cross-relationships



Ex. 2 Circular representation of call-and-response form in the Zulu work-song *We majola* (Rycroft, 1967, p.91)

between the auditory and the visual. *Omuko* (pl. *emiko*) refers to a system of transposition whereby note rows of a xylophone piece are transposed stepwise without violating the identity of each performer's playing area (Kubik, 1960; Kubik, 'Theorie, Aufführungspraxis', 1991). There are also descriptive terms relating to performing practice, accentuation and melodic patterning. None of the Luganda terms can be translated into English; their semantic field can be delineated only descriptively.

In sub-Saharan Africa, music is generally conceptualized within a theoretical framework. However, while some musicians articulate theory in their languages, others do not embrace theoretical concepts. These concepts must then be elicited indirectly from behaviours. Kenichi Tsukada's analysis of phonaesthetic systems in Ghana and in Zambia (1994; 1997) has focussed on the extent to which association between the phonetics of spoken syllables and sound-units constitute a theoretical code, not only as a teaching device in the sense of an oral notation (Kubik, 1969; 1972), but also as a definite symbolic link between speech sounds and musical sounds that are deeply engrained.

The effectiveness of systems of oral notation was most likely a determinant in the superfluity of a visual notation of music in sub-Saharan Africa. Only recently, with decisive changes in the social settings of musical perform-

ances, has the need for such systems emerged. Evaristo Muyinda experimented with cipher notation in Buganda in 1961–2 precisely when the esoteric court music became moribund, and this system of notation is now widely used for transcription. Some systems of notation have already allowed members of the present generation to relearn older musics. Other recent notational systems in African music, such as the one used by *kora* player Mamadou Kouyaté, reflect the influence of ethnomusicology and Western education (Knight, 1971, p.29). Specific notational systems that have been used by ethnomusicologists for analysis and/or teaching include the Time-Unit-Box-System (TUBS) (Koetting, 1970), tablature based on labanotation (Laban dance notation; Serwadda and Pantaleoni, 1968) and visual representations developed in connection with the transcription of music from cinematographic shots (Kubik, 'Transcription', 1965; Rouget, 1965).

Basic terms and specialized terminologies in African languages rarely conform to common European-language notions of music, art and literature, although they have often been equated. While the concepts are often not comparable, the phenomena are, and if English is used it is therefore legitimate to speak of African music, African art etc. Most African languages have a term translatable as song (e.g. *oluyimbo* in Luganda, *mwaso* in the Ngangela languages of eastern Angola, *orin* in Yoruba and *wimbo* in Kiswahili). These words tend to have a somewhat wider semantic field than the English equivalent, embracing instrumental representations of a song as well. This notion reflects the idea that instrumental melodies 'speak' in many African cultures and that they can be verbalized. Performers and listeners may project verbal patterns, often syllables with no verbal content, into sound structures. From the verbal interpretation of birds' 'speech', as for example in north-western Zambia, to listeners' projection of lines of text into inherent patterns, there is a broad array of verbalization in African music.

Music in Africa is transmitted orally and yet it is normally composed, that is its structures are organized by the 'inventor of a song' prior to performance. The composer trains others in a group to perform specific parts, often assuming the roles that are ascribed to them. Sometimes the composed framework is rigid; at other times it is less rigid, leaving a wide margin to invention. There is always freedom for individual, spontaneous variation to occur. Variation techniques include textual development by a lead singer or soloist, timbre-melodic development in drumming, shifts in accentuation on various instruments and many other techniques.

In the 20th century several Western-educated African composers working in the tradition of European art composition used staff notation as a means of communication. Ghanaian, Nigerian, South African, Tanzanian and Ugandan composers, including Ayo Bankole, Reuben T. Caluza, Lazarus Ekwueme, Akin Euba, Alfred Assegai Kumalo, Joseph Kyagambiddwa, Gideon Mdegella, John Mgandu, Okechukwu Ndubuisi, J.H. Kwabena Nketia, Meki Nzewi and Fela Sowande, have figured among those whose works have become widely known (Euba, 1988; Klein, 1990; Rycroft, 1991; Barz, *The Performance ...*, 1997).

Musical instruments are classified in African languages according to several principles, and often there are no generic terms. According to Ruth Stone (*GEWM*, ii, p.10), among the Kpelle of Liberia, instruments are categorized as either *fee* (blown) or *ngale* (struck). Aerophones belong to the former category and all other instruments to the latter. Earlier, Paul van Thiel (1969) found that in Runyankore (Nyankore), a language of western Uganda, musical instruments are grouped according to sound-producing actions. Most musical instruments, therefore, are referred to with the verb *okuteera* (to hit or strike), including various idiophones, the *egobore* musical bow and *omubanda* and *ensheegu* flutes. Various rattles are referred to with the verb *okugambisa* (to make speak), with the exception of the flat seed-box rattle, which uses the verb *okushungura* (to sift or winnow). The *entimbo* bamboo stamping tube is referred to with the verb *okuhonda*.

A similar system exists in Mpyɛmɔ̃ (Mpyemo or Mpiemo), a Bantu language spoken in south-western Central African Republic (Djenda, 1996, p.18). For the Igbo language spoken in eastern Nigeria, Joy Lo-Bamijoko (1987, p.19) provided a classification system based on five verbs to express the playing of musical instruments:

Iyo: to shake, rattle or clap together
Iku: to strike a hard surface with a beater
Iti: to strike a membrane with hand or beater
Ikpo: to pluck or bow
Ifu: to blow

In eastern Angola the verb *kusika* (or *kushika*) expresses the playing of a musical instrument; it is not used for any other type of action. Musical instruments in Africa are not usually 'played'. In Cinyanja (Nyanja) and Chichewa (Chewa), they are 'sung' (*kuyimba*), and accordingly the generic term for instruments is *zoimbaimba* (continuously sounding or singing things). In Kiswahili, the verb *kupiga* is used to express the playing of instruments; its semantic field, however, is much wider than dictionary translations such as 'to beat' or 'to strike'. Accordingly, *kupiga tarumbeta* means to play a trumpet and not to strike it.

The practice of naming instruments and instrumental designations in African languages can be based on tradition, while new designations are often invented. M.A. Malamusi (1991, p.66) has shown how individual drum names in a *samba ng'oma* (drum–chime) performance group had been created by the group's leader, Mário Sabuneti, a Lomwe musician in Malawi, from memories related to experiences he had in various villages. One drum is called *ndeke* (aeroplane), others are *chigalu* and *zengereya* because they were bought in villages of those names.

(ii) Principles of timing. In very few African languages, if any, is music described in terms of time. In two languages extensively researched, Chichewa in Malawi and Lucazi in Angola, concepts of time refer only to tempos and coordination, not to musical structures. For example, one can blame musicians by saying in Cinyanja, '*mukucedwa!*' ('you are getting late!') if they slow down with their rattle beats.

There are some forms of African music that could be placed between song and speech since they are in 'free rhythm', such as Isizulu *izibongo* praise-poetry in South Africa (Rycroft, 1962), or *omuhiva* praise-poetry of the Herero in Namibia. But most African music that is accompanied by bodily movement such as hand-clapping, dance and work is based on an orientation screen that can be described in English as a time concept.

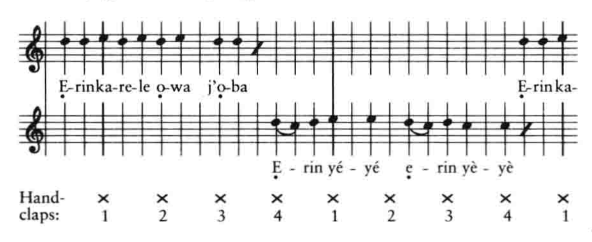
In the music of sub-Saharan Africa, there are three distinct levels of subjective timing that interface to guide musicians and dancers. The first level is the elementary pulsation, consisting of a mental framework of fast infinite series of pulses, the smallest regular units of action in a

musical performance. The elementary pulsation is essentially a non-sonic grid in the mind of performers, singers, dancers, instrumentalists and audiences, serving as a way of orienting time. In most African cultures, music is objectified as a fabric of continuous interweaving action units, e.g. drum strokes by different players. Once learnt, the reference grid remains firmly ingrained to the extent that dancers and audiences instantly recognize the elementary pulsation in a given piece of music, even if it is not objectified. Musical enculturation, especially among speakers of Niger-Congo languages, is critical to the development of this inner orientation screen. Jones (1934; 1949; 1954) speaking of 'smallest units' and Richard A. Waterman (1952) postulating a 'metronome sense' were the first researchers to articulate this concept: the former in terms of structure, the latter in terms of an inner experience. The elementary pulsation is not necessarily identical to the 'smallest rhythmic units' in a piece of African music, although in many cases it is. Yoruba music (religious and non-religious), for example, utilizes an elementary pulse-line that can be further subdivided at specific points by drum strokes. However, such transient subdivisions are merely ornamental and have no orientation function for the performers.

The reference beat is the second level of subjective timing. In many African traditions, there is a unitary dancers' beat that is sometimes referred to (in translation) as the 'dancers' feet'. A central reference beat exists in many forms of African music. However, in contrast with European, Mediterranean and some Arab musics, the beat in sub-Saharan African music, as in North American jazz, is usually conceptualized without pre-accentuation; there are no preconceived strong or weak parts of the metre.

The beat in African music is usually formed by compounds of 3, 4, 6, 8 or 12 elementary pulse-units (more rarely 5 or 9) to constitute a higher level orientation grid. The point of departure of such a compound, i.e. beat unit one, is so ingrained that it needs no special emphasis and does not need to be counted. For this reason, in a four-beat sequence, beat unit one is often acoustically veiled or unsounded. This system allows musicians to generate extreme rhythmic complexity. Unimpeded by concepts of accentuation, melodic accents can fall on or off a beat anywhere along the elementary pulse-line according to phonetic and syllabic text structures. This is a phenomenon for which Richard A. Waterman coined the expression 'off-beat phrasing of melodic accents' (1952). Autonomous phrase structures are then spread out against the pulse-line, as in the seven-pulse motif 'Ẹrin yéyé' in an *alo* (*àlọ̀*) Yoruba story-song (ex.3). In repetition, with different tones, it appears in different relationships to the hand-clap beat.

Ex.3 *Alo* (*àlọ̀*) Yoruba story-song

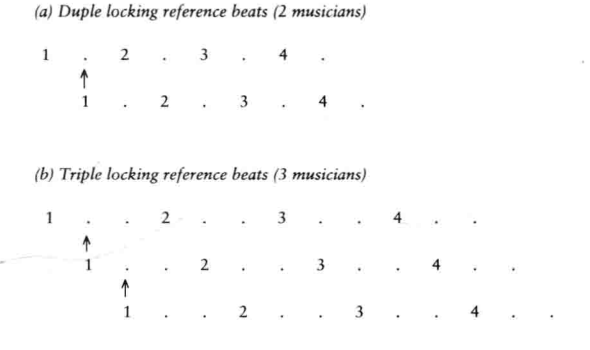


The system of notation used in ex.3 is a modified form of staff notation now widely used in the transcription of African music. This system allows ethnomusicologists to avoid the 'syncopation' problem in transcription of African music, resulting from conventional durational symbols. Vertical lines represent elementary pulses, and reinforced vertical lines indicate a beat unit within the greater metrical scheme. Individual beats are expressed by hand-claps.

The unitary reference beat in African music is often a regular hand-clap, as in ex.3. In some other African traditions, such as in the *kponingbo* dance of the Azande (Zande), dancers 'lift' their legs, giving emphasis to beat units two and four. Influenced by American jitterbug, a similar phenomenon was observed in South African urban music. In other music and dance styles, such as the *oucina* dance by Herero women in Namibia (*see* NAMIBIA, fig.4) beat units one and three are objectified with gentle movement, while two and four are clapped.

In some musical genres of East, south-eastern and south-central Africa, musicians do not share a unitary reference beat. This was first discovered by Jones in his study of the *ngwayi* dance and drum patterns among the Bemba of Zambia (1934), in which he referred to it as a 'multiple main beat'. In such cases, musicians refer their themes and patterns to a relative reference beat which interlocks with those of their partners. From the viewpoints of individual participants, partners play continuous syncopation (fig.3*a*). Triple interlocking reference beats can also be executed by two performers, with one performer assuming the roles of two with left- and right-hand strokes. Both duple and triple interlocking patterns have visual analogies in textile weaving and mat plaiting patterns.

The concept of the interlocking relative reference beat is a long-transmitted heritage in sub-Saharan Africa, found not only among speakers of Niger-Congo languages (including the so-called pygmies), but also among Khoisan speakers. It regularly appears in group-oriented music, depending on the musical genre. Within the same community, there may be story-songs performed with a unitary hand-clapped beat while log xylophones are played in an interlocking style. Among millet agriculturalists of the West African savanna, an archetypal form of the interlocking relative reference beat survives in women's mortar pounding. Three women, pestles in hand, encircle a mortar and strike alternately, creating a triple interlocking rhythm. In addition, each woman may tap her pestle on the rim of the mortar to create accents. From time to time, the women produce sucking and clicking sounds with their lips, palate and tongue. Each woman integrates her actions to an individual reference beat objectified by the downstrokes of her pestle.



3. *Dominant forms of interlocking reference beats*

Among the !Kung' of south-eastern Angola and northern Namibia, women interlock their hand-clapping in communal singing, relating their short syllabic phrases to an individual clap. Gogo women of central Tanzania performing the *ng'oma* dance interlock their strokes on hourglass drums held between their knees. In southern Uganda, six players, three at each side of a 17-note *akadinda* xylophone, interlock their lines in triple-division style (fig. 3*b*). *Amadinda* and *embaire* xylophone players of the same culture area interlock in duple style.

The cycle, the third level of subjective timing, is created by integrating the elementary pulsation, the beat and the basic theme of a musical piece. A cycle combines a large, regular number of elementary pulses, usually 16, 24, 32, 48 etc., to form repeating units. Most African music is cyclic. Some examples have short cycles, others long cycles; strophic forms also occur in many musical cultures. Irregular cycles are occasionally found, for example in the song *Agenda n'omulungi azaawa* sung in Luganda (Uganda) to a cycle of 70 pulses (Kubik, 'Theorie, Aufführungspraxis', 1991).

Since numbered cycles were first introduced (Kubik, 1960), they have replaced conventional Western time signatures in many transcriptions of African music. Cycles not only express repeated units, such as a theme or a line of text, they also blend together diverse musical materials. Polymeters resolve in cycles of 12, 24, 36 or 48 pulses. Cycles also accommodate different types of melodic or harmonic tonal segmentation. Prior to John Blacking's identification of root progressions in Venda flute music (1959), it was often thought that harmonic progression between steps or degrees did not exist in African music. In fact, the internal organization of most African music, unless based on a persistent drone (often due to Arab or Asian historical influences), demands periodic shifts between tonal levels. This applies both to unison and harmonic styles.

Most frequently in African music cultures, there are harmonic progressions through four scale degrees, such as the famous Shona bichord sequence:

G B D E
→ → →
C E G A

Progressing between four and not just three degrees of the scale, as in the European tonic-subdominant-dominant scheme, is so entrenched in several African musical cultures that urban African musicians regularly reinterpret Western chords in terms of local harmonic concepts. Four-part segmentation of various cycles is also the hallmark of *mbaqanga* popular music in southern Africa. The most frequent harmonic ostinato cycle in *mbaqanga*, I–IV–I6/4;–V, has persisted in southern African urban music from *marabi* to *kwela* to *mbaqanga* with stunning tenacity. While on the surface this harmonic cycle seems to reinterpret the three common chords, there are subtle differences. For a Western theoretician I6/4 is an inversion of tonic, but in the musical perception of *mbaqanga*-playing musicians, it is a different harmonic sound cluster, and can, therefore, be understood as a progression through four different chords.

(iii) Time-line patterns. The term time-line was first used by Nketia in the 1950s. Time-line patterns are typically single-pitched, occasionally double-pitched as in the *gangkogui* of the Ewe people (Jones, 1959); they are rhythmic patterns struck on objects such as bells, the bodies of drums, percussion sticks etc. These patterns are characterized by irregular, asymmetric structures presented within regular cycles, and they range from the ubiquitous eight-pulse cycle (3 + 3 + 2), common in musical traditions of the Maghrib, to the most complex asymmetrical patterns such as the 24-pulse pattern struck on a percussion beam in the *moyaya* dance of the Bangombe (Bankombe) pygmies, Central African Republic. Time-line patterns often represent the structural core of a musical piece, a condensed and extremely concentrated representation of the rhythmic possibilities open to the musicians and dancers.

It was Jones who first identified the asymmetric structure of such time-lines, transcribing patterns among the Bemba of Zambia (1954, p.59), then from a Ghanaian Ewe-speaking informant (1959, p.210). African time-line patterns are mathematically determined by (a) the cycle number (the number of constituent elementary pulse units contained in the repeating cycle, usually 8, 12, 16 or 24), (b) the number of strokes distributed across the cycle (5, 6, 7 or 9 strokes) and (c) the asymmetric distribution of the strokes that generates two adjoined sub-patterns (5 + 7, 7 + 9 or 11 + 13). Each asymmetric time-line pattern has both manifest and latent components. The auditory, perceptible part is supplemented by a silent, unvoiced pattern. Perhaps the most famous recorded time-line pattern is the 12-pulse standard pattern (fig.4). In a given musical culture, either of the two patterns given in fig.4, the seven- or five-stroke component, is usually prevalent while its complementary pattern is latent, perhaps silently tapped with a finger. Among the Luvale of eastern Angola and north-western Zambia, both components are struck together with two sticks in left-, right-hand alternation on the body of a drum. This applies also to the 16-pulse standard *kachacha* pattern in Luvale, the most prominent time-line pattern in that culture area (Tsukada, 1990).

The asymmetric time-line patterns are all mathematically interrelated. In a computer simulation, A.M. Dauer determined that if a given number of strokes is systematically distributed in a given cycle, then asymmetric time-line patterns will always be predictable. For example, the five- and seven-pulse standard patterns indicated in fig.4 always appear at a certain point in the permutation series (Dauer, 1988, pp.130–31). Dauer's finding suggests that asymmetric time-line patterns mathematically embody the nearest-to-equidistant distribution of odd-numbered strokes that is possible across an even-numbered cycle, giving us a startling look at ancestral African musician-composers' mathematical discoveries.

Asymmetric time-line patterns are not universal, however, in African music. They are limited to certain genres, and their general distribution today is concentrated among Kwa-language speakers along the Guinea Coast and the western stream of Benue-Congo languages, with a broad corridor into south-east Africa between the Zambezi and Ruvuma valleys. Their invention could well date back to early stages in the formation of the Kwa and Benue-Congo languages in West Africa, from where they spread to other areas of sub-Saharan Africa. A secondary centre for dispersing the nine-stroke, 16-pulse *kachacha* pattern

Seven-stroke (voiced) pattern: 12 x . x . x x . x . x . x
five-stroke (unvoiced) pattern: 12 . x . x . . x . x . x .

4. Voiced and unvoiced aspects of the 12-pulse asymmetric standard pattern

was possibly located in the historical Luba-Lunda culture area in Katanga in the Democratic Republic of the Congo. With the Cokwe (Chokwe)-Ngangela migration from the Lunda empire, *kachacha* spread to eastern Angola (*c*1625), and with the slave trade it spread from Angola to Brazil, where it resurfaced in samba.

Time-line patterns are often transmitted by vocal mnemonics used for teaching. These are either mere syllables or verbal patterns to suggest timbre, durational values and even rhythmic characteristics of the strokes to be executed. Plosive consonantal sounds, for example, usually signify a hard, firm timbre, while liquid sounds and velar fricatives signify strokes requiring less physical effort, with a soft, weak timbre. The 'tʃ' affricate sound, as in '*ch*urch', normally indicates the reference beat, especially if it coincides with rattle strokes (Kubik, 1969; 1972; Tsukada, 1994; 1997).

(iv) Tonal systems. The European tonal system has been imported into most parts of Africa with factory-manufactured instruments, and through religious and school choir teaching. Although it is widely accepted in Africa today, there are still pockets of African cultures with tonal systems that were developed independently.

A preliminary inventory of tonal systems in Africa suggests that three broad families can be distinguished:

1. Tonal systems derived from the experience of the natural harmonic series either inspired by the formants of human speech or through instrumental experience.
2. Tonal systems extrapolated from speech-tone contrasts in tone languages.
3. Tonal systems derived from the idea of equidistant temperament in instruments, or similar adjustments in vocal performance.

Cross-influences and blends among these three families are known to occur.

Some pentatonic scalar patterns among ethnic groups in the West African savanna and Sahelian regions may have remote origins in the frequencies of vowel and consonant formants of human speech. Characteristically, these scales do not accommodate harmonic counterpoint but are linked to singing in unison and octaves. In other parts of Africa, there are pentatonic systems that also derive from vocal experience, but, by contrast, developed into impressive forms of polyphony. Outstanding examples include the music of the 'pygmies' of Central Africa and the Gogo of central Tanzania. The vocal origin of the Gogo tonal-harmonic system that makes selective use of the 4th–9th partials over a single fundamental was demonstrated by the celebrated Gogo musician Hukwe Zawose to Finnish ethnomusicologist Philip Donner. The Gogo are one of only two ethnic groups in Africa known for practising diphonic or overtone singing, otherwise prominent along the Altai mountain range (in west Mongolia, Tuva, the Altai Republic and Khakassia); the other ethnic group is the Xhosa of Transkei, South Africa (Dargie, 1991).

Tonal systems derived from harmonics produced by musical instruments are found wherever mouth bows or overblown horns were prominent; they are typically concentrated in southern Africa, where the technique of nearly every instrument from musical bows to friction chordophones, variously known as *sekampure* in Namibia or *igongqo* in Transkei, includes strategies for reinforcing partials. The specific results depend on variables, such as whether the tonal system is derived from partials over one or more fundamentals, which section of the harmonic series is used and how high in the series. More than one tonal system has been known to exist within the same community.

The !Kung' of south-eastern Angola derived their tetratonic system from the mouth bow and the selective reinforcement of partials not higher than the 4th harmonic over two fundamentals. !Kung' performers, however, can divide the bow string so that the two sections produce fundamentals at any interval, usually a whole-tone, minor 3rd or major 3rd.

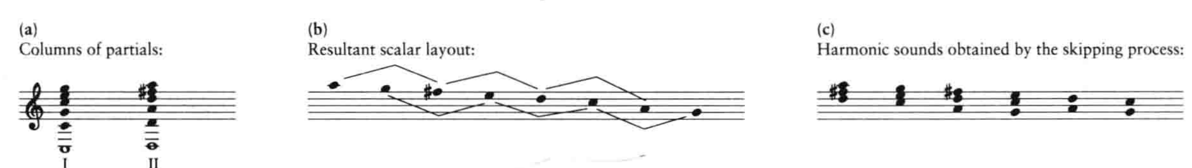
Hexatonic systems based on harmonics up to the 6th partial over two fundamentals a whole tone apart are found in a crescent area beginning in Gabon and Congo, moving down into Angola and South Africa. They are also derived from mouth bow performance. Impressive examples have been recorded among the Fang (Faŋ) of Gabon (Simon, ed., 1983, cassette 1, no.20, *beng* or *beŋ* mouth bow played by Bwiti priest André Mvom). In Angola, aspects of mouth bow performance were transferred to vocal practice at an early stage, generating unique forms of multipart music, such as that of *ekwenje* boys' initiation songs among the Nkhumbi and Handa of south-western Angola (*Humbi en Handa*, 1973). In South Africa, Xhosa music is largely based on a hexatonic system derived from a similar background.

The relationship between languages and tonal systems in Africa, particularly regarding the impact of speech-tones on melody, is an ongoing research topic, despite considerable earlier work (Jones, 1959; Schneider, 1952; 1961; Rouget, 1964) and the continuing work on the Yoruba language and music by Euba (1971; 1977; 1990) and others. Prior to the advent of 19th-century Islam that popularized a strongly melismatic and declamatory vocal style, most Yoruba-speaking peoples, with the exception of the Ijesha and the Ekiti, used an anhemitonic pentatonic scale. Pre-Islamic forms are well preserved, however, such as in the *alo* (*àlọ́*) story-songs.

Present data on the relationship between language and music suggest a connection among the three Yoruba speech-tones in addition to glides, intermediate tones and musical pitches. Tonal variations in language do not always correspond neatly with musical intervals; intervals appearing as 2nds in one performance of a Yoruba song may be rendered as minor 3rds on another occasion. More important than actual intervals is the direction of pitch movement for making text understood. It is likely, therefore, that any African tonal system is derived exclusively from the exigencies of a tone language. There are other, language-independent factors that helped generate the specific anhemitonic pentatonic systems shared by the Yoruba, Fon and others in West Africa.

In some areas of sub-Saharan Africa, musicians have developed tempered instrumental tunings. The major areas for equipentatonic tunings include southern Uganda (Ganda, Soga etc.), the south-western Central African Republic (Gbaya, Mpyemo) and adjacent areas in northern Congo; for equiheptatonic tunings central and southern Mozambique (Sena and Chopi), Mande-speaking areas of Guinea, Mali, The Gambia etc. and parts of Côte d'Ivoire. In some areas, people tune all their musical instruments according to a general system, yet there are other areas within which different tonal systems are used for different genres. In south-western Central African Republic, for example, Mpyemo musicians tune their *kembe* lamellophones equipentatonically, yet *ṣya* story-songs utilize either a hexatonic or heptatonic system with chord clusters shifted at intervals of a semitone.

Ex.4 Simultaneous harmonic sounds produced in Xhosa music (South Africa) and Nkhumbi/Handa (Angola) musics by application of the skipping process to a scale derived from harmonics over two fundamentals a whole tone apart



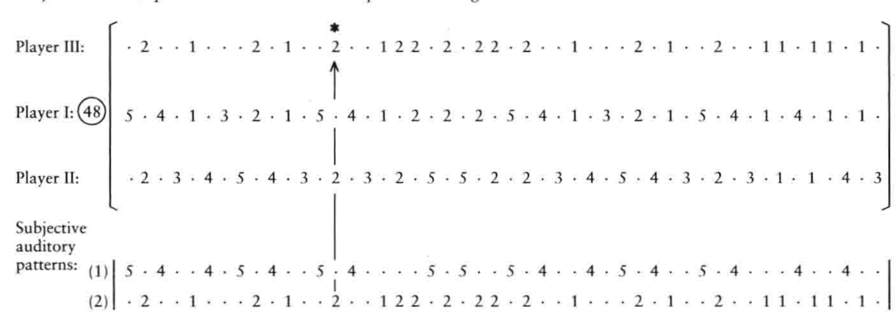
Equidistant tunings rely on pitch abstraction and comparison. Musicians who tune different instruments together usually employ one as a model, as Evaristo Muyinda from Uganda did in Berlin in 1983, using an *enderre* (flute) for tuning a new *amadinda* xylophone. For this reason, analyses of spectrograms for determining equidistant tuning as an auditory psychological phenomenon are inconclusive. Musicians who tune their xylophones, lamellophones or zithers by ear do not achieve pitch accuracy to the degree of decimal values. Deviations from the equidistant mean-values by -20/+20 cents are expected. Therefore, all Stroboconn measurements that appear to be accurate can, in fact, be misleading, hence Wachsmann's proposition of the term pen-equidistance (1967). Recent research in Uganda by Cooke (1992) and in south-east Africa by Andrew Tracey (1991) has reconfirmed the existence of margins of tolerance. In addition, deliberate attempts are made by musicians to tune their instruments in friction octaves, that is octaves tuned on purpose sharp or flat to reduce the fusion effect of melodic lines played in parallel octaves. This is common practice, for example, in the tunings of xylophones and other instruments in southern Uganda. Hornbostel (1911), Kunst (1936) and Jones (1964) postulated that historic instrumental temperament was imported from south-east Asia with instruments such as xylophones. Other researchers posit the possibility of intracultural motivations, such as the need for shifting melodic patterns across the keys of a xylophone without risking the loss of the melodies' identities (Tracey, 1991, pp.87–8).

(v) Multipart singing, instrumental polyphony and illusory effects. Singing in unison and octaves is widespread in Africa, especially among pastoralist peoples such as the Karimodjong (Gourlay, 1970), the Hima (van Thiel, 1971), the Tutsi (Tracey, 1973) who came under their influence in the Great Lakes region of East Africa. It is the hallmark of Herero music in Namibia and characterizes both the pastoral and urbanized FulBe (Fulbe or Fulani) people in the West African savanna. Unison singing is also a characteristic of Berber music and the vocal styles of Semitic and Cushitic speakers of north-east Africa. For many areas north of the equator, the Arab-Islamic invasion that began in the 7th century brought a reinforcement of unison singing, supplemented by declamatory song-styles with strong, often microtonal ornamentation. Hausa singing and music in northern Nigeria demonstrates how some of these influences were processed. However, Islamic influence cannot be associated with the overall promotion of unison singing styles. There are notable exceptions to the rule, such as along the East African coast where singing in parallel 3rds has been noted in the recitation of Swahili poetry and Qur'anic recitation. Many Eastern-influenced traditions are characterized by the presence of a centralized reference tone that often takes the form of a drone. A drone-like sound can be produced by a sustained open string on chordophones such as the West African *goge* (or *gojé*) or the *ngoli* and *takare* one-string fiddles used by itinerant Yao, Shirima and other musicians across northern Mozambique. In the latter area the drone also appears in combination with explicit harmonic principles. In performance on log xylophones, called *mangwilo*, *dimbila* or *mangolongondo* in the Nyasa-Ruvuma region, two players sitting opposite each other produce a drone on one slat through interlocking strokes (Kubik, 'Transcription', 1970; *Opeka Nyimbo*, 1989). This drone often represents the 2nd or 3rd partial in the natural harmonic series, which is used up to the 11th partial, sometimes even the 13th partial, to form melodic patterns.

African multipart musical traditions make use of call-and-response as a universal principle, operating in both vocal and purely instrumental settings. Simha Arom pursued an integrative approach, not discriminating artificially between vocal and instrumental polyphony (1985). Richard A. Waterman suggested that along the Guinea Coast call-and-response phrases often overlap with leaders anticipating their next lines before the chorus ends their response (1952). In some traditions, there are duets between leaders, such as among the Makonde of northern Mozambique. In his study of cantometrics, Lomax speculated that vocal organization might reflect social structure. He pointed out that the call-and-response form tends to be found in societies with a strong tradition of leadership, but that 'the African emphasis on overlap, with its essentially egalitarian structure, is more understandable' (1968, p.161).

Musical cultures that employ unison and octaves exclusively are not necessarily devoid of polyphony. Among the Ganda, Nyoro and Soga peoples of southern Uganda, for example, instrumental textures are polyphonic, and yet no simultaneous sounds other than unison and octaves occur. But many forms of polyphony in Africa are indeed interconnected with harmonic styles. Impressed by elaborate harmonic part-singing along the Guinea Coast, Richard A. Waterman postulated that sub-Saharan Africa and Europe once formed a harmonic 'block' that was later bisected by Arab-influenced North Africa (1952). In 1930, Kirby suggested a functional interdependence between the tonal systems and harmonic sounds in African and African American vocal music (1930; 1961). Kirby's theory was the earliest formulation of what was later termed the 'skipping process' (Kubik, 1968; 1994), a structural principle referring to a specific way singers derive their vocal lines from the vocal lines of their partners by skipping one note in their common scale and duplicating the vocal line of the first singer at a different level. The results vary considerably according to the tonal system of the performers (ex.4; cf. Gogo harmonic patterns, Kubik, 1994, pp.176–9).

African multipart harmonic forms and patterns can be broadly classified as heterophonic, homophonic or polyphonic. Homophony and polyphony have special meanings in African contexts. Homophonic multipart singing in Africa implies that individuals within a group sing



↑ entry point for player II

* entry point for player III who picks the lowest subjective auditory pattern duplicating it two octaves higher

6. Subjective inherent patterns in the amadinda composition 'Kalagala e Bembe'. The tuning of an amadinda is equipentatonic and the numbers 1–5 indicate the five xylophone keys; players I and II strike their keys in parallel octaves and player III strikes only the top two keys of the 12-note amadinda

together with identical rhythms and texts, but at different pitch levels. The singers often move in parallel motion, such as in parallel 3rds or 4ths. This is usually the case in areas where semantic and grammatical tone are important for a language, such as in the Kwa-language family along the Guinea Coast. But there are other musical cultures, notably in eastern Angola and north-western Zambia, that accommodate contrary and oblique motion between voices (*Mukanda na Makisi*, 1981; Tsukada, 1990; *The Songs of Mukanda*, 1997). Homophonic multipart singing styles are common throughout sub-Saharan Africa, and they are usually associated with a leader/chorus structure in call-and-response form. After a leader's solo call, a chorus responds in tight harmony. In *kukuwa* songs within the *mukanda* circumcision school in eastern Angola and adjacent areas, long periods of solo singing alternate with choral responses that tend to be strophic in form.

African multipart styles often include functional polyphony performed on instruments, e.g. three drums, with each assuming a specific role. Such styles are built on interlocking patterns, and they have been compared to the hocket technique (Nketia, 1962). Polyphonic multipart singing in Africa involves two or more singers who combine melodic material different in rhythm and texts (even if the text consists only of vocables); melodic lines may be of varying lengths and have differing starting points. This interweaving style is prominent among the 'pygmies' of Central Africa and the 'Bushmen' of south-western Africa. It is also found in other parts of Africa, notably in the Zambezi valley. A.M. Jones transcribed a polyphonic Manyika story-song with four interlocking lines of text (1949), and Hugh Tracey noted polyphonic threshing songs performed in a similar style among the Shona during the 1930s.

Among polyphonic compositional techniques there are also indirect methods that generate auditory illusions that draw on the human auditory perceptual apparatus. At some point in the remote past, African solo players of instruments such as zithers or lamellophones discovered the boundaries to which the human ear can process sound. When that boundary is crossed, human auditory perception reacts by splitting the complex melodic input into separate pitch layers, an effect that has been called an auditory stream segregation by cognitive psychologists. African instrumentalists discovered this phenomenon independently and utilized their knowledge in their compositional techniques. This first came to light in the study of the court music of Buganda (Kyagambiddwa, 1955, p.106; Kubik, 1960, p.12). The phenomenon is now generally known as the I.P. (inherent pattern) effect, and the auditory illusory patterns emerging from such compositions are referred to as inherent or subjective patterns (Kubik, 1960).

In *Kalagala e Bembe*, an *amadinda* log xylophone piece recorded by Hugh Tracey in the Kabaka's (king's) compound in Kampala, Uganda, in 1950 (Tracey, 1973), it is easy to experience how human auditory perception splits the fast-running combination of note rows into at least two distinct pitch levels by isolating neighbouring notes to form independent pitch lines. In this case, one subjective auditory line is made up of all notes four and five, another of all notes one and two (fig.5). The task of player III in fig.5 is to identify by ear the lowest of the inherent patterns and duplicate it two octaves higher. In Buganda and elsewhere, the I.P. effect helps musicians, harp players for example, create text-lines since inherent patterns often suggest words (Kubik, 1994, pp.228–9, 313).

Cornelia Fales recently identified other illusory percepts while researching *inanga chuchotée* music in Burundi (*GEWM*, ii). Independent of compositional techniques, illusory patterns in African music are often the result of specific instrumental designs that generate oscillating timbre qualities. Lamellophones may have snail shells attached to their resonators or a central hole covered with a spider's web mirliton; beads or metal rings may be attached to some of the lamellae. Such sympathetic vibration devices generate timbral and melodic patterns of chance that permeate the music. Thus, in addition to composed melodic and rhythmic structures, there are oscillating timbre sequences that are controlled only indirectly by the performer. The emerging chance images have a stimulating effect. In the auditory experience of players, it is as if another person, perhaps a spirit, plays or hums with them. This can be observed in the interaction between the singing and playing of one of Zimbabwe's most accomplished *mbira dza vadzimu* lamellophone players, Beauler Dyoko (*b* 1945; cf. *Kuzanga*, no.26 on the CD accompanying Kubik, 1994).

Conforming with linguistic and cultural backgrounds, performers continuously verbalize and interpret auditory images. Many texts and text variations have their primary inspiration in instrumental patterns that are constructed in such a way as to create oscillating auditory images.

4. Music and society. The social dimension of music and dance in Africa became increasingly important to researchers after World War II due in part to the impact of the theory and practice in British social anthropology. Outstanding works published during the 1950s and 60s

include Nketia's *Drumming in Akan Communities of Ghana* (1963), Clyde Mitchell's *The Kalela Dance* (1956), a study of music on the Zambian Copperbelt, Audrey Richards's *Chisungu: a Girls' Initiation Ceremony among the Bemba of Zambia* (1956) and John Blacking's 'Songs, Dances, Mimes and Symbolism of Venda Girls' Initiation Schools' (1969). During this period Alan P. Merriam's *The Anthropology of Music* (1964) set a new tone among ethnomusicologists by advocating a more anthropologically oriented approach for the study of African music.

In 1958 Herbert Pepper published an *Anthologie de la vie africaine* on disc with music from Gabon and Congo. Blacking provided an elaborate table of communal music of the Venda people of South Africa covering a full year (1965, p.30). D.W. Ames and A.V. King wrote a glossary of Hausa music and its social contexts (1971), and Jos Gansemans published a study of music in the social and ritual life of the Luba people in Congo (1978). Somewhat earlier, Hugo Zemp struck a balance between contemporary trends (1971). In cooperation with linguist Thomas Bearth, Zemp presented a model study of musical concepts among the Dan (Dã) of Côte d'Ivoire, while also analysing sociocultural contexts of Dan music and various professional and non-professional roles of Dan musicians. Blacking also gave ethnomusicology a new twist by emphasizing 'cultural processes and products that are externalizations and extensions and manifestations of the body in varying contexts of social interaction' (*Process and Product*, 1969). His *Anthropology of the Body* (1977) details this philosophy (see Baily, 1985 and 1990 for further developments). Blacking also recommended a closer look at African musicians as individuals, and shortly before his death he questioned the existence of so-called 'ethnic' music (1989).

Musical practices flourish within sociocultural contexts; Africa is no exception to this rule. But its music and dance practices are no more or less determined by sociocultural contexts than the musical practice in other regions of the world. The researcher's goal, therefore, can be to discern only the specific contexts of music and dance genres and the roles of their carriers, not engage in a cross-cultural measurement of contextual quantities. To say that music in Africa is more functional than in the West and more rigidly bound to social occasions is highly misleading. Social contexts vary according to the cultural profile of a society. In societies where male and/or female puberty initiation is practised, specific types of music are linked to initiation ceremonies, such as *ekwenje* and *efuko* initiation songs for boys and girls respectively in south-western Angola, or the *nyimbo za chinamwali* (girls' initiation songs) in Chichewa- and Cinyanja-speaking communities of Malawi, Zambia and central Mozambique (Kubik, *Malawian Music*, 1987). Some instruments used in initiation ceremonies are secret, such as *ndumba mwelela* (bullroarer) among the Luvale in Angola and Zambia. The same applies to secret societies (*Mukanda na Makisi*, 1981). Where no initiation ceremonies exist, these manifestations are absent.

In socially stratified societies, musical professionalism by *jalolu* (*see* GRIOT) or by specialized court musicians, as among the Hausa and FulBe, is omnipresent. In urban cultures with traditions of 'ballroom' dancing, the participants often represent age-sets, such as in the *rebita* dance clubs of Luanda, Angola (Kubik, 'Muxima Ngola', 1991), or concert and dance music of South Africa during the 1930s (Ballantine, 1993). Class differences also selectively determine participation in particular aspects of a music culture, such as the class-determined community that frequented palmwine taverns in West Africa during the HIGHLIFE era (Nketia, 1957; Schmidt, 1994).

Oral literature and music are intimately connected in most parts of Africa and are often impossible to separate (Arom and Cloarec-Heiss, 1976; Malamusi, 1990; Rycroft, 1962; 1975–6; Stone, 1982). The social roles of the so-called talking drums of West and Central Africa, such as the *atumpam* in Ghana (Aning, 1977), the *chenepri* among the Anyi of the Côte d'Ivoire (Yotamu, 1979), the *dundun* set among the Yoruba (Laoye I, 1959; Euba, 1977; 1990), and various slit-drums in Cameroon and the Democratic Republic of the Congo (Carrington, 1949) demonstrate this intimate link.

Songs are often integrated into story-telling. Such *chantefables* display remarkable, unitary behavioural patterns across sub-Saharan Africa, from West Africa to areas of primarily Bantu-language speakers. It is not by chance, therefore, that some word roots for 'story' in Bantu languages recur in comparable forms in often distant areas: *simo* in Kigogo (Gogo or Chigogo) of Tanzania and *visimo* in the Ngangela (Nkangala) languages of Angola or *ntano* or *ngano* in several languages of eastern and southern Africa and as far west as northern Namibia and Angola.

African music in religious contexts has been well documented. Victor Turner's seminal work, *The Drums of Affliction* (1968), focussed on religious processes among the Ndembu of Zambia, while Euba (1977) studied drumming for the Yoruba *orisa* (*orịsa*) transcendental being Eshu (Ẹsu). Danhin Amagbenyõ Kofi documented music in the context of *vodu* among the Fon (Fõ) of Togo, while Maurice Djenda focussed on death in Mpyemo society ('Ein Todesfall', 1968). Robert Garfias wrote about dreams and spirit possession among the Shona (1979–80), Nketia on funeral dirges among the Akan (1955) and Rouget on trance in several societies (1985). Ideas about shapes and uses of musical instruments are often related to religious contexts (Brincard, 1989); anthropomorphic or zoomorphic shapes are frequently found. Instruments are often conceptualized as having a front, back, head etc. The *ngombi* harp in *Bwiti* cult music of Gabon is considered by priests to house a female divinity.

Several works have dealt with the use of music in psychotherapy (see Simon's work on *dhikr* in northern Sudan, 1975; Berliner, 1975–6; Friedson, 1996; Malamusi, 1999). In healing sessions that function as group therapy, desired effects are achieved indirectly with the help of a medium. Interaction between musicians, the medium and the sick person follows culturally determined patterns. The goal of many healing sessions is to liberate the individual from affliction by a dissatisfied spirit, as in *mahamba* sessions in Angola, or the effects of witchcraft, as in the *mangu* (witchcraft) denunciation among the Azande. There are accepted, intracultural reasons given to explain why the healing dance is beneficial to *vimbuza* patients of the Tumbuka of northern Malawi (Chilivumbo, 1972; Soko, 1984). The objective of the dance is to provide relief for the person suffering from *vimbuza*. The term *vimbuza* may cover a wide range of ailments from simple wounds to paralysis, hiccups, back pains and bad dreams.

Music and dance therapy in Africa accommodate both the individual and the group. The collective level is manifest in work-songs and in music and dance used in rituals responding to life-crises. At an individual level,

autotherapy occurs within performance of musical instruments in solitude, for example while walking on a long journey. The *nkangala* mouth-resonated stick is played by women in Malawi for relief from sadness and feelings of loneliness in the absence of a husband or friend. Outsiders would not hear much, but for the performer the psychotherapeutic effect is generated by the amplification experience inside the skull, due to the performer's use of the mouth as a variable resonator. S. Passarge suggested psychological effects for mouth bow playing among the Bushmen of the Okavango basin in Botswana (1905, p.684). The use of the *likembe* box-resonated lamellophone in Central Africa is well documented among travellers of long distances during the first half of the 20th century, as an instrument of self-pleasure and autotherapy. The constant motion of walking allows travellers a positive management of walks of up to 30 km per day. Surplus energy is available to the walking performer, by streamlining motion.

5. MODERN DEVELOPMENTS. Dramatic changes in African musical practices during the 20th century were triggered by the progressive integration of Africa into global trading and communication networks. These changes are primarily due to the catalyst effects of two particular socio-economic developments that gradually gained momentum.

First, the physical opening up of Africa created opportunities for people to travel via new forms of transportation (i.e. steamers, motor vehicles, air travel etc.). Areas that historically had little contact with each other, except via the 18th- to 19th-century caravan trade routes, were suddenly neighbours. This opening up of the continent created new pathways of dislocation, thus facilitating the emergence of urban, industrial and mining centres, and thereby promoting labour migration, inter-ethnic and inter-language contact, and agglomerations of townships.

Second, the rise of mass media, marked by the availability of wireless sets and hand-cranked gramophones from the 1920s on, meant that songs could spread to remote villages without human carriers. In the late 19th century, musical instruments such as the *zeze* (flat-bar zither) had reached Kisangani on the Congo river with porters travelling from Bagamoyo (Tanzania) along a caravan trade route. But by the 1940s, new songs began to spread by radio signals and shellac discs through the Belgian Congo, and original performers were rarely seen.

One result of the revolution in communications and the extreme power held by those in control was the rise of stylistic super-regions of popular music. By 1964 it was already possible to map out a zone of HIGHLIFE and JÙJÚ along the West African coast, a zone of Congo guitar music in Central Africa overlapping into East Africa, with subdivisions into western Congolese and *Katanga* guitar styles, and a *kwela* and *sabasaba*-based style area in southern Africa, which included countries to the north of South Africa, such as the Federation of Rhodesia and Nyasaland (now Zimbabwe, Zambia and Malawi). Influences from the south were also felt to a certain extent in the Copperbelt.

Stylistic super-regions all developed within a decade and included significant pockets of divergent styles, such as Luo guitar music based on lyre traditions in Kenya (Low, 'A History', 1982). From the late 1960s onwards, boundaries became increasingly blurred, because the mass media began to cover the entire continent. Congo dance-band music with electric guitars became increasingly popular not only in Central and East Africa but also in West Africa, notably in francophone areas. New pockets with divergent styles, often based on older musics, emerged in subsequent decades, such as *chimurenga* music in Zimbabwe during the 1980s, based on Shona harmonic patterns and the legacy of the *mbira*, and newer Mande guitar traditions in the western Sahel and savanna belt.

New African popular traditions have absorbed and processed a variety of African diasporic styles, from Cuban *son* and Dominican *merengue* in Central Africa to calypso in West Africa, swing jazz in South Africa, and up to the more recent influences of soul, reggae and rap. A significant increase in ethnomusicological literature, focussing on recent musical developments began in the early 1970s. John Gray's bibliography lists 1763 titles on African popular music (1991). Ronnie Graham's discography (1988) is an indispensable guide. There are also several overviews, such as Wolfgang Bender's *Sweet Mother* (1991), Peter Manuel's *Popular Musics of the Non-Western World* (1988) and a great number of regional studies such as those by David Coplan (1985), Erlmann (1989; 1990; 1991; 1994), Ballantine (1993), Nollene Davies (1994) and others for South Africa; John Collins (1985) and Christopher Waterman (1990) for West Africa; several articles by Kazadi wa Mukuna (1979–80; 1992; 1994; 1998) and a booklet by John Low (*Shaba Diary*, 1982) for Congo-Zaïre; Stephen Martin (1982; 1991), Gregory F. Barz ('Kwayas, Kandas, Kiosks', 1997), Low ('A History of Kenyan Guitar Music', 1982) and Janet Topp Fargion (1992) on Kenya and Tanzania. Erlmann edited a reader in 1991 on popular music in Africa, including studies of TAARAB music along the Kenya-Tanzania coast and on Zanzibar, and 20th-century developments in Angola. In 1994, the journal *World of Music* devoted an entire issue to 'The Guitar in Africa: the 1950s–1990s'.

African music in the second half of the 20th century was greatly affected by changing colonial or post-colonial values. What is widely considered 'modern' African music is almost exclusively performed on imported, factory-made instruments, particularly electric guitars. The use of synthesizers in studios is now so common that in an interview with Cynthia Schmidt, John Collins complained about the 'disappearance of live music' in the large cities of Ghana (1994, p.146). In recording studios, drum machines have replaced drummers and synthesizers have replaced horn sections.

In spite of the increasing cost of new equipment and the disproportionate burden on African economies, popular opinion in Africa seems to consider the use of Western industrial products an asset. Since the 1960s the broad public has been impressed by nothing short of the latest amplifiers, and popular evaluation not only contributed to eliminate acoustic guitar styles in most areas by the 1980s, but also forced groups unable to afford the costs of performing with modern equipment out of business. The trinity of lead, rhythm and bass guitars has been the model for nearly 40 years; sometimes locally manufactured instruments are added to this combination to lend an indigenous or national flavour. Clearly, the music business has been monopolized to a great extent, leaving only small margins of operation to dissident individuals among musicians. With only the latest records dominating popular tastes, musical groups, particularly those of lesser fame, have little choice but to change their styles

periodically, following current fashions. Notated African music such as art compositions have an even smaller share of the continental market. For economic reasons, many musicians and composers have migrated to North America or Europe.

Mainstream popular music has decisively influenced the music of village-based dance groups that use locally manufactured instruments. The trend began in the 1960s with groups such as the Richard Band de Zoe Tele near Yaoundé, Cameroon, and the Miami Bar Xylophone Band in Duala, Cameroon, performing Congo-Zaïrean-based popular music on *menjang* (*mendjaŋ*) xylophones, especially an adapted form of *merengue*. Musicologist Pie-Claude Ngumu (1975–6) also used these instruments, though for composing indigenous church music in the tradition of new Catholic church music that had been introduced in Cameroon, Congo, Uganda and other places in the 1950s (w'Itunga, 1987; Mbunga, 1959; Kyagambiddwa, 1963; Klein, 1990; Barz, *Performance of Religious and Social Identity*, 1997). Locally made instruments have survived often because musicians perform 'modern' music on them. *Valimba* gourd-resonated xylophones in southern Malawi probably survived into the 1990s due to local musicians learning to copy music first from popular Kenyan records and then from Zimbabwean records.

While ethnomusicologists and commercial record companies worldwide have become interested in the history of 20th-century popular music in Africa, historical consciousness remains low in the general African public. Mid-20th-century styles are quickly dismissed as 'out-of-date' or 'colonial' by young people.

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GERHARD KUBIK

African Music Forum. A congress instituted in 1970 by the INTERNATIONAL MUSIC COUNCIL.

African Music Society. The now defunct African Music Society was founded in 1948 by Hugh Tracey and anthropologist Winifred Hoernle, whose principal objective was to encourage research in traditional and popular musics in Africa. The society emphasized the importance of recordings to document the range and character of African indigenous music, much of which has been extremely localized due to barriers of distance and language, and through dependence on oral tradition. The society also encouraged the dissemination of musical styles through education and radio programmes. It developed into the INTERNATIONAL LIBRARY OF AFRICAN MUSIC which issues the journal *African Music* (1954–), and is directed by Hugh Tracey's son, Andrew Tracey.

GREGORY F. BARZ

Afrika Bambaataa [Aasim, Kevin Donovan] (*b* New York, 10 April 1960). American DJ. He grew up in New York's South Bronx, his musical eclecticism matched by his vision of African American social and racial unity. In the mid-1970s he was one of the pioneers of New York's emergent hip hop culture of rapping, DJ mixing and scratching, graffiti and breakdancing. Along with two other Bronx DJs, Grandmaster Flash and Kool Herc, he began playing small percussive sections from obscure and unexpected rock, funk and electro-pop records as a rhythm track for rappers, interspersing the beats with extracts from cartoon melodies and film themes. When hip hop moved from school gymnasium dances to the mainstream world of record contracts, Bambaataa recorded 'Zulu Nation Throwdown' for the Harlem entrepreneur, Paul Winley. Unhappy with Winley, he moved to Tommy Boy Records, where his third contribution to that label, *Planet Rock*, was recorded in collaboration with Tom Silverman, rappers Soul Sonic Force, musician John Robie and engineer Arthur Baker. Incorporating the melodies of Kraftwerk and Ennio Morricone, the record became a huge international hit in 1982 and set a trend for futuristic electronic dance music. Inspired by the British film *Zulu*, Bambaataa had founded a loosely convened organization of hip-hop's cultural luminaries, called the Universal Zulu Nation and subsequent recordings such as *Looking For the Perfect Beat* and 'Renegades of Funk' promoted the ideals of the organization. After touring the southern states of America, Bambaataa also worked under the name of Shango. Described as both a fan and a master of records, Bambaataa achieved one of his lifetime ambitions in 1984 by recording *Unity*, a duet with James Brown. Later releases included collaborations with ex-Sex Pistol John Lydon, reggae artist Yellowman and Culture Club singer Boy George. Although no longer in the forefront of hip hop, his hybridization of dance music has been profoundly influential.

DAVID TOOP

Afrobeat. A style of African popular music. The term was coined in 1967 by FELA KUTI, who was known as 'the king of Afrobeat'. Fela played HIGHLIFE music while studying music at Trinity College of Music, London (1958–63). Upon his return to Nigeria he referred to the style as 'highlife jazz'. Geraldo Pino from Sierra Leone visited Lagos around 1966, playing a style referred to as Afro-soul. Pino's success encouraged Fela to develop an individual style.

Fela toured the USA in 1969 and was exposed to that country's Black Power movement. He also heard free jazz and rhythm and blues. His awareness of the political power of music is reflected in his subsequent development of Afrobeat, a fusion of jazz, soul and African musics with lyrics in Pidgin and Yoruba. He consciously highlighted the Africanness of his own music, claiming that he played African music since jazz was originally an African form of music.

The characteristics of Afrobeat include repetitiveness, pattern-structure, call and response, sudden breaks and solo passages. There is a clear emphasis on the role of percussion, and the highly politicized lyrics are highlighted with powerful horn riffs. At least five (often more) horns are featured on stage along with 15 other musicians and ten dancers. Fela sang and played tenor and alto saxophones and the electric piano.

Reflecting Fela's ideals of panafricanism, the Afrobeat style was adopted by many musicians throughout the continent including Fela's son Femi, who plays a distinct form of Afrobeat. Compositions in Afrobeat style have become a common element of dance music repertories including those of Tabu Ley Rochereau and Hugh Masekela.

After Fela's death in 1997 a revival of his music took place in Europe and the USA. Vinyl reissues of Fela's Afrobeat recordings were produced in Paris and his recordings became fashionable in dance clubs of western Europe in the 1990s, resulting in new dance-mix productions.

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WOLFGANG BENDER

Afro-Cuban jazz [Cubop]. A jazz style. It was created from a fusion of bop with traditional Cuban elements, that arose in the 1940s, primarily in the work of Dizzy Gillespie; it is distinguished from the more general LATIN JAZZ by the specific influence of Cuban dance, folk and popular idioms. Although a Latin-American or Caribbean influence (Jelly Roll Morton called it the 'Latin tinge') is discernible in jazz from the late 19th century, the earliest use of Cuban elements is traceable only to Alberto Socarras and Mario Bauzá in the late 1930s. Afro-Cuban jazz became a clearly defined style and acquired an international following only when Gillespie, who had been influenced by Bauzá, began to collaborate with the outstanding Cuban percussionist Chano Pozo. For Gillespie, Bauzá, and others, the main impulse for the Afro-Cuban movements came from their feeling that American jazz of the 1930s and 1940s, being essentially monorhythmic, needed the kind of enrichment that an infusion of Afro-Cuban polyrhythms would provide.

Gillespie's big band made several notable recordings in the late 1940s, including Pozo's compositions *Manteca* (1947, Vic.), *Afro-Cuban Suite* (on the album of the same name, 1948, Swing), and *Guarachi guaro* (1948, Vic.), and George Russell's *Cubana be/Cubana bop* (1947, Vic.); these pieces, which feature Pozo's conga drumming, were the first to integrate authentic Afro-Cuban polyrhythmic concepts with the bop idiom. Soon other big bands began to make recordings in the Afro-Cuban style; Stan Kenton's *Machito* (1947, Cap.), *Peanut Vendor* (1947, Cap.), *Cuban Episode* (1950, Cap.), and *Twenty Three Degrees North, Eighty Two Degrees West* (1952, Cap), and Machito's *Cubop City* (1948, Roost), *Afro Cuban Jazz Suite* (1950, Clef), *Kenya* (1957, Roul.), and 'Afro-jazziac' (on the album *With Flute to Boot*, 1958, Roul.) are noteworthy examples. Smaller groups also contributed significantly to the new genre, in particular those led by Tadd Dameron (*Jahbero*, 1948), Charlie Parker (*My Little Suede Shoes*, 1951, Mer./Clef) and Bud Powell (*Un poco loco, 1951*, BN).

Gillespie's band continued to perform Afro-Cuban jazz throughout the 1950s, and recorded such titles as 'Manteca Suite' (on the album *Afro*, 1954, Norg.) and *Gillespiana* (1960, Verve). A number of prominent Cuban percussionists were active during the same period; among these were Candido Camero, Armando Peraza and Mongo Santamaria, who recorded the albums *Yambu* (1958, Fan.) and *Mongo* (1959, Fan.) with his own band.

While the impact of Afro-Cuban jazz began to wane in jazz circles by the end of the 1950s, Cuban and other Caribbean-oriented musicians, coming under the influence of modern jazz, maintained the fusion of the two genres, but with a slight shift of emphasis towards the Cuban side of the equation. Ray Barretto, Eddie Palmieri, Bobby Paunetto and Santamaria helped further to 'latinize' Afro-Cuban jazz and thereby also to broaden its scope and definition.

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GUNTHER SCHULLER

Afro-Cubans. *See under* MACHITO.

Afterpiece. Term used in England in the 18th century and the early 19th for an opera or pantomime, usually about an hour long, designed for performance following a play or other theatrical work (the 'mainpiece'); a notable example is Arne's *Thomas and Sally* (1760).

□

Afuxê. *See* CABACA.

Afzelius, Arvid August (*b* Hornborga, Västergötland, 6 May 1785; *d* Enköping, 25 Sept 1871). Swedish pastor and folksong collector. After studying theology, he took a clerical post in Stockholm from 1809 to 1820, and from 1820 was pastor in Enköping. In 1811 he became a member of the Götiska Förbund and was deeply involved in the collecting of early folk tales, poems and melodies. He was an amateur flautist, but had little training in music; his friends helped him notate the melodies he heard.

Afzelius was the first to notate and publish the folksong *Näckens polska*, which he heard sung by a peasant girl in Småland in 1810, and to which he later wrote the poem *Djupt i havet*; the melody and text were printed in the journal *Iduna* in 1812. He collaborated with Erik Gustaf Geijer in the three-volume collection, *Svenska folkvisor* (1814–17), and supplied a number of melodies for Olof Åhlström's anthology, *Traditioner af swenska folk-dansar* (1814–15). He published a German edition of *Volkssagen und Volkslieder aus Schwedens älterer und neuerer Zeit* (Leipzig, 1842), edited a collection of folk poems for *Afsked af swenska folksharpan* (1848), whose melodies were arranged by Erik Drake, and wrote a memoir of Åhlström (1867).

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KATHLEEN DALE/AXEL HELMER

Agache, Alexandru (*b* Cluj, 16 Aug 1955). Romanian baritone. After studying in Cluj, he made his début there in 1979 as Silvano (*Ballo in maschera*), followed in 1980 by Sharpless. During the next decade he sang Don Giovanni, Malatesta, Germont, Luna, Posa (*Don Carlos*), the title role of *Nabucco*, and Schaunard at Cluj. He also appeared at Budapest, Dresden, Ankara and the Deutsche Staatsoper, Berlin, with which company he toured Japan in 1987 as Mozart's Almaviva. Agache made a notable Covent Garden début in 1988 as Renato in *Ballo*, later singing Enrico Ashton, Boccanegra, Rigoletto and Amonasro. He made his début at La Scala in 1989 as Belcore in *L'elisir d'amore*. Other roles include Escamillo and Gounod's Méphistophélès. His powerful, flexible voice and imposing stage presence make him an ideal interpreter of Verdi's baritone roles.

ELIZABETH FORBES

Agatea, Mario (*b* 1623–8; *d* Bologna, 1699, before 28 Jan). Italian singer, composer and instrument maker. He was an Augustinian monk who was employed from about 1649 as a soprano castrato at the Este court at Modena. On 13 November 1660 he was appointed to the choir of S Petronio, Bologna, with a stipend of 50 lire a month; he was discharged on 24 April 1662 but rejoined on 25 July

1663. In October 1665 he returned to Modena, where he succeeded Marco Uccellini as choirmaster of the cathedral. He vacated this post in November 1673 and by early 1674 was again living at Bologna. Between 1677 and 1681 he served as a singer in the *cappella* of Duke Francesco II of Modena. In 1685 he was made a member of the Accademia Filarmonica, Bologna, and seems to have spent his last years in or near that city. He wrote to the Duke of Modena in 1689 from the monastery of S Biagio, Bologna, asking the duke to grant him a pension in view of his old age and failing eyesight. In 1692 he wrote twice more to the duke: on 13 January to say that he had become totally blind and on 13 May to say that he had been transferred, on his doctors' advice, from S Biagio to the monastery of S Maria della Misericordia outside Bologna. His death is recorded in the *Registro di bolletta della corte* of Modena for 28 January 1699, where his age is given as 'about 75', which would suggest that he was born about 1623–5; an inscription to an engraved portrait of him dating from 1676, however, gives his age as 48, which would point to a birth date of 1627 or 1628. During his lifetime he seems to have been better known as a singer than as a composer. He is described in the *Atti capitolari* (f.87) of Modena Cathedral as 'a soprano singer of uncommon excellence'; in 1666 (not 1664 as Roncaglia stated) Cazzati dedicated a motet to him, describing him as a 'renowned musician'. A letter to G.P. Colonna reveals that he was also a maker of keyboard instruments. Most of his few surviving vocal compositions are secular, though several are moral in tone. Roncaglia considered him a competent composer with a gift for melodic writing.

WORKS

Venite celeres, 1v, bc, 1670[1]
I pianti d'un core, canzonetta, 1v, bc, 1670[3]
Cants, 1v, bc: Calco appena il suol col piede; Chi non sa che sia tormento; Fido esempio d'amore; Frangi l'arco; Mentre l'ombra bambina; Poiche la vera fede; Vanti pur il dio Cupido: *I-MOe* Mus.F.1366 and Mus.G.2
Per baciar volto sì vago, aria, 1v, bc, *MOe* Mus.G.250 [Amor fammi goder, aria with vc obbligato in this MS, wrongly attrib. Agatea; see Roncaglia]

WRITINGS

8 letters to the Duke of Modena, *MOs*
5 letters to G.P. Colonna, *Bc*

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JOHN WHENHAM

Agati. Italian family of organ builders. Pietro Agati (*b* Pistoia, 15 Feb 1735; *d* Pistoia, 10 Dec 1806) served apprenticeships in the Tronci workshop in Pistoia, and later with Filippo Gatti in Bologna. He opened his own workshop in Pistoia, where he built his 'secundum opus' for the church of S Vitale (1760) with a case that bears a striking resemblance to that belonging to the organ by WILLEM HERMANS in Spirito Santo, Pistoia (1664). From this Hermans instrument Agati copied the stopped flute 8′, Cornetto, Trombe, Voce umana (or Violoncello – a bass 4′ regal) and Mosetto (treble 8′ regal 8′) to his organ at Vignole di Quarrata (1797). Another outstanding instrument is at Tréppio, Pistoia (1794).

Pietro's son Giosuè (*b* Pistoia, 21 Jan 1770; *d* Pistoia, 10 Dec 1806) built many fine instruments, including those at Serravalle Pistoiese (1821), Carmignano, near Prato (1817), and the Oratorio di SS Trinità, Límite sull'Arno, near Empoli (1821). These organs each have a 50-notes compass, (*C–f‴*, short first octave), and two pedalboards (eight notes each, *C–B*, short octave) of which the upper is coupled to the *Organo grande* and has its own Contrabbassi 16′, and the lower pulls down the *Organo piccolo*. The organ now in Gavinana, Pistoia (1838), has three manuals (62 notes, *C′–f‴*, short first octave), and two pedalboards of which the larger (17 notes, *C–g♯*, short first octave) is permanently coupled to the *Organo grande* and the smaller (eight notes, *C–B*, short octave) pulls down the *Organo piccolo*.

Giosuè's son Nicomede (*b* Pistoia, 8 Apr 1776; *d* Pistoia, 16 May 1885) was the last builder of the family. He built a great number of mostly small instruments, but, having no heirs, he sold the firm to his competitor Filippo TRONCI in 1883, on condition that the new company should be called Agati–Tronci. The Agati family's total output is estimated at about 500 organs, some of which were also exported to France, Egypt and South America.

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UMBERTO PINESCHI

Agawu, V(ictor) Kofi (*b* Hohoe, 28 Sept 1956). American musicologist and music theorist, of Ghanaian birth. He studied at Reading University (1974–7) and with Arnold Whittall at King's College, London (1977–8), where he took the MMus in analysis. He took the doctorate under Leonard Ratner at Stanford University (1978–82), with a dissertation on structure and form in 19th-century music. He began his academic career at Haverford College (1982–4), and subsequently taught at Duke University (1984–6), King's College, London (1986–9), Cornell University (1989–95; professor from 1992), and Yale University (professor, 1995–8). In 1998 he was made professor at Princeton University. Agawu's interests cover many areas of musicological research. His theoretical studies include music analysis and theory, semiotics, and post-colonial theory. He has written on the music of the 19th century and particularly on Mahler, and his research on West African music has primarily dealt with the relationship between language and music.

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PAULA MORGAN

Agazzari, Agostino (*b* c1580; *d* Siena, Jan 1642). Italian composer and theorist.

1. LIFE. Agazzari's parents were evidently of Sienese origin, and he himself went to Siena as a boy and received his training there, perhaps from Francesco Bianciardi. He was organist at Siena Cathedral from 1597 to 1602, when he left to direct the music at the Collegio Germanico, Rome (1602–3). In 1604 he attended the reopening of the Sienese Accademia degli Intronati. By 1606 he was *maestro di cappella* at the Seminario Romano, but returned to Siena in 1607 after being blacklisted by the Cappella Sistina. In the following years he was organist at Siena Cathedral on three different occasions: in 1609, 1611–17 and 1629–33; he also served for two short periods as music director at S Maria di Provenzano, Siena, 1617–19 and 1620–?1622. Not until February 1641 was he appointed *maestro di cappella* at Siena Cathedral, and failing health forced him to resign the position the following September. He died in January 1642 and was buried in S Niccolò del Carmine.

2. WORKS. Agazzari's first compositions were secular madrigals, conservative but appealing works which show his interest in text expression. His devotional madrigals, contained in the two volumes of *madrigaletti* (1607) and in the *Stille soavi* op.19, are similar in style; op.19 differs from earlier works only in the inclusion of an organ bass. *Eumelio*, one of the first examples of Roman opera, was written for his students at the Seminario Romano. Music for solo voice and continuo predominates, but the liveliest moments occur in the choral scenes interspersed throughout the opera, notably at the end of each act.

Most of Agazzari's compositions are sacred. His adherence to late Renaissance traditions is reflected in his volume of mass settings which, despite the inclusion of an organ bass, feature modal titles, pseudo-imitative textures, a sparing use of triple metre and an emphasis on textual clarity. Of his seven settings of the Litany of Loreto, the first of the eight-voice works from the 1639 collection is the most compelling, offering the greatest variety in colour and scoring. Agazzari's three volumes of Vespers psalms are diverse: the eight-voice works are characterized by stately antiphony, with some brilliant passages in closely spaced dialogue, and the five-voice works exploit textural heterogeneity. Most progressive are the three-voice settings, with their sharp rhythmic profiles, virtuoso lines and concertato scoring; a rubric calling for an instrumental sinfonia precedes the setting of *Laudate Dominum*. The 1609 volume includes four-voice Compline psalms.

The motet occupied most of Agazzari's creative energies. His earliest collections of works for 4–8 voices display his gift for composing attractive melodies, his ability to create excitement through abrupt shifts in harmony, texture, rhythm and metre, and his extensive use of word-painting. Progressive tendencies are clear in his inclusion of an organ continuo, in his exploitation of concertato techniques (especially the 'concertato alla Romana', in which varied scoring sets apart individual movements of a single work) and in his insistence that the music reflect the meaning of the text. He successfully adapted his style to the small-scale idiom in 1606, producing one of the most popular prints of two- and three-voice motets in the early 17th century. Little style change is evident in the collections of 1607, 1611 and 1613, but his later motets exhibit a lack of contrast and rely too much on unmotivated melisma.

Agazzari's interest in the practical problems of performance are shown in his influential and much-cited treatise *Del sonare sopra 'l basso* (1607). He not only furnished a handy guide for the keyboard player realizing the figured bass, but also addressed the other instrumentalists who accompanied the vocal ensemble, giving them specific instructions on how best to contribute, either by providing harmonies or by 'ornamenting' the continuo line. The treatise is fundamental for understanding early Baroque performing practice. Agazzari discussed ornamentation (both vocal and instrumental), tempo and musical style in

the prefaces to several of his collections of music (1603, 1609, 1611 and 1613). In *La musica ecclesiastica* (1638) he reiterated his long-held notion that music should be the handmaiden of the text, but rejected current operatic techniques (including ground basses and dance rhythms) in favour of a grave, dignified style for church compositions.

Agazzari's contributions made him much more than the leading Sienese composer of the 17th century. A champion of the 'new style' of sacred music, he injected fresh vitality into the small-scale motet and spurred its development in Rome. His influence extended beyond the Alps: many of his works appeared in northern anthologies, and his basso continuo treatise served as the basis for Michael Praetorius's discussion of the same subject in the *Syntagma musicum*.

WORKS

DRAMATIC

Eumelio, dramma pastorale (prol., 3, T. de Cuppis and F. Tirletti), Rome, Seminario Romano, carn. 1606 (Venice, 1606)

SACRED

Sacrarum cantionum, 5–8vv, liber primus (Rome, 1602, 2/1605, with org)
Sacrae laudes, 4–8vv, bc (org), insts, liber secundus (Rome, 1603)
Sacrarum cantionum, 5–8vv, bc (org), liber tertius (Rome, 1603)
Sacrae cantiones, 2–3vv, bc (org), liber quartus (Rome, 1606, 2/1606); as Motetti, libro quarto (Milan, 1606)
Sacrarum cantionum, 2–4vv, bc (org), liber II, op.5 (Milan, 1607, 2/1608 with Del sonare sopra 'l basso con tutti li stromenti, 3/1609, 4/1613)
Cantiones, motectae vulgo appellatae, 4–8vv, insts (Frankfurt, 1607); selections from 1602 and 1603 publications
Psalmi sex, 3–4vv, bc (org), op.12 (Venice, 1609)
Psalmi ac magnificat, 5vv, bc (org), op.13 (Venice, 1611)
Sertum roseum ex plantis Hiericho, 1–4vv, bc (org), op.14 (Venice, 1611)
Psalmorum ac magnificat, 8vv, bc (org), op.15 (Venice, 1611)
Dialogici concentus, 6–8vv, bc (org), op.16 (Venice, 1613)
Missae quattuor tam organis, 4–8vv, bc (org), op.17 (Venice, 1614)
Sacrae cantiones, 1–4vv, bc (org), op.18 (Venice, 1615)
Eucaristicum melos, 1–5vv, bc (org), op.20 (Rome, 1625)
Litaniae beatissimae virginis, 4–8vv, bc (org), op.21 (Rome, 1639)
Musicum encomium, 1–5vv, bc (org) (Rome, 1640)

DEVOTIONAL

Il primo libro de' madrigaletti, 3vv (Venice, 1607)
Il secondo libro de' madrigaletti, 3vv (Venice, 1607)
Stille soavi di celeste aurora, 3–5vv, bc, op.19 (Venice, 1620)

SECULAR

Il primo libro de' madrigali, 6–7vv (Venice, 1596)
Il primo libro de' madrigali, 5–8vv (Venice, 1600)
Il secondo libro de' madrigali, 5vv (Venice, 1606)

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COLLEEN REARDON

Ager, Klaus (*b* Salzburg, 10 May 1936). Austrian composer. He studied at the Salzburg Mozarteum (piano, conducting, composition), Salzburg University (musicology) and the Paris Conservatoire (composition), where his teachers included Pierre Schaeffer and Olivier Messiaen. In 1973 he worked with Radio France in Paris and was appointed assistant lecturer at the Salzburg Mozarteum, where he became chair of the department of music analysis in 1979. A co-founder of the Edition 7 self-publishing association, he has also founded and directed (1975–86) the Österreichisches Ensemble für Neue Musik. He has served as chair and artistic director of the Aspekte festival in Salzburg (from 1977) and as professor of composition at the Bregenz Conservatory (1981–6). He was appointed rector of the Salzburg Mozarteum in 1995.

Ager's compositions before 1975 explore new performance techniques and the full sound potential of instruments, interests most obvious in *silences VI* for harp (1973) and *silences VII* for piano four hands (1973). After these experimental works, he wrote using a method he described as 'incoherent process construction', composing simultaneous phrases that cohere in different ways but pursue independent linear courses. The complex works that resulted reached their culmination in *la règle du jeu* (1978). With the Duet for two violins (1980) and *MaMuMis* (1981–4), he re-established more traditional musical semantics. Although in his orchestral work *Fades the light from the sea* (1981) pitches and durations were chosen largely with the aid of a computer program, familiar musical features also appear, allowing the listener to form an interpretation based to some extent on a semantic understanding.

WORKS
(*selective list*)

Inst: es esta la muerte, op.8/2, vn, cl, pf, perc, tape, 1972–6; Reflexions, op.2/2, orch, 1973–6; silences VI, op.5, hp, 1973; silences VII, op.6, pf 4 hands, 1973; HOSHI, op.13, wind qnt, tape, 1974–5; I remember a bird, op.16, cl, trbn, gui, pf, perc, tape, 1976; Metaboles IV, op.21, str qt, 1977; le soleil des espoirs perdus, op.25, fl, cl, vc, pf, 1979; Duet, 2 vn, 1980; Fades the light from the sea, op.33/3, orch, 1981; Lamento, op.33/2, str orch, 1981; MaMuMis, op.32, vn, pf, 1981–4; CLB512, op.39, cl, tape, 1983; Hölderlin-Fragmente, op.50, ob, tape, 1987–9; Serenade, op.60, hammerklavier, chbr orch, 1990; Moarré, op.66, accdn, vib, 1993; MODOS3A, op.68/2, fl, cl, pf trio, 1996
Other works: elf und ..., op.9, 11 pfmrs, 1973; silences X – erstens abendmusik, op.10, S, ens, 1974; Agnus Dei, 2 spkr, ens, tape, 1978, rev. 1994; la regle du jeu (F. Tanzer), op.28, S, fl, cl, vn, vc, pf, 1978; Kohärenz-Inkohärenz II, op.30, chorus, chbr orch, 1980; Gesang zur Nacht (F. Hölderlin, J. von Eichendorff, G. Trakl, Novalis), op.43, S, fl, cl, pf trio, 1985; KEATS, op.63, S, cl, vn, vc, pf, 1991–2
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SIGRID WIESMANN

Ager, Milton (*b* Chicago, 6 Oct 1893; *d* Los Angeles, 6 May 1979). American composer. He began his career as a song plugger and arranger for the publishing companies of George M. Cohan and Irving Berlin, and had his first success as a songwriter (in collaboration with the composer George W. Meyer) with *Everything's peaches down in Georgia* (G. Clarke, 1918), introduced by Al Jolson. He wrote many songs to lyrics by Jack Yellen (with whom he founded the publishing firm Ager, Yellen & Bornstein in 1922), including *I wonder what's become of Sally* (1924), *Ain't she sweet?* (1927) and *Happy days are here again* (1930); the last became closely associated with the presidential campaigns of Franklin D. Roosevelt. Other well-known songs by Ager are *I'm nobody's baby* (lyrics by B. Davis; 1921), *Auf Wiedersehen, my dear* (A. Hoffman, E.G. Nelson, A. Goodhart; 1932), and, in collaboration with Jean Schwartz, *Trust in me* (N. Wever; 1936). His contributions to stage scores include songs for *What's in a Name?* (1920, with 'A Young Man's Fancy'), *Rain or Shine* (1928) and *John Murray Anderson's Almanac* (1929). He also wrote music for the films *Honky Tonk* (1929), *Chasing Rainbows* (1930) and *King of Jazz* (1930).

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SAMUEL S. BRYLAWSKI

Aggere, Antonius de (*fl* early 16th century). South Netherlandish scribe. He was previously thought to be a theorist and priest at the church of St Martin at Akkergem near Ghent, but was in fact Anthony of St Maartensdijk, a small town on the Dutch island of Tholen. He copied folios 63–206 of the manuscript *B-Gu* 70 which includes treatises by Aegidius Carlierius, Johannes Tinctoris, Dionysius Lewis de Ryckel and a few anonymous treatises on *musica plana*. There is no reason to assume that he was the author of any of these treatises. The dates given in the manuscript (8 November 1503 and 1 April 1504) refer to the time of copying.

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ANNA MARIA BUSSE BERGER

Aggházy, Károly (*b* Pest, 30 Oct 1855; *d* Budapest, 8 Oct 1918). Hungarian composer and pianist. He studied at the National Conservatory in Pest (1867–70), at the Vienna Conservatory (1870–73) and at the Academy of Music in Budapest (1875–8), where he was a pupil of Liszt (piano) and Volkmann (composition). With A. Juhász and I. Lépessy, he won the Liszt Scholarship in two successive years, and at the final examination he made a great impression with his Andante and Scherzo for orchestra, first performed in 1878 by the National Theatre orchestra under Sándor Erkel. He and Jenő Hubay established a reputation as a concert duo from the end of 1879 in Paris, which they consolidated the following summer in Austria and during the autumn on an extended tour through Hungary. Their first joint composition, *Fantasia Tziganesque*, for violin and piano (op.7), dates from that time. Between 1880 and 1881 they appeared many times in Paris, London (June–August 1880), Brussels and Luxemburg; concluding their concert tours in Algiers (May 1881), they returned to Hungary, where Aggházy became a professor of the piano at the National Conservatory while Hubay was appointed (February 1882) to the professorship vacated by Wieniawski in Brussels. This put an end to Aggházy's concert activities: thereafter he seldom appeared in public as a pianist, and then only as an accompanist or in chamber music. For a short time in 1882 he edited a musical periodical, *Harmonia*, but he turned more and more to composition and teaching. In 1883, on the recommendation of Liszt, he was appointed professor at the Stern and Kullak conservatories in Berlin, remaining there until 1889 when he returned to the National Conservatory in Budapest.

Aggházy was not a prolific composer, but in the best of his piano music his attempt to unite a genuinely Hungarian idiom, under a French influence, with some stylistic features of the Baroque, represents a transition from Liszt to the new Hungarian music of the early 20th century, in so far as this was possible within the limits of Aggházy's talent and the possibilities of the post-Romantic era. Of about 170 compositions, most of them short, more than 140 were published. He composed two operas, *Maritta, a Korsós Madonna* ('Maritta, the Madonna with Jug', first performed at the Royal Hungarian Opera House on 14 October 1897), which remained in the repertory for only eight weeks; and *Ravennai nász* ('The Wedding in Ravenna', 1908), which was not performed. Aggházy also wrote some incidental music, four orchestral works, a cantata, *Rákóczi* (1905), 18 choral works, 34 songs, some chamber music (e.g. his String Quartet op.25) and more than 100 piano works, among them *Poèmes hongroises* (op.13), *Moments caractéristiques* (op.16), *Suite hongroise* (op.19, four hands), *Ländlerstimmungen* (op.22), *Trois pièces* (op.33), *Vier Klavierstücke* (op.41) and *Soirées hongroises* (i–iii).

DEZSŐ LEGÁNY

Agincourt, François d'. *See* DAGINCOURT, FRANÇOIS.

Agitato (It.: 'agitated', 'restless'; past participle of *agitare*, 'to agitate', 'excite', 'urge forward'). A tempo (and mood) designation found particularly as a qualification of *allegro* or *presto*: Verdi's *Otello* opens *allegro agitato*. It was little used before the 19th century, though Koch (*Musikalisches Lexikon*, 1802) gave it a substantial article, noting its use as an independent designation and as a qualification; he also drew attention to its occasionally being wrongly understood to denote an increase in tempo.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Aglié, Count **Filippo** [Philippe] **d'** (*b* 1604; *d* Turin, 19 July 1667). Italian poet, choreographer and composer. He began a brilliant political and artistic career in the service of Cardinal Maurizio of Savoy. About 1630 he entered the household of Duke Carlo Emanuele I of Savoy, on whose death in 1637 he became chief counsellor and favourite of the Duchess Cristina, accumulating honours and fortune. Except for an enforced sojourn in Paris from 1640 to 1644 his official duties kept him at the Savoy court where he wrote or conceived more than 30 ballets, plays with music, water festivals and carousels to celebrate significant political alliances and Cristina's birthdays. His

first work, *Bacco trionfante dell'India e caccia pastorale*, dates from 1624, his last, *La perla peregrina*, from 1660.

Variety, ingenuity and spectacle characterize all d'Aglié's works, which also include elegant and witty allusions to court personalities (*Il Gridelino*, 1652) or to specific tastes (*Il tabacco*, 1650) as well as using mythological themes to praise political achievements (*Hercole expugnator*, 1635). In greatly expanding the role of choreography, he seems to have been influenced by French practice and can thus be compared with Isaac de Benserade. He also provided more opportunities for musical development. In works such as *L'educatione d'Achille* (1650) solos alternated with duets and massed choirs. While sustained solo vocal roles are rare, ensembles of instruments and voices were frequently used for melodramatic effects, and they were sometimes given interesting representational roles (as in the musical and choreographic dispute that accompanies the entry of King Tugine in *La perla peregrina*, 1660). D'Aglié composed some of the music himself; the music for four of his works is in the manuscript *I-Tn* 9m.11.83–6.

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MARGARET M. McGOWAN

Aglio, Bartolomeo dall'. *See* DALL'AGLIO, BARTOLOMEO.

Aglione, Alessandro (*fl* 1599–1621). Italian composer. A monk, he is described on title-pages as 'of Spoltore, Abruzzo'. Apart from eight motets (in RISM 1627[2]) all his music is either lost or incomplete. Into the latter category fall the *Canzonette spirituali* for three voices (Venice, 1599) and *Il quinto libro dei motetti a 1–4 voci con una messa e vespero* (Venice, 1621). His lost music is known to have included *Giardino di spirituali concenti a 2–4 voci con alcuni motetti a voce sola* op.4 (Venice, 1618).

□

AGMA. *See* AMERICAN GUILD OF MUSICAL ARTISTS.

Agnanino, Spirito. *See* ANAGUINO, SPIRITO.

Agnelli, Lorenzo (*b* 25 March 1610; *d* 1674). Italian composer. The title-page of his *Salmi e Messa* (Venice, 1637) describes him as an Olivetan monk who worked in Bologna. This publication includes vesper psalms and a mass, all for four voices and organ continuo, and places Agnelli among the many north Italian composers of unambitious liturgical music at this period. Although he still used outdated *falsobordone* chanting in some psalm settings, others are interesting for their use of structural devices aimed at unifying long pieces: one has a straightforward chaconne pattern in the continuo part, another is based on a complex variation scheme in the bass in the manner of some of Monteverdi's later psalms. Melodious solos are offset by tuttis with imaginative harmonies. The mass is bound together by a recurring motif in the voice parts, an unusual formal device at this time, and has interesting and varied melodic lines with much syllabic writing. The volume also includes some motets, and Agnelli published his *Secondo libro di mottetti* in Venice in the following year. As well as duets and three-part pieces with continuo, this collection includes four- and five-voice motets with parts for specific instruments, including bassoon and chitarrone. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Agnelli [Agnello], **Salvatore** (*b* Palermo, 1817; *d* Marseilles, 1874). Italian composer. At the age of eight he entered the Palermo Conservatory and in 1830 the conservatory of S Pietro a Majella in Naples, where he studied until 1834 with Furno and Zingarelli (counterpoint) and Donizetti (composition). Donizetti supported his theatrical début in 1838 at the Teatro Nuovo with the *opera buffa I due pedanti*. Agnelli followed this first success with nine other comic operas, performed in Naples and Palermo between 1838 and 1842. In 1846 he moved to Marseilles, where he tried his hand at *opera seria* with *La jacquerie* (1849) and *Léonore de Médicis* (1855) and composed three ballets. He also produced some sacred music and a cantata in honour of Napoleon I, performed with three orchestras in the Jardin des Tuileries in 1856. In 1872 he visited Naples, hoping in vain to arrange a performance there of his opera *Cromwell*. Agnelli was an imitator of Donizetti and Mercadante without great distinction.

WORKS

STAGE

18 operas, incl.: I due pedanti (A. Passaro), Naples, Nuovo, 25 Feb 1838; I due gemelli (G.B. Lorenzi), Palermo, Carolino, 1839; La jacquerie, Marseilles, Grand, 22 April 1849; Léonore des Médicis, Marseilles, Grand, 21 March 1855; Les deux avares (F. de Falbaire), Marseilles, Grand, 22 March 1860; Cromwell (4), unperf.

3 ballets (all for Marseilles): Calisto; Blanche de Naples; La rose

OTHER WORKS

Apothéose de Napoléon I (cant.), 1856; Cantata di Santa Rosalia; 33 songs from Dante's *Commedia*, Bar, pf

Sacred music, incl. 2 masses, 3 lits, 4 Tantum ergo, Stabat mater, Miserere

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GIOVANNI CARLI BALLOLA

Agnesi, Maria Teresa (*b* Milan, 17 Oct 1720; *d* Milan, 19 Jan 1795). Italian composer. As a girl she performed in her home while her elder sister Maria Gaetana (1718–99; she became a distinguished mathematician) lectured and debated in Latin. Charles de Brosses, who heard them on 16 July 1739 and was highly impressed, reported that Maria Teresa performed harpsichord pieces by Rameau and sang and played compositions of her own invention. Her first cantata, *Il restauro d'Arcadia*, was written in honour of the Austrian govenor Gian-Luca Pallavicini in Milan in 1747. In the following years, she sent *La Sofonisba* to Vienna for possible performance on Empress Maria Theresa's nameday. At about this time she dedicated collections of her arias and instrumental pieces to the rulers of Saxony and Austria; according to Simonetti the Empress Maria Theresa sang arias that Agnesi had given her. She married Pier Antonio Pinottini on 13 June 1752. Her next opera, *Ciro in Armenia*, was produced at

the Regio Ducale in 1753. In 1766 her *Insubria consolata* was performed in Milan on the engagement of Beatrice d'Este and the Archduke Ferdinand. Her final years were spent in poverty. Her portrait hangs in the museum of La Scala; other depictions are reproduced in the encyclopedia *Storia di Milano* (vols. xii, xiv).

Agnesi's career as a theatrical composer was made possible by the changes in women's status taking place in Austrian Lombardy. Her talents seem to have found a warmer reception in Vienna and Dresden than in her native city, to judge by the elegant copies of *La Sofonisba*, *Il re pastore* and the arias produced for these courts. Stylistically, her operas show a progression from relative simplicity (*Ciro in Armenia*) to more ambitious and virtuoso writing in the later works. *Il re pastore* and *Ulisse* feature lengthy ritornellos and use da capo form almost exclusively; several of the arias in *Il re pastore* and in *La Sofonisba* are miniature two-part scenas. The latter opera includes some of Agnesi's most powerful writing; Sophonisba's last aria before dying, 'Già s'appressa il fatal momento', is a particularly moving and dramatic close to an *opera seria*. Agnesi's keyboard music, less sharply characterized, is sometimes technically challenging, in a generic north Italian style.

WORKS

DRAMATIC

Il restauro d'Arcadia (cant. pastorale, G. Riviera), Milan, Regio Ducale, 1747, lost
La Sofonisba (dramma eroico, 3, G.F. Zanetti), Vienna, ?1747–48, *A-Wgm*, *Wn*
Ciro in Armenia (dramma serio, 3, ? Agnesi), Milan, Regio Ducale, 26 Dec 1753, Act 3 frags. *I-Mc* (not identical with anon. Milanese lib of the opera for carn. 1754 in *Mb*, *US-Wc* etc.)
Il re pastore (dramma serio, 3, P. Metastasio), ?1755, *A-Wn*
L'Insubria consolata (componimento drammatico, 2), Milan, 1766, *F-Pc*, lib *I-Mb*
Nitocri (dramma serio, 3, A. Zeno), Act 2 frags. *Mc*
Ulisse in Campania (serenata, 2), *I-Nc*

OTHER WORKS

12 arias, S, 2 vn, va, bc, *D-Dl*
Aria en Murki: Still, stille Mann!, 2vv, kbd, *Dl*
4 concs. (F, F, F, D), hpd, 2 vn, b, *A-Wgm*, *Wn*, *B-Bc*, *D-Dl* (str pts missing in *A-Wn*, *D-Dl*), 1 cited in 1766 Breitkopf catalogue
Sonata, G, kbd, *KA*, cited in 1767 Breitkopf catalogue (1998)
Sonata, F, kbd (1992)
Allegro ou Presto, kbd, *Bsb*, *Dl*
Allemande militare & Menuetto grazioso, kbd (with special stops), *H-Bn*; ed. F. Brodszky, *Thesaurus Musicus*, xvii (1962)
Lost: conc., E♭, hpd, cited in 1766 Breitkopf catalogue; sonata, G, kbd, cited in 1767 Breitkopf catalogue; ? Airs divers, 1v, hp

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SVEN HANSELL, ROBERT L. KENDRICK

Agnew, Roy [Robert] **(Ewing)** (*b* Sydney, 23 Aug 1891; *d* Sydney, 12 Nov 1944). Australian composer and pianist. He studied the piano in Sydney with Daisy Miller, Sydney Moss and Emanuel de Beaupuis and composition briefly with Alfred Hill at the NSW Conservatorium. From 1920 Agnew's pieces were performed by several eminent pianists, including Moiseiwitsch, Murdoch and Gieseking. Working in London from 1923 to 1928, Agnew studied composition and orchestration with Gerrard Williams. The *Fantasie Sonata* was given its première there by Murdoch in 1927 and, on his return to Sydney in 1928, the tone poem *The Breaking of the Drought* was conducted by Hill. From 1928 to 1935 Agnew performed and broadcast both in Australia and Britain, while from 1935 onwards he taught the piano, composition and a class entitled 'General Interpretation and the Art of Pedalling' privately in Sydney. For five years from 1938 Agnew presented a weekly radio programme for the ABC in which he introduced a wide spectrum of 20th-century music, including his own. In 1943 Agnew also recorded some 50 of his piano compositions for the ABC. His last large work, the *Sonata Legend* or *Capricornia*, was performed in 1944 by Sverjensky at the New South Wales Conservatorium, where in the same year Agnew had been appointed to the staff.

Agnew was one of the few Australian composers to achieve international recognition in the first half of the 20th century. A composer mostly of piano music, lyrical and romantic in style, his works range from music for children (*Holiday Suite*, *Youthful Fancies*) to miniatures and large-scale concert pieces. The concert works are highly pianistic, full of fantasy and colour, and technically demanding; they incorporate a forward-looking harmonic vocabulary in a musical style that has affinities with Skryabin, Debussy, Scott, Bridge, Bax and Ireland. These include the miniatures *Dance of the Wild Men* and *Deidre's Lament* (dedicated to Moiseiwitsch), the dramatic and Skryabinesque *Fantasie Sonata*, the lyrical and mostly introspective *Sonata Poème*, the intense and dramatic *Sonata Ballade* and the monothematic and concentrated *Sonata Legend*. Soon after his death, except for a few teaching pieces such as *Rabbit Hill* and *Holiday Suite*, Agnew's works faded into obscurity. Since the late 1990s there has been a revival of interest in his work in Australia, with the preparation of a complete edition of his works by The Keys Press.

WORKS

(*selective list*)

Orch: The Breaking of the Drought, 1v, orch, 1928
Pf: Australian Forest Pieces (1913); Dance of the Wild Men, 1919; Deidre's Lament, 1922; Poème Tragique (1922); Fantasie Sonata (1927); Rhapsody (1928); Rabbit Hill (1928); Sonata Poème (1936); Youthful Fancies (1936); Holiday Suite (1937); Sonata Ballade (1939); Sonata Legend (Capricornia) (1949); duets, over 60 other solo pieces
Songs (1v, pf, unless otherwise stated): Beloved stoop down thro' the clinging dark (Z. Cross Smith) (1913); O moonlight deep and tender (Lowell) (1913); Dirge, 1924; Dusk (R. Williams) (1926); Infant Joy (W. Blake) (1926); 2 Songs without Words, 1v, cl (1928); Beauty (J. Masefield) (1935); The flowers of sleep (V. Daley) (1935)

MSS in the Agnew Archive, Mitchell Library, Sydney
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CHRISTINE LOGAN

Agnus Dei. Acclamation of the Latin Mass, sung between the Fraction and the communion antiphon. Since the text does not change from day to day (except for the Mass for the Dead), the Agnus Dei is counted as part of the Ordinary of the Mass. Many chant settings were made between the 11th and 16th centuries. Some of the most widely used were included in the *Liber usualis*.

Apart from the Credo, the Agnus Dei is the most recent of the acclamations of the Latin Mass, and in some respects the least firmly entrenched. It seems to have been added to the Mass as a *confractorium* (or chant to accompany the breaking of the bread) late in the 7th century, perhaps by Pope Sergius I. The text itself is from *John* i.29: 'Behold, the Lamb of God, who takes away the sin of the world!'; but the specific association of the sacrificial lamb with Christ in the Eucharist and on the altar seems to be characteristic of Syrian practice of the early centuries. In any case, the direct address to the Son, found here as well as in 'Christe eleison' and in the christological portion of the Gloria in excelsis, contrasts with the Roman habit of addressing only God the Father in prayers of the Mass. Other rites (Ambrosian, Mozarabic), however, had other *confractoria*.

As long as loaves of leavened bread were used, the Fraction occupied an appreciable space of time, during which the petition, 'O Lamb of God, that takest away the sins of the world, have mercy upon us', was repeated an indefinite number of times (*Ordo romanus I/III*), presumably either antiphonally or with the people responding with the last phrase. With the substitution of small units of unleavened bread, the Fraction occupied only a moment, and the Agnus Dei, after a period of uncertain transition, took on other functions: it was most often associated either with the Kiss of Peace, or with the administration of Communion immediately following. During this same period (10th–12th centuries) the number of petitions gradually established itself at three, and 'dona nobis pacem' was substituted for the third 'miserere nobis', having the same number of syllables and pattern of accents.

The period of liturgical transition happened to coincide with that in which the medieval repertory of Agnus Dei chants, together with their tropes, came into being. Many questions regarding musical practice in this period have still to be settled on the basis of the early documents, especially the tropers. For example, while the latter usually indicate the dovetailing of tropes and Agnus Dei by the cue for 'miserere (nobis)', variously abbreviated, they often omit reference to one or more repetitions of Agnus Dei altogether. Common opinion, and perhaps common sense, ascribes this omission to mere abbreviation and assumes that the 'standard' text of Agnus Dei remains intact, the tropes being added to it (but in ways not yet made clear). Given the instability of the Agnus Dei at that time, however, and given its open-ended litany-like nature earlier, it seems at least possible that the tropers faithfully preserve an actual practice, one in which one or more of the invocations 'Agnus Dei, qui tollis peccata mundi' was actually replaced by a trope, only the 'miserere nobis' remaining as a response – a practice analogous to some Kyrie 'tropes'.

In any case, the picture presented by the manuscript sources for the Agnus Dei chants does not always support the impression given by the *Liber usualis* of a carefully moulded threefold arch form with contrasting middle section. The second and third acclamations may vary in different sources, or be missing entirely, which (together with the hints in the tropers) suggests that a continuing ad libitum repetition might have been practised well into the later Middle Ages. It is true that the threefold form is most often *ABA* (tabulation in Schildbach, p.32), but the form *AAA* is frequently found too, to which may be added variants such as *AA′A*, in which the 'miserere nobis' often remains constant, pointing again to a litany response.

The most popular melodies are generally well represented in the repertory in the *Liber usualis* (but it must be studied only in conjunction with Schildbach's catalogue). Agnus Dei II/Schildbach 226, IX/114, XV/209, XVI/164 and XVII/34 best represent popular medieval practice from the 11th century onwards; of other early melodies, while IV/136 was widely disseminated, VI/89 is more characteristic of German than French sources, while III/161 is known only from a handful of German sources. On the other hand, some fairly well-known early melodies (Schildbach 64 and 78, French; 81, Italian; and 236) were not included in the Vatican edition. As with the Kyrie and Gloria, the simple melody XVIII/101, usually presumed the earliest, has an unconvincing manuscript representation; but it may still reflect an early tradition, mainly because the same melody is found also in the Agnus Dei in the received chant for the Litany of the Saints. In any case, it has little to do with the more elaborate, antiphon-like melodies represented by Agnus Dei II/226. The high degree of moulding within the construction of any single acclamation in Agnus Dei IX/114 or III/161 seems indigenous to chant styles of the 11th century and after, when beautifully shaped phrases tended to prevail over other aspects of composition. Whereas the majority of melodies up to the 12th century are in D- or G-mode, a large proportion of late medieval melodies, particularly from Germany and Eastern Europe, favour the E- and F-modes (tabulation in Schildbach, pp.45–7), with notable emphasis of the 5th and octave as melodic goals. Over a quarter of the later compositions are identical or share material with Sanctus melodies (Schildbach 51–6).

Polyphonic settings are known from the 12th century onwards (editions in Lütolf).

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RICHARD L. CROCKER/DAVID HILEY

Agobard of Lyons (*b* Spain, 769; *d* Lyons, 840). Frankish ecclesiastic. He came as a youth to Gaul, taking up residence in the monastery of St Polycarp near Narbonne. He was ordained in 804 and named bishop of Lyons in 816, where he remained for the rest of his life, except for a period of exile in Italy during the years 835–8 because he had sided with the sons of the emperor Louis the Pious against their father; his temporary replacement as administrator of Lyons was his rival AMALARIUS OF METZ.

Agobard was a vigorous controversialist of conservative bent. He was outspoken in his opposition to Frankish folk religious practices, to trial by ordeal, to royal interference in church affairs and to Jewish influence at court. In the liturgical realm he was against the employment of images in worship, the use of non-biblical texts and the allegorical interpretation of the liturgy, the two latter positions being directly contrary to those of Amalarius. After his reinstatement as archbishop of Lyons in 838, he and his deacon Florus sought to undo the liturgical innovations of Amalarius, particularly by revising his Office antiphoner. The principal change was the replacement of non-biblical texts. The opposition of Agobard to non-biblical texts may account for the longstanding absence of hymns and tropes in the liturgy of Lyons.

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JAMES W. McKINNON

Agogic. A qualification of EXPRESSION and particularly of ACCENTUATION and ACCENT. The qualification is concerned with variations of duration rather than of dynamic level.

A pause of breath of phrasing (*suspiratio*) is mentioned in a number of organum sources, and in the 16th century the pause (*suspirium*) was recognized as having affective value. Calvisius recommended delaying or accelerating the beat in connection with the harmony and the sung text (1602). Modifications of the basic tempo seem to have become increasingly common during this period; they are clearly described in Frescobaldi's preface to his first book of toccatas, and are also mentioned by Monteverdi.

One of the earliest pieces of evidence for the deliberate use of agogic is Cerone's mention of the practice of hesitation and holding back in singing in such a way that 'part of a note is taken away and given to another' (*El melopeo y maestro: tractado de música theorica y pratica*, 1613, bk 8, chap. 1). Cerone included agogic in the category of 'accents', adding that it should be used sparingly and be barely perceptible. The deliberate abandonment of mechanical regularity in note values (as distinct from actual distortion of the metre) seems to have been less common during the Baroque era in Germany than in Italy. Agricola, Marpurg, Hiller and Türk were clearly less familiar with *tempo rubato* than Cerone, Tosi and other Italian writers. Tosi used 'rubato' in the sense of the syncopated displacement of a quaver in relation to the basic beat. Throughout the 18th century agogic took a syncopated form: the accompaniment kept time while the melodic part employed hesitations which sometimes modified the rhythm considerably. C.P.E. Bach wrote that 'the finest lapses from metre can often be industriously [that is intentionally] produced' when 'one makes an alteration in one's own part alone, running against the organization of the metre, while the main movement of the metre must be observed precisely' (1753, pt i, chap. 3, §8).

Romantic *rubato* is particularly associated with Chopin, notwithstanding the testimony of the pianist Friedericke Streicher that 'he insisted on keeping to the strictest rhythm and hated all lengthening and distortion, ill-applied *rubato* and exaggerated *ritardando* alike' (Chopin, *Briefe und Dokumente*, ed. W. Reich, 4/1985, p.215). Writers of the time warned against the confusion of dynamic diminuendo and agogic ritardando, and theorists in the late 19th century attempted to define terms more precisely. In his commentaries and editions Riemann used the sign ^ to denote a mild lengthening, or 'agogic accent', for instance at moments of culmination. He introduced an oblique stroke as a musical punctuation mark, reminding the performer that the tiny pauses or caesuras serving the construction of musical sense and logic 'must not be subtracted from the last note before the caesura, but must lengthen the duration of the whole' (Karl Grunsky, *Musikästhetik*, 4/1923, p.83). Riemann believed that strong metres should remain perceptible in performance, but that the best method of emphasizing them was 'not dynamic but agogic' (*Musikalisches Wochenblatt*, 1894, p.637). Certain syntactic functions such as musical climaxes, transitions, secondary themes, reminiscences and conclusions become evident only through sufficient agogic, however minimal it may be in physical terms.

Among 20th-century composers, Bartók made especially free use of agogic; in performing his piano piece 'Abend auf dem Lande' he abbreviated or hastened some of the quavers by more than half their notated value, while maintaining a constant inner pulse. Agogic is also a feature of jazz performance; *rubato* melodies performed above a regular unbroken accompaniment were used to particularly good effect by Hoagy Carmichael and Dinah Shore. A developed and differentiated theory of agogic in keyboard and chamber music between Bach and Janáček is that of Uhde and Wieland.

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MATTHIAS THIEMEL

Agogo [Agogo bells] (from Afro-Brazilian *agogô*). Percussion instrument. It consists of two conical bells mounted on a sprung steel hoop (it is classified as a percussion idiophone) and is used in samba bands. The player holds the instrument in one hand and strikes the bells with a wooden or metal stick held in the other. A variety of sounds and rhythmic patterns is produced by striking the bells in different spots and squeezing them together. There are also variations on the original, in the form of triple and quattro agogos and a blade agogo, which has a small metal blade between the two bells. There are also wooden agogos: in this case the 'bells' are side by side and not on a sprung steel hoop.

JAMES HOLLAND

Agolli, Lejla (*b* Korça, 4 Oct 1950). Albanian composer. After studying the piano (1956–60) in Durrës, she entered the Tirana Conservatory, where she studied composition and orchestration with Daïja. From 1974 until her retirement in 1994, she taught solfège, harmony and analysis at the Jordan Misja Art Lyceum, Tirana, where she encouraged children's composition with an experimental programme for 12- and 13-year-olds.

Although her output has declined in recent years, Agolli remains an outstanding figure among Albanian composers of her generation. As her Second Violin Concerto (1983) testifies, her music combines original melodic invention with subtle rhythmic differentiations and exhibits a tendency to thwart initial expectations through its elegant and intelligent design.

WORKS
(*selective list*)

Stage: Milingonat, nusepashkat, bletët dhe brambulli i zi [Ants, Ladybirds, Bees and Black Beetles] (children's ballet, 3 pts, R.H. Bogdani), 1973; Mëngjes në pyll [Morning in the Forest] (children's ballet, 1, Bogdani), 1977; Vallja e luleve [Dances of the Flowers] (choreographic scene, choreog. S. Batku), Tirana, 1980; Në bjeshkë [At the Mountain Pastures] (choreographic scene, choreog. P. Agalliu), Tirana, 1980; A lozim symbullazi? [Shall we Play Hide-and-Seek?] (children's ballet, Bogdani), 1986

Vocal: Dielli i nënave [The Sun of Mothers] (Shehu), S, mixed chorus, orch, 1972; Rinia [Youth] (Shehu), female chorus, 1987; songs for 1v, pf, 1990s

Orch: Pf Conc. no.1, 1973; Sym., c♯, 1973; 3 Sketches, 1978; Vn Conc. no.1, 1979; Poema, vn, orch, 1980; Rhapsody, b, pf, orch, 1980; Rondo no.2, vn, orch, ?1981; Phantasy, vn, orch, 1982; Rondo no.1, vn, orch, perf. 1983; Vn Conc. no.2, 1983; Pf Conc. no.2, 1984; Sym. Dance, 1985; Vallë [Dance], choreographic picture, 1988; Pf Conc. no.3, 1990–

Chbr: Sonata, va, pf, 1974; Sonata, pf, 1975; Wind Qnt no.1, 1976; Str Qt, 1977; Wind Qnt no.2, 1978; Album no.1, no.2, pf, 1986; Pjesë [Piece], bn, pf, perf. 1993; Song and Dance, bn, pf, 1993; Pjesë, bn, 1994; Pjesë, a sax, 1998

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GEORGE LEOTSAKOS

Agōn (Gk.: 'contest'). In ancient Greece, a general term for any competitive activity or, more specifically, a public festival or a contest within such a festival. These festivals were religious in origin, being celebrations in honour of a specific deity, for example, the Olympian Games in honour of Zeus, the City Dionysia at Athens in honour of Dionysus and the PYTHIAN GAMES in honour of Apollo. The contests were usually athletic, musical or dramatic. Musical contests often included singing to the accompaniment of kithara or aulos, solo playing of these instruments, and choral singing and dancing. Drama featured musical elements such as choral song, procession and dance as well as solo singing by actors. The term was revived in its primary sense, 'contest', as the title of a ballet (1953–7) by Stravinsky.

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DENISE DAVIDSON GREAVES

Agopov, Vladimir (*b* Voroshilovgrad, Armenia, 23 Nov 1953). Finnish composer of Armenian birth. He studied composition with Aram Khachaturian and instrumentation with Denisov in Moscow. On moving to Finland in 1978 he continued his studies at the Sibelius Academy, where he began to teach theory in 1982. His first works, which culminated in the Sonata for clarinet and piano (1981), recall the style of his teacher, Paavo Heininen, in their 12-note writing and linear polyphony. In his First String Quartet of the following year the instruments are treated as one; thereafter the texture of his works consists not of individual sounds but of webs characterized primarily by their rhythmic and harmonic density. The development of these webs, themselves sometimes the outcome of aleatory counterpoint, results in lively music within natural forms. Among his most successful works is the Cello Concerto (1984).

WORKS
(*selective list*)

Music, chbr orch, op.3, 1975, rev. 1982; Sonata, cl, pf, op.6, 1981; Str Qt no.1, op.8, 1982; Ergo, vn, pf, op.9, 1985; Vc Conc., op.10, 1984; 4 Songs (A. Meynell), op.11, S, fl, accdn, 1986; Offrets timme, op.12, Bar, pf, 1987; Str Qt no.2, op.13, 1988

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MIKKO HEINIÖ

Agostinho da Cruz. *See* CRUZ, AGOSTINHO DA.

Agostini, Agostino (*b* ?Ferrara; *d* Ferrara, 20 Sept 1569). Italian composer and singer. He was a relation (probably uncle) of LODOVICO AGOSTINI. He served as a singer at the ducal court of Ferrara between 1540 and 1545, and then as a beneficed priest and canon at Ferrara Cathedral. In 1563 Pendaglia described him as a priest, singer and practising doctor, and according to Scalabrini he was rector of S Salvatore, Ferrara. His known works comprise two four-voice madrigals published in Lodovico Agostini's *Musica ... libro secondo de madrigali* (RISM 1572[7]), and two pieces to Latin texts, for six and seven voices respectively, in Lodovico's *Canones, et echo* (RISM 1572[13]). His madrigals, *Questa che'l cor m'accende* and *Deh salvator de l'anime smarite*, both demonstrate a discreet understanding of contemporary madrigalian techniques.

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For further bibliography *see* AGOSTINI, LODOVICO.

IAIN FENLON

Agostini, Lodovico (*b* Ferrara, 1534; *d* Ferrara, 20 Sept 1590). Italian composer and singer. He was a relation (probably nephew) of AGOSTINO AGOSTINI. He came from a family with strong musical traditions, and from an early age studied for a musical and religious career. The appearance of his first known piece in Barré's *Terzo libro delle muse* (Rome, 1562[7]) suggests that he received his early training in Rome, as does the dedication of his first book of six-part madrigals to Tiberio Cerasi, who was also the dedicatee of Marenzio's first book of villanellas. According to Cavicchi (*MGG1*), he was associated from 1572 with the *cappella* of Ferrara Cathedral, where older members of his family had also worked; in 1577 his name first appeared in the payment records of the Ferrarese court of Duke Alfonso II d'Este, in whose service he remained until his death. During the 1580s he served as an informal composition tutor to Duke Guglielmo Gonzaga, with whom he exchanged letters on matters of mutual musical interest. He was associated with many notable poets, among them Tasso and Guarini, and with members of the highest aristocracy. He was a priest, and pursued a distinguished religious career which culminated in his being created a Monsignore and an apostolic prothonotary. Although he composed no liturgical music his writings on religious subjects, *Sermoni alla Santissima ... Communione* (Ferrara, 1589), were extremely popular and were reprinted many times up to 1701. He was buried in Santo Spirito, Ferrara.

The variety of styles in Agostini's music exemplifies the rich musical life of Ferrara and particularly that of the court of Alfonso II. The pieces in the early *Musica ... sopra le rime bizarre*, dedicated to the poet Andrea Calmo, are stylistically close to villottas; the texts abound in dialect jokes, puns and satirical parodies of well-known authors. A similar penchant for the startling, the amusing and the witty informs the *Enigmi musicali* and *L'echo, et enigmi musicali*. The *Nuovo echo*, of 1583, is full of chromatic curiosities, and contains brief instrumental passages. Indeed, Agostini's use of instrumental interludes in a ritornello-like fashion, in a number of his collections, suggests that this may have been the original intended function of some early publications of short instrumental pieces such as those by Salamone Rossi. The madrigals of Agostini's *Musica ... primo libro* (1570), dedicated to Tommaso Zerbinati, the Ferrarese ambassador in Milan, show the composer's continuing interest in text declamation and in chromatic writing: one piece, *Piansi donna per voi*, is labelled 'cromatico'. The third book of six-voice madrigals exploits the virtuoso singing style associated in its early stages with the famous *concerto di donne*; the book may be the first complete publication to reflect the repertory of that ensemble. It contains madrigals dedicated to the singers Laura Peverara and Anna Guarini, and to Luzzaschi, as well as one piece 'sopra il lauro secco' and another praising virtuoso singing in general. Agostini's last publication, *Le lagrime del peccatore*, is a set of spiritual madrigals based on texts by Tansillo.

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Musica ... il primo libro de madrigali, 5vv (1570)
Enigmi musicali ... il primo libro, 6vv, con dialoghi, 7, 8, 10vv (1571)
Musica ... libro secondo de madrigali, 4vv (1572[7])
Canones, et echo, eiusdem dialogi, liber primus, 6vv (1572[13])
Canzoni alla napolitana ... libro primo, 5vv (1574); ed. in MMI, 2nd ser., i (1963)
L'echo, et enigmi musicali ... libro secondo, 6vv (1581[5])
Madrigali ... libro terzo, 6vv (Ferrara, 1582)
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IAIN FENLON

Agostini, Paolo (*b* Vallerano, nr Viterbo, *c*1583; *d* Rome, 3 Oct 1629). Italian composer and organist. At the age of eight, at the choir school at S Luigi dei Francesi, Rome, he became a pupil of Nanino, whose daughter he later married. He completed his musical studies in 1607 and his first appointment was as organist and *maestro di*

cappella of the Madonna del Ruscello, Vallerano. He later returned to Rome and became organist of S Maria in Trastevere, a post he held for six months from April 1615. He then worked simultaneously as *vicemaestro di cappella* there and as *maestro di cappella* of SS Trinità dei Pellegrini. From 26 May 1618 he was *vicemaestro* of S Lorenzo in Damaso. On 17 February 1626 he succeeded Vincenzo Ugolini as *maestro di cappella* of the Cappella Giulia at S Pietro and held the position until his death.

Agostini's output consists entirely of church music. He was a highly skilled contrapuntist. The five books of masses published in 1627 are written in strict contrapuntal style. In his *Saggio fondamentale pratico di contrappunto* (ii, 1775, 295ff) Padre Martini printed, as a model of canonic writing, the Agnus Dei of the Hexachord Mass in the first book, which is constructed on three canons. The second Agnus Dei of the five-part *Missa 'Si bona suscepimus'* in the third book bears further witness to Agostini's outstanding mastery of the technique of strict canon; by the addition of a sixth part, which forms a canon with the bass, this section of the work can be sung in 14 different ways. The *Spartiture delle messe* of 1627 contain such a diversity of skilfully written canons that for the purposes of exhaustive study of them, Padre Martini prepared a manuscript: *Indice di Canoni che si trovano nella Spartitura delle messe di Paolo Agostini Laus Deo di Vallerano* (*I-Bc* V.39). On occasion even the continuo is incorporated in the canonic writing. The masses present Agostini as one of the major representatives of canonic art in Rome in the years 1620–30, and as an impressive exponent of the *stile alla Palestrina* manner of composition. The *Salmi della Madonna* occupies a unique position in Rome at this period, comprising of three-part psalms for the Marian Vespers, five antiphons for second Vespers and motets. The psalm verses display a number of Agostini's compositional characteristics, including the use of various combinations of voices, solo and duet passages, and frequent changes of metre, all of which show him as a master of the concertante style. In the psalm 'Laudate pueri' (6th tone) the even-numbered verses are set polyphonically, and the very short *soggetti* (which resemble the musical formulae used in the practice of diminution) are either repeated or set in sequence, echo-like, in rapid succession over the bass. In general, the continuo has more than a simple supporting role, participating directly in the concertante structure. 'Cantate domino' is a typical Roman solo motet of the early 17th century; while the melodic writing is reminiscent of late 16th-century polyphonic style, the embellishments, periodic and sequential organization of the melody and contrasts effected by frequent change of metre are attributes of the new style. The four-part motet 'Preparate corda vestra domino' (Rome, 1625^{1}) calls for violin and lute as obbligato instruments but they almost always reinforce the continuo, featuring only sporadically as an ensemble. According to Liberati, Agostini's works for four, six and eight choirs attracted great attention in Rome. In 1628, during second Vespers for the Feasts of S Pietro and S Paolo, one of his 12-choir compositions was performed in the Basilica di S Pietro.

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Liber secundus missarum, 4vv (n.p., 1626)
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Spartitura del secondo libro delle messe e motetti, 4vv (Rome, 1627)
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Libro quarto delle messe in spartitura (Rome, 1627)
Spartitura della messa et motetto Benedicam Dominum ad canones, 4vv (Rome, 1627)
Partitura delle messe et motetti con 40 esempi di contrapunti, 4–5vv (Rome, 1627)
Missarum liber posthumus (Rome, 1630)
Works in 1618^{3}, 1623^{13}, 1625^{1}, 1643^{1}
Masses, motets etc., *D-Bsb*, *Mbs*, *MÜs*, *Rp*, *GB-Ob*, *I-Bsp*, *PAc*, *Rli*

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KLAUS FISCHER

Agostini [Augustini], **Pietro Simone** [Piersimone] (*b* Forlì, *c*1635; *d* Parma, 1 Oct 1680). Italian composer. According to Pitoni, he led a swashbuckling and notorious life and had 'a natural inclination to impropriety and baseness'. As a young man he was expelled from his native city because of his involvement in a murder. He went to Ferrara, where he received his basic musical training from Mazzaferrata. Then he abruptly took up a military career and for serving in Crete in the war against the Turks was made a Knight of the Golden Spur. His earliest datable pieces are the new prologue and interludes that he wrote for a performance of *Il Tolomeo* in Venice in 1658. In 1660 he competed unsuccessfully for the post of *maestro di cappella* at Urbino Cathedral.

Apparently by 1664 Agostini had arrived in Genoa. According to Pitoni he once attended a Vespers service there and was so harsh in his criticism of the music that he was invited to compose a service of his own for the same church, which he did with a success that added notably to his local reputation. In Genoa too he was commissioned to write at least two works for the Teatro del Falcone (*Eliogabalo* and *La costanza di Rosmonda*, both 1670). It was probably because of his successes there that he was invited to compose operas for the Teatro Ducale in Milan, since the governor of Milan, P.S. Doria, was a member of important patrician families of Genoa. Not long afterwards, however, Agostini was banned from Genoa because of his involvement with a nun.

Agostini next went to Rome. His first patron there was Cardinal Flavio Chigi, for whom he composed a highly successful opera, *Gl'inganni innocenti* (first performed at the Villa Chigi, Ariccia, in 1673 and produced, with the cardinal's sponsorship, in Siena four years later). He also composed for the Oratorio del Crocifisso. Through the patronage of Cardinal G.B. Pamphili he obtained the prestigious post of director of music at S Agnese in the Piazza Navona. Among the young musicians who studied with him in Rome was G.L. Lulier. In 1675, complaining of ill-health and blaming it on the bad air in Rome, he began to seek employment elsewhere; furthermore, from 1676, when Innocent XI became pope, the future for opera composers in Rome became much less promising. In 1679 he accepted the position of *maestro di cappella* to Ranuccio II Farnese, Duke of Parma. The next year he wrote his last opera, *Il ratto delle Sabine*, for the Teatro S

Giovanni Grisostomo, Venice, which had opened two years earlier. The opera was not well received.

Like those of his contemporaries Agostini's arias are short and numerous; for *Il ratto delle Sabine*, for example, he wrote 48. Da capo format predominates, and arias are usually accompanied by continuo alone. He cultivated a rich interplay between voice and instruments, in which the vocal declamation unfolds freely above a conspicuously independent continuo part, often marked by a modulating ostinato or walking bass. The tensions arising between the vocal and instrumental lines, rather than the tunes themselves, are the source of appeal here. His few surviving sacred works are conservative and lacking in flair. His most inspired music occurs in his secular cantatas, most of which he wrote probably during his late years in Rome. With good reason Tosi mentioned him alongside Stradella as a particular master of the cantata during its early maturity. The two composers were closely linked in the minds of their contemporaries: they had similarly adventurous careers, worked in several of the same cities and enjoyed the patronage of the same families, and not surprisingly three large manuscripts (in *I-Bc*, *Nc* and *A-Wn*) are important sources of cantatas by both of them.

WORKS

lost unless otherwise stated

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Ippolita reina delle amazzoni [Act 2] (op, 3, C.M. Maggi), Milan, Ducale, 1670, *I-Nc* [Act 1 and arias added to Act 2 by Busca, Act 3 by P.A. Ziani]

Eliogabalo (dramma musicale, A. Aureli), Genoa, Falcone, ded. 28 Jan 1670

La costanza di Rosmonda (melodramma, Aureli), Genoa, Falcone, 1670

Gl'inganni innocenti, ovvero L'Adalinda (favola drammatica musicale, 3, G.F. Apolloni), Ariccia, nr Rome, for the Accademici S faccendati, aut. 1673; rev. Bologna, 1675; as Adalinda, Florence, Casino di S Marco, 1679; rev. with orig. title and new arias, Milan, Ducale, ded. 12 Jan 1679, *I-MOe*

Il ratto delle Sabine (dramma, 3, G.F. Bussani), Venice, S Giovanni Grisostomo, Dec 1680, *Bc*, *Vnm*

Il 1° e il 2° miracolo di S Antonio (orat), 4 solo vv, chorus, insts, Modena, 1687, *I-MOe*

*c*30 secular cants. in *A-Wn*, *B-Bc*, *D-Dl*, *Kl*, *Mbs*, *MÜs*, *F-Pc*, *GB-Cfm*, *Lbl*, *Lgc*, *Och*, *I-Bc*, *Fc*, Baron Krauss Collection, Fiesole, *Mc*, *MOe*, *Nc*, *Rc*, *Rn*, *Rvat*; full listing in WECIS, x (1976)

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OWEN JANDER

Agraffe. A device invented and patented by Sébastien Erard as part of his first repetition action of 1808, which replaced the nut (wrest-plank bridge) and nut-pin (bridge-pin) arrangement of earlier pianos. Érard's early agraffe resembled a small brass staple with a concave top. One agraffe for each note was attached at a vertical angle to the front edge of the wrest plank, and the strings were passed underneath. Agraffes define one end of the strings' speaking length and keep them in place by assuring downward bearing on the strings as the hammers strike. An Érard grand piano of 1812 with agraffes of the original type is now in the Musée de la musique, Paris. Later agraffes have separate holes through which each individual string is passed; each agraffe contains as many holes as there are strings for each unison. Pierre Érard's improvement, the *barre harmonique*, which he patented in 1838, still serves as the model for agraffes on the modern grand piano. The agraffe should not be confused with the *capo tasto* bar.

MARTHA NOVAK CLINKSCALE

Agram (Ger.). *See* ZAGREB.

Agrell, Johan Joachim (*b* Löth, Östergötland, 1 Feb 1701; *d* Nuremberg, 19 Jan 1765). Swedish composer, violinist and harpsichordist. His father was a priest. He went to school in Linköping and studied at Uppsala University from 1721 to 1722 or 1723, where he played in the university orchestra, then led by the *director musices* Eric Burman. Early biographers said that Prince Maximilian of Hesse heard Agrell's violin playing in 1723 and called him to Kassel. Firm evidence of Agrell's activity there is, however, found only from 1734, when F. Chelleri was Kapellmeister. He was still working in Kassel between 1737 and 1742 during the reign of Count Wilhelm VIII and the court long owed him payment for service, as well as 'ale and food money', for the years 1743 to 1746. During his time at Kassel Agrell is reported to have made several journeys, visiting England, France, Italy and elsewhere.

Uncertain economic circumstances seem to have driven Agrell to seek the post of Kapellmeister in Nuremberg, a post which he obtained in 1746 (succeeding M. Zeitler); he combined this with duties as *director musices*, leader of the town musicians and holder of the position of 'chief wedding and funeral inviter', which gave him the right to compose music for weddings and other festivities. One of his duties was to direct music in the town's main churches, in particular the Frauenkirche. Of his work in the *Musikalische Kirchen-Andachten* only the text survives. On 3 September 1749 Agrell married the daughter of an organist, the singer Margaretha Förtsch (*d* 1752).

Practically none of Agrell's output from his youth in Sweden survives, though a polonaise from a collection entitled *En notbok* printed in 1746 (which may actually date from his early years) survived as a reel in the tradition of Swedish fiddlers throughout the 19th century. Another sign of contact with his homeland is the dedication to Adolf Fredrik of Holstein-Gottorp, successor to the Swedish throne, of his *Sei sonate per il cembalo solo*

(1748), in which he referred to his 'dear homeland, Sweden', and remarked that 'fate had so far forced him to live abroad'; in addition, Agrell's published works were sent to the Swedish royal chapel at the request of J.H. Roman and others.

Agrell's works divide into two categories: the vocal music, occasional and commissioned, much appreciated in his day, but now lost; and his many instrumental works, most of which were published during Agrell's lifetime, sometimes on their own, sometimes in anthologies. Among the most important instrumental works are his symphonies, chiefly from the period 1735–50, and his numerous harpsichord concertos from the 1750s and 60s. The symphonies, like the work of his compatriot, Roman, constitute an interesting early experiment in this genre with the beginnings of thematic contrast. The instrumentation is often on a large scale, with brilliant parts for woodwind and brass. Agrell's reputation as one of the leading proponents of the emerging symphony led Antonio Vivaldi to ask him to contribute to a concert of 'modern music' in Amsterdam in 1739. He was evidently influenced from many directions, at first by Chelleri and Roman, among others, later by the more up-to-date Italian composers of his time and by German music of the milieu in which he worked. He had a sound technique, and was fluent in the new forms of his time. His style has clear *galant* tendencies, but even if Agrell (as one might suppose) harboured aesthetic ideals like those of Mattheson, he was not really a gifted melodist, a fact which occasioned Schubart's oft-cited judgment (*Ästhetik der Tonkunst*, Vienna, 1806): 'A true artist, but a cold nature'.

WORKS

printed works published in Nuremberg unless otherwise stated

ORCHESTRAL

Edition: 5 syms. ed. J.M. Sheerin (New York, 1983) [S]

6 sinfonie, D, C [S], A, B♭, G, F, fl/rec ad lib, obs, hns, tpts, str, op.1 (1746), nos.1, 2 with timp [nos.1, 4 in *D-RUl*, no.4 in *S-Uu*]; 4 syms., A, F, B♭, D, *B-Bc*; 9 syms., D [S], F, F, D, G, D, E, G, E [S], *D-DS*; 2 syms., E♭ [S], B♭, *MÜu*; 3 syms., D, E, E, *Rtt*; 4 syms., D, B♭, D, D, *RUl*; 1 sym., A, *GB-Lbl*; 4 syms., D, F, F, B♭ [S], *S-Uu*

3 concs., F, D, A, hpd, str, op.3 (1751) [no.3 in *D-MÜu*]; 4 concs., B♭, D, A, D, hpd, str (also for hpd solo), no.1 without va (1755–61), also pubd singly, nos.2, 3, lost; 2 concs., A, F, hpd, str, *S-Sk*, *D-Bsb*, *MÜu*; 1 [?3] concs., hpd/org, in 6 Concertos ... by Sigr. Graun, op.2 (London, 1762)

3 concs., A, b, G, fl/vn, hpd, str, op.4 (1753), *S-L*; 1 conc., F, fl, str, *MÜu*; 2 concs., G, B♭, vn, str, *S-L*; 1 conc., D, fl, str, *S-L*; 1 conc., G, fl, str, *Rtt*; 1 conc., B♭, ob, str, *S-L*; 1 conc., D, vn, str, *US-Wc*; 1 conc., F, vn, str, *F-Pc*

CHAMBER

Hpd: 6 sonatas, B♭, G, F, e, D, g, op.2 (1748), *D-BFb*, also incl. ariettes, polonaises and minuets [no.3 as conc., *F-Pn*], ed. L. Cerutti (Padua, 1994); [3] sonatas, A, B♭, G (?1751–2), also incl. ariettes, polonaises and minuets; A Collection of Easy Genteel Lessons, bk 2 (London, *c*1767), incl. 1 conc. by Vivaldi arr. hpd; Sonata, capriccio and polonaise, *D-DS*, *S-Uu*; 1 sonata in Oeuvres mélées, partie 1re, lxxi (1755); 1 sonata in 20 sonate, op.2 (Paris, 1760); ?1 piece in Pièces choisies, bk 1 (Amsterdam, *c*1760); pieces in A Collection of Lessons ... by Sigr. Jozzi, bks 1–3 (London, 1761–4), and A Collection of Lessons ... by Sigr. Kunzen (London, 1762)

Other: 1 sonata, A, vn obbl, hpd (*c*1743), *D-Mbs*; [3] Sonate, G, E, –, vn, hpd/vc (1752), no.3 pubd singly and lost; 6 Sonatas, G, G, C, G, G, G, 2 fl/vn, hpd/vc, op.3 (London, *c*1757); 1 sonata in 6 Sonatas or Duets, 2 fl/vn, op.2 (London, 1751); [2] Sonata a due, fl/vn, hpd (1762–5), both also pubd singly (lost); 1 sonata, b, vn, hpd, *US-BEm*; 1 sonata, va d'amore, *S-Uu*

LOST

Pièce(s) in Collection recréative de pièces, fl/vn, hpd, premier couple (1746); various works cited in Brook; many compositions for official celebrations of the City of Nuremberg including 5 serenades, and for the Frauenkirche and Marienkirche, including the Musikalische Kirchen-Andachten, are lost

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Anleitung zur Composition (MS)

Tabellen für den Generalbass und die Tonsetzkunst (MS)

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INGMAR BENGTSSON/BERTIL H. VAN BOER

Agréments (Fr.). *See* EMBELLISHMENT. The word is used both by itself and in the terms *agréments du chant* ('embellishments of the melody') and *agréments de musique* ('embellishments of music'). The alternative spelling 'agrémens' is now obsolete.

Agresta, Agostino (*b* ?Naples, *c*1575–85; *d* after 1617). Italian composer. He may have supported himself much as did his elder brother Giovanni Antonio, who in 1598 was teaching singing to the children of the Prince of Roccella, Fabrizio Carafa. Cerreto mentioned both brothers as excellent composers in *Della prattica musica* (1601), but only works by Agostino have survived. He published a book of six-part madrigals (Naples, 1617); there are also single five-part madrigals by him in two anthologies (RISM 1606[5] and 1609[16]) and in Macedonio di Mutio's second book of five-part madrigals (1606). Between 1600 and 1630 Naples was the most important centre for the composition and printing of the increasingly outmoded polyphonic madrigal without continuo. During this period the only books of six-part madrigals published there were Agresta's and a posthumous collection by Gesualdo (1626); Agresta's reveals what the style of Gesualdo's incompletely preserved book may have been. Like many of his Neapolitan contemporaries influenced by Gesualdo's virtuoso madrigals, Agresta occasionally surpassed him in the degree of contrast between slow chromatic *durezze e ligature* and diatonic, scalar points of imitation in quavers and semiquavers. While the former are less striking and cogent, the latter are usually longer and more lively and intricate than Gesualdo's. A third of all points of imitation in the book combine two different motifs setting the same text, and about two thirds have paired voices in 3rds, 6ths and 10ths, a common feature of the late Neapolitan madrigal. The last madrigal in the book, *Io penso e nel pensiero*, is an intellectual challenge to virtuoso singers; each voice has its own series of such proportions as 2:3, 10:1, 1:10, 3:2 and ¢.

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KEITH A. LARSON

Agricola [Ackerman], **Alexander** (*b* Ghent, ?1445/6; *d* Valladolid, 15 August 1506). South Netherlandish composer, active in Italy, France and the Low Countries. He was renowned for his composition in all genres cultivated in his time, and his music was as widely distributed as that of any of his contemporaries.

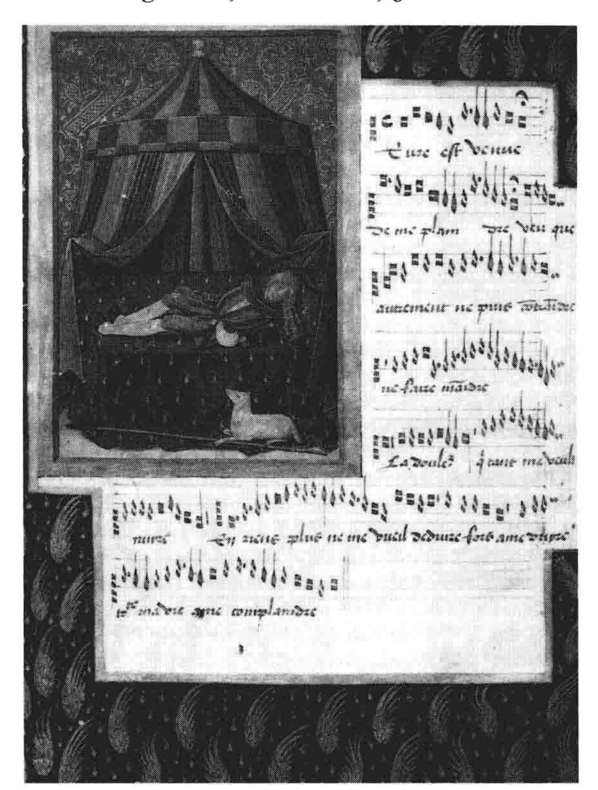
1. Life. Some biographical information can be gleaned from the text of a musical setting entitled *Epitaphion Alexandri Agricolae symphonistae regis Castiliae*, printed by Georg Rhau in 1538. Here, the composer is called a 'Belgian', who died in 1506 at the age of 60 while travelling through Spain in the service of Philip the Fair. Two more epitaphs have recently been discovered by Bonnie Blackburn; one of these specifies the date of death, and reveals that he was a native of Ghent. Archival documents and musical manuscripts give his surname almost invariably as Agricola, although one payment record from the Burgundian court, written in 1500, identifies the composer as 'Alexander Ackerman'.

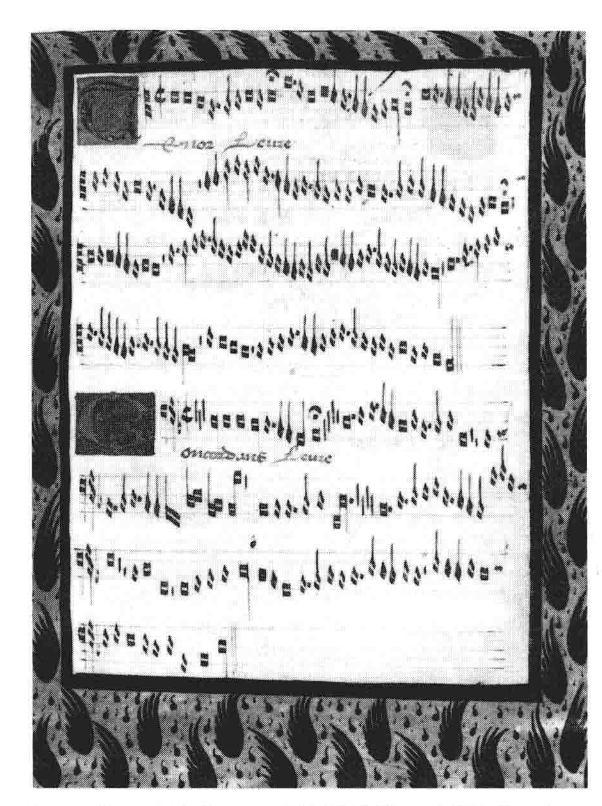
Alexander Ackerman and his brother Jan were the illegitimate children of Lijsbette Naps *alias* Quansuijs, an independent businesswoman of not inconsiderable means, who died in 1499, and whose trade activities in Ghent can be traced back as far as the early 1440s. Their father was Heinric Ackerman, a procurator in the household of a wealthy Ghent citizen, Joes Beste (whose illegitimate daughter Salmadrinen he married in 1448). Heinric must have died some time after 1474. While extensive documentation survives on Lijsbette Naps and her business activities, there is hardly anything to shed light on the early musical training of Alexander. It is possible that he served as a chorister or singer in the parish church of St Nicholas, Ghent, to whose musical establishment, the *cotidiane*, Lijsbette made a large donation in 1467; unfortunately, the payment lists of the *cotidiane* of St Nicholas have not survived. Given Agricola's apparent fame as a string player (he had been *clarus vocum manuumque*, according to the *Epitaphion*, and wrote several instrumental pieces), it is also possible that he had been associated, from an early age, with the Ghent guild of soft-instrument players. Very occasionally the composer is identified as 'maistre Alexandre'; it is unclear whether this points to an academic degree or to recognized mastership in an established musical trade.

An Alessandro Alemanno, or Alessandro d'Alemagna, was active as a singer and viola player at various Italian musical centres in the early 1470s, and seems to have operated with a professional companion by the name of Antonio Pons, or Ponzo (likewise a viola player). It has often been assumed that this musician must be identical with the composer, though the latter was not actually German, since the county of Flanders was part of the French kingdom. No document ever gives Alessandro's surname, nor is he identified even once as 'de Fiandra'. The case for identifying him with the composer must be tentative at best, and is weakened by a document from the court of Naples, dated 1456, which refers to a court singer Alessandro Alemanno – surely not the composer, who would have been about 10 years old at the time. (Given the almost complete absence of complete chapel rosters for Naples in the period 1455–80, it cannot be ruled out that he worked there continuously until 1470, when Alessandro Alemanno and Antonio Pons left the court of Naples to accept employment at Milan.) The case is further complicated by a Milanese document from December 1471 in which Alessandro Alemanno is said to have a cousin Pietro da Vienna ex Alemania – a man old enough to have been named as the father of one Sigismund by 1456. Nothing about Agricola's background suggests that he had any connections with Vienna. If documents or contemporary statements refer to the composer's origins at all, they invariably call him a Fleming or a Belgian. Edward Lerner's apparent identification of German chant versions in works by Agricola is problematic, given that he did not include liturgical sources from France and the Low Countries in his research, and that there are no exact matches even with the unique German variants he presented. (To illustrate the problem, Reinhard Strohm has pointed out that one of the works in question, *Ave pulcherrima regina*, is probably not a German piece, since it is based on a cantio of Lower Rhenish or Dutch origin.)

The earliest document to refer to Agricola with certainty comes from Cambrai Cathedral, where he received a payment of four pounds for his services as *petit vicaire* in 1475–6. It is about this time that the earliest surviving source for any of his works was copied: *Gaudent in celis* survives in *D-Mbs* Mus.ms.3154 on paper dated about 1476. So far as we can tell from the surviving sources, however, the international transmission of Agricola's music did not take off until the 1490s. Given the scarcity of French and Netherlandish sources from the 1470s and 80s it cannot be ruled out that his earliest works circulated mainly in those countries. (All we know for certain about the composer before 1491, after all, suggests that he lived and worked in Flanders and France.) Yet neither should we rule out the possibility that Agricola might have been a great deal younger than hitherto assumed. Even if the epitaph printed in 1538 was based on a first-hand report, the possibility remains that a stated age like 60 could have been as inflated – with the best of intentions, of course – as the 'almost 100' once credited to the deceased Ockeghem. (To suggest a possible parallel: when William Billings died in 1800, a Boston newspaper gave his age as 60, even though the family Bible confirms that he was born in 1746.) Ghent documents do not indicate a connection between Agricola's parents until the mid-1450s: in 1455 Lijsbette Naps lent money to Heinric Ackerman's employer, Joes Beste, and two years later Heinric served as surety for Joes's widow (whom he continued to serve as procurator) in a business transaction with Lijsbette.

Agricola is untraceable for at least 10 years after his employment at Cambrai. He is not included in a list of the French royal chapel dated 28 July 1486 (the only such list to survive from that decade), though he must have entered that establishment within the next five years. We know this because he left the French court without permission in 1491, heading first for Mantua and then Florence, where he was appointed at the Cathedral on 1 October at a monthly salary of four florins, and worked as a colleague of Henricus Isaac. (Isaac may be the composer of the *Epitaphion* mentioned earlier, since he wrote the *Nil prosunt lacrimae* that almost certainly constitutes its *tertia pars*.) A letter of Charles VIII of France to Piero de' Medici, dated 25 April (probably 1492), urgently requests the return of 'Alexandre Agricola, chantre de nostre chappelle' as well as an unnamed 'good lute player in his company'. Agricola's employment at Florence Cathedral ended on 1 June 1492. Barely two





Agricola's motet-chanson 'L'heure est venue/Circumdederunt me', from a chansonnier copied in France, c1500 (GB-Lbl Roy.A.XVI, ff.1v–2)

weeks later we find him at the court of Naples. In a letter of 13 June, King Ferrante I of Naples wrote to Charles VIII: 'We have seen [Alexander] happily – as much for his being a servant of your majesty as for his own virtues – and he has stayed with us for a few days. Indeed, we have taken pleasure in his singing and we should have been glad to retain him in our service.'

Agricola returned to France (as Ferrante had been careful to promise Charles VIII), apparently passing through Florence on 28 October, when the SS Annunziata recorded his receipt of twelve gold florins 'for the four months when he was in Rome and Naples'. Several months later, on 11 February 1493, King Ferrante instructed his ambassador at the French court to offer Alexander an annual salary of 300 ducats, 'this being in accord with what he has asked'. (Although there were two Italian currencies called *ducato*, in either case the salary asked by Agricola would have significantly exceeded the 200 ducats demanded by Josquin at Ferrara in 1502.) The composer evidently accepted Ferrante's offer, but the latter was forced to postpone the appointment due to his rapidly worsening political situation in April 1493. By September of that year, he finally instructed his French ambassador to make Agricola 'understand that he should not come'. Five months later, Agricola did come to Naples in the company of Johannes Ghiselin, though not to accept the job offer. A letter from 10 February 1494 (17 days after Ferrante's death) registers the composer's presence at the Neapolitan court, as does another letter of 6 March, though it is apparent from both documents that he was now in the employ of Piero de' Medici. (At exactly this time, the Florentine chapels were being disbanded in response to the preaching of Savonarola; evidently Agricola and Ghiselin had left Florence with permission, but without being formally dismissed.)

Nothing is known about the composer's whereabouts between March 1494 and August 1500, when he accepted employment at the court of Burgundy. It is possible that his mother's death in February 1499 made him return to Ghent: the city accounts record a small tax that he and his brother Jan paid over her inheritance, though Alexander need not have done so in person. In any case, as a Burgundian court singer Agricola did have occasion to return to his birthplace. Philip the Fair and his court were in Ghent on 30 November 1505, and the Burgundian accounts confirm the payment of his salary on that date, along with payments to such composers as Pierre de la Rue, Anthonius Divitis and Marbrianus de Orto. Several months later, the court departed on its ill-fated journey to Castile, reaching Valladolid by 22 July 1506. On that date Agricola received his last known payment. Soon after he must have caught the 'raging fever' (*febris fervens*) that was said to have killed him 'on the land by Valladolid' on 15 August 1506. His remains were buried in the town; it is not known in which church. Burgundian documents indicate that his prebends were located in Gorinchem and Valenciennes (Notre Dame de Salle).

On 15 November 1522, a certain 'cantore Alessandro Agricola' turns up at the court of Mantua, staying there until at least the next year. He may have been the son either of Alexander or more probably (since children were usually named after their godparents) of his brother Jan, who was apparently identical with the singer Johannes Agricola of Ghent (active at 's-Hertogenbosch in 1486–93 and 1496) and the composer Johannes Agricola who left

settings of *Fors seulement* and *Dat ic mijn lijden aldus helen moet*.

2. WORKS. Judged against other composers of his generation, Agricola does not appear to have been especially prolific. His music is remarkable for prolixity rather than economy, and for an eccentric, almost baroque sensibility that was described by one 16th-century observer as 'unusual, crazy, and strange'. Its general syntax is in many ways typical of other composers born in mid-century, notably in its use of sequence, ostinato and the movement of outer voices in parallel tenths. But its originality embodies a paradox, whereby typically short motives and frequent cadences are often subsumed into formal and melodic designs of remarkable breadth and expansiveness. This results in an unpredictability reminiscent of Ockeghem (from whom Agricola appears to have learnt much), but expressed in a more restless, luxuriant idiom. In his general outlook, Agricola has sometimes been portrayed as conservative. This assessment may be reviewed in the light of the revised birthdates proposed for at least two figures, Josquin and Obrecht, who were until recently reckoned among Agricola's exact contemporaries, but are now believed to have been rather younger.

With over 80 songs and instrumental pieces extant, Agricola ranks among the most important composers of secular music of the 15th century. The majority of the songs set texts in *formes fixes* (several textless pieces in Lerner's edition can be shown to be rondeaux, and Litterick has convincingly attributed two anonymous ones, *Pour faire l'arlkymie* and *En effait se ne reprenés*), a few of which are through-composed (e.g. *Si conge prens* and *Royne de flours*). The *forme-fixe* songs achieved a much wider circulation than the freely composed works; the repertory of the Casanatense manuscript (*I-Rc* 2856) suggests that a fair number of them were composed by about 1480. Most are imitative, in three voices with different ranges, and place relatively little emphasis on text-expression. A few (such as the very popular *En attendant*) are predominantly syllabic, but in general they are typical of Agricola's arborescent style. The four-voice *Je n'ay deuil* (with 14 sources his most widely distributed song) is typical of the close juxtaposition of winding melisma with much longer-breathed passages. It also typifies the surprising number of songs that make use of borrowed material, either by incorporating a single line from a previous setting of the same text (such as *Alles regretz*, based on Hayne's tenor, or *Se mieux ne vient* on Convert's discantus) or by using the beginning of a subsidiary voice as a point of imitation for an otherwise free composition: *Je n'ay deuil* uses the contratenor incipit of Ockeghem's song, *Vostre hault bruit* uses that of Du Fay's similarly named *Vostre bruit*, and the tenor incipit of the terce of Ockeghem's *Ma maistresse* opens the terce of *Se je vous eslonge* (which sets the same words).

Borrowed voices also characterize the majority of Agricola's instrumental works. The principal voices of famous songs are used as cantus firmi for brief settings for from two to four parts (Hayne's *De tous biens plaine*, with five settings, and Ockeghem's *D'ung aultre amer*, with four, were especial favourites); and the well-known six-part setting of *Fortuna desperata* adds three new parts to those of the original. These freely composed lines may have the very wide ranges, rapid scalar figurations or rhythmic ostinati strongly suggestive of instrumental performance, though in many cases (e.g. the above-mentioned *Fortuna desperata*) a fully vocal performance is by no means inconceivable, and similar figuration appears even in Agricola's mass music. Most clearly instrumental are the larger-scale pieces with enigmatic or punning titles, *Cecus non iudicat de coloribus* and *Pater meus agricola est*. In these pieces the composer unfolds a kaleidoscopic succession of short, punchy figures, syncopated ostinati and hexachordal excursions. Worth mentioning in this connection is Andrea Lindmayr's hypothesis attributing to Agricola the textless setting of *Ut heremita solus* preserved anonymously in Petrucci *Motetti C* and based upon a pre-existing enigmatic cantus firmus by Ockeghem.

Agricola's sacred music shows endless variety in its formal means and expressive ends. In the motets, he seems to have eschewed the grander commemorative or occasional pieces cultivated by many contemporaries (the bipartite *Transit Anna timor* being the only obvious exception). Most of the works are on a small scale, cast in a single section, and set devotional texts by drawing upon the related plainchant; even so, within these narrow parameters there is considerable flexibility, for example with regard to scoring: the filigree texture of *O crux ave* is scored for two pairs of voices an octave apart, while *Nobis sancti spiritus* alternates brief imitative points and antiphonal exchanges in a very lucid manner. The apparently slight *Si dedero* is the most widely disseminated piece of the entire generation, being found in over thirty sources. It may have been the first of a number of similarly titled compositions by Josquin and Obrecht. At the other end of the expressive spectrum lie the imposing Magnificat and *Salve regina* settings, which find Agricola at his most expansive. Here again, his penchant for introducing borrowed secular materials in unusual contexts is illustrated by *Salve regina* (ii), which combines the appropriate plainchant with a Dorian rendering of the tenor of Walter Frye's famous *Ave regina celorum*. A section of *Salve regina* (i) incorporates canon at the second in inversion between the lower voices (with the rubric 'facie ad faciem'). Of historical interest are the sets of Lamentations published by Petrucci in 1506, along with several settings by other composers.

Of the eight complete extant mass settings, three appear to be freely composed, one paraphrases plainchant, and four are cantus-firmus settings based upon polyphonic songs. No sources are extant before the turn of the 16th century (though these include a book of Masses devoted exclusively to Agricola, published by Petrucci in 1504), raising the possibility that most of the masses date from the latter part of Agricola's life (in which case his periods of employment at the French and Burgundian court chapels are the most plausible occasions). In terms of sophistication and strictness of adherence to the model, the settings on *Le serviteur* and *Je ne demande* are perhaps the most straightforward; even so, both abound with hidden conceits and subtleties, some of which are probably intended as oblique references to the model. In *Je ne demande* Agricola retains the voice ranges of Busnoys' song, so that both tenor and contratenor occupy the same low range. The first Kyrie of *Le serviteur* conceals an ostinato-quotation of the plainchant, Kyrie *Orbis factor* in the bassus; the same voice presents the incipit of Du Fay's tenor on several pitch-levels in the second Agnus (in both cases there may be some allusion to the two-flat

signature associated with Du Fay's song, though the sources for this mass disagree as to flat-signatures). The masses on *Malheur me bat* and *In myne zin* are among the most expansive settings of the period (the latter lasts nearly three quarters of an hour in performance, despite the loss of its Kyrie). In these presumably late settings Agricola reserves complete statements of the tenor for strategic points. In *In myne zin* the only full exposition of the tune is at the second Osanna, which – unusually for this period – seamlessly dovetails out of the preceding Benedictus; elsewhere the degree of licence is such that one might regard the mass as an extended fantasia, even though a few clear markers show that the model is in fact Agricola's own setting of the Dutch popular song. Such markers, clear intimations of parody, recur from movement to movement in both *Malheur me bat* and *In myne zin*. These and other traits bespeak an interest in formal experimentation on a large scale which adds a curious touch of rationality to a mind strikingly regardless of convention in matters of detail.

Modern scholars have often noted a 'nervous' and 'restless' quality about Agricola's melodic invention. This view seems to go back to Ambros, whose influential perception of Agricola is worth quoting in full: 'Among his contemporaries, he is the strangest and the most bizarre, and indulges in the most peculiar flights of fancy – moreover, he tends to write a kind of surly, bad-tempered, dark counterpoint.' This view may be overstated: although Agricola does seem to cultivate an often strangely hyperactive style in his works (including the masses and motets), the effect is best described as one of electrifying musical intensity.

WORKS

Edition: *Alexander Agricola: Opera omnia*, ed. E.R. Lerner, CMM, xxii/1–5 (1961–70) [L]

MASSES AND MASS MOVEMENTS

Missa 'In myne zin', 4vv, L i, 105 (c.f. from his own chanson, In minen zin)
Missa 'Je ne demande', 4vv, L i, 34 (c.f. from Busnoys' chanson)
Missa ' Le serviteur', 4vv, L i, 1 (c.f. from Du Fay's chanson)
Missa 'Malheur me bat', 4vv, L i, 66 (c.f. from chanson by Ockeghem or Martini)
Missa Paschalis, 4vv, L ii, 1 (cantus firmi: German versions of Ky I, Gl I, San XVII, Ag XXII; cf *Graduale pataviense*, Vienna, 1511, ff.184*v*–185*r*, 194*v*)
Missa primi toni, 4vv, L ii, 23
Missa secundi toni, 4vv, L ii, 47
Missa sine nomine, 4vv, L ii, 78 (c.f. in Cr: Cr I)
Credo, Sanctus, 3vv, L ii, 125
Credo, 4vv, L ii, 94 (c.f. from chanson, Je ne vis oncques, by Du Fay or Binchois)
Credo, 4vv, L ii, 103 (c.f. from chanson, Je ne vis oncques, by Du Fay or Binchois)
Credo vilayge, 4vv, L ii, 114 (c.f.: Cr I)

HYMNS, LAMENTATIONS, MAGNIFICAT SETTINGS

A solis ortus cardine, 4vv, L iii, 17 (hymn; c.f. German version of plainsong, cf MMMA, i, 1956, 219)
Ave maris stella, 4vv, L iii, 20 (Marian hymn; c.f. German version of plainsong, cf. *I-MOe* α.X.1.11, f.7*v*)
Lamentations, 3vv, L iii, I (c.f. plainsong)
Lamentations, 4vv, L iii, 8 (c.f. plainsong)
Magnificat primi toni, 4vv, L iii, 23, 34 (c.f. plainsong; 2 versions: one long, one short)
Magnificat secundi toni, 4vv, L iii, 41 (c.f. plainsong)
Magnificat octavi toni, 4vv, L iii, 51 (c.f. plainsong)

MOTETS

Amice ad quid venisti [= Dictes moy toutes], 3vv, L iv, 64 (text from Matthew xxvi)
Arce sedet Bacchus, 2vv, L iv, 65 (probably a contrafactum from a lost mass; c.f. T of Caron's chanson, Le despourveu infortuné)
Ave domina sancta Maria, 4vv, L iv, 1 (to BVM)
Ave pulcherrima regina, 4vv, L iv, 3 (Marian text set to a German tune, see Schmitz)
Ave que sublimaris [= Comme femme], 3vv, L iv, 60
Da pacem, 3vv, L iv, 47 (prayer for peace; c.f. plainsong)
Ergo sancti martyres, 4vv, L iv, 28
Nobis Sancte Spiritus, 4vv, L iv, 36 (text: 1st verse, hymn sung at Horae canonicae de Spiritu Sancto)
O crux ave, 4vv, L iv, 38 (text: 6th verse, hymn, Vexilla regis; c.f. plainsong)
O quam glorifica, 3vv, L iv, 48 (text: 1st stanza Marian hymn; c.f. plainsong)
O virens virginum, 4vv, L iv, 5 (to BVM)
Regina coeli, 4vv, L iv, 7 (Marian ant; c.f. German version of plainsong, cf *Antiffanarium*, Augsburg, 1495)
Salve regina (i), 4vv, L iv, 10 (Marian ant.; c.f. plainsong, cf *Sacerdotale*, Venice, 1564, f.291*v*)
Salve regina (ii), 4vv, L iv, 20 (Marian ant.; cantus firmi: same version of plainsong as above, T of Frye's motet, Ave regina celorum)
Sancte Philippe appostole [= Ergo sancti martyres], 4vv, L iv, 32
Si dedero, 3vv, L iv, 50 (text: verse of the resp In pace in idipsum; c.f. plainsong, cf AS, p.150)
Transit Anna timor, 4vv, L iv, 41 (thanksgiving for Louis XII's recovery from illness)
Virgo sub ethereis [= Comme femme], 3vv, L iv, 62

MOTET–CHANSONS

Belle sur toutes/Tota pulchra es, 3vv, L iv, 52 (rondeau quatrain in S, T; c.f. plainsong in B)
L'heure est venue/Circumdederunt me, 3vv, L iv, 54 (virelai in S, T; text of B int for Septuagesima Sunday)
Revenez tous regretz/Quis det ut veniat, 4vv, L iv, 58 (rondeau cinquain in S, A, T; text of B verse of resp Nonne cognoscit)

SECULAR VOCAL

Adieu m'amour, 3vv, L v, 43
Adieu m'amour, 3vv, L v, 44
A la mignonne de Fortune, 3vv, L v, 3 (virelai)
Allez mon cueur, 3vv, L v, 19 (rondeau quatrain)
Allez, regretz, 3vv, L v, 20 (rondeau cinquain; T from Hayne van Ghizeghem's chanson)
Amor che sospirar, 3vv, L v, 66 (strophic song)
Ay je rien fet, 3vv, L v, 45 (quatrain)
C'est mal cherché, 3vv, L v, 22 (rondeau cinquain; 4th voice ad lib)
C'est trop sur, 3vv, L v, 23 (rondeau quatrain)
C'est ung bon bruit, 3vv, L v, 46
Crions nouel, 3vv, L v, 54 (text lost)
D . . ., 3vv, L v, 55 (text lost)
Dictes moy toutes, 3vv, L v, 24 (rondeau quatrain)
Donne, noi siam dell'olio facitori (L. de' Medici), ?3vv (strophic carnival song; only sup extant)
En actendant, 3vv, L v, 26 (rondeau cinquain)
En dispitant, 3vv, L v, 56 (text lost)
En m'en venant, 3vv, L v, 27 (rondeau quatrain)
Et qui la dira, 3vv, L v, 48 (chanson à refrain on a popular tune, cf *F-Pn* fr.9346)
Fortuna desperata, 6vv, L v, 68 (strophic song; based on chanson by Busnoys or Felice)
Gentil galans, 3vv, L v, 57 (text lost)
Guarde vostre visage, 3vv, L v, 58 (text lost)
Il me fauldra maudire, 3vv, L v, 59 (text lost)
Il n'est vivant, 3vv, L v, 5 (virelai)
In minen zin, 3vv, L v, 63 (sets popular Flemish melody)
J'ay beau huer, 3vv, L v, 28 (rondeau quatrain)
Je n'ay dueil, 4vv, L v, 7 (virelai; related to a motif in B of Ockeghem's chanson)
Je ne puis plus, 3vv, L v, 60 (text lost)
Je ne suis point, 3vv, L v, 30 (rondeau cinquain)
Mauldicte soit, 3vv, L v, 49 (chanson huitaine)
Mijn alderliefste moeschkin, 3vv, L v, 65
Oublier veul, 3vv, L v, 60 (text lost)
Par ung jour de matinee, 3vv, L v, 50 (?chanson sixaine)
Pour voz plaisirs, 3vv, L v, 31 (rondeau quatrain)
Princesse de toute beaulté, 3vv, L v, 62 (text lost)
Royne des flours, 3vv, L v, 11 (virelai on tune in *Pn* fr.9346)
Se je fais bien, 3vv, L v, 35 (rondeau quatrain)
Se je vous eslonge, 3vv, L v, 13 (virelai)

Se mieulx ne vient d'amours, 3vv, L v, 32 (rondeau cinquain; c.f. T from Convert's chanson)
Serviteur soye, 3vv, L v, 15 (virelai)
Sei congé prens, 3vv, L v, 1 (ballade on tune in *Pn* fr.12744)
S'il vous plaist, 3vv, L v, 36 (rondeau quatrain)
Si vous voullez, 3vv, L v, 17 (bergerette)
Soit loing, 3vv, L v, 37 (rondeau quatrain)
Sonnés muses melodieusement, 3vv, L v, 51
Va t'en, regret, 3vv, L v, 39 (rondeau cinquain)
Vostre bouche dist, 3vv, L v, 53 (quatrain)
Vostre hault bruit, 3vv, L v, 41 (rondeau cinquain)

INSTRUMENTAL

Amours, amours, 3vv, L v, 71 (c.f. T of Hayne van Ghizeghem's rondeau)
Cecus non judicat de coloribus, 3vv, L v, 102
Comme femme, 4vv, L v, 72 (arr. of T of rondeau by ?Binchois)
Comme femme, 3vv, L v, 75 (arr. of T of rondeau by ?Binchois)
Comme femme, 2vv, L v, 76 (arr. of T of rondeau by ?Binchois)
De tous biens plaine, 4vv, L v, 78 (arr. of T of Hayne van Ghizeghem's rondeau)
De tous biens plaine, 3vv, L v, 79 (arr. of T of Hayne's rondeau)
De tous biens plaine, 3vv, L v, 81 (arr. of T of Hayne's rondeau)
De tous biens plaine, 3vv, L v, 82 (arr. of T of Hayne's rondeau)
De tous biens plaine, 3vv, L v, 83 (arr. of T of Hayne's rondeau)
D'ung aultre amer, 4vv, L v, 85 (arr. of T of Ockeghem's rondeau)
D'ung aultre amer, 4vv, L v, 86 (arr. of T of Ockeghem's rondeau)
D'ung aultre amer, 3vv, L v, 87 (arr. of T of Ockeghem's rondeau)
D'ung aultre amer, 3vv, L v, 88 (arr. of T of Ockeghem's rondeau)
[Duo], 2vv, L v, 112 (upper voice by Agricola, lower voice by Ghiselin)
Gaudeamus omnes, 2vv, L v, 106 (c.f. plainsong int.)
Jam fulsit, 4vv, L v, 113
L'homme banni, 3vv, L v, 89
O Venus bant, 3vv, L v, 97 (arr. of popular tune)
O Venus bant, 3vv, L v, 98 (arr. of popular tune)
Pater meus agricola est, 3vv, L v, 107
Pourquoy tant/Pour quelque paine, 3vv, L v, 91 (arr. of 2 lines of an anon. 3-voice chanson, see Plamenac)
Tandernaken, 3vv, L v, 99 (arr. of popular tune)
Tout a par moy, 4vv, L, v, 92 (arr. of T of Frye's rondeau)
Tout a par moy, 3vv, L v, 95 (arr. of T of Frye's rondeau)

DOUBTFUL WORKS

Missa sine nomine, 3vv (attrib. Agricola in *E-SE* and Aulen in *D-LEm*, *Rp*, *PL-WRu*; by Aulen)
Credo Tmeisken, 4vv (in some sources incl. in the Missa Paschalis, but in *A-Wn* 1783 attrib. Isaac; probably by Isaac)
Magnificat quarti toni, 4vv, L iii, 60, 71 (c.f. plainsong; 2 versions: the long attrib. Josquin Des Prez; the short attrib. Pierre de La Rue, Agricola, Brumel; probably by Josquin)
Magnificat quarti toni, 4vv, L iii, 77, 88 (c.f. plainsong; 2 versions: the long attrib. Brumel, the short attrib. Agricola)
Que vous madame/In pace in idipsum, 3vv, L v, 128 (c.f. plainsong respond in B; attrib. Josquin Des Prez more often)
Ha qu'il m'ennuye, 3vv, L v, 116 (bergerette; also attrib. Fresneau)
J'ars du desir, 3vv, L v, 118 (rondeau attrib. Agricola, but questionable on stylistic grounds)
La saison en est, 3vv, L v, 119 (rondeau; attrib. Compère more often)
Les grans regretz, 3vv, L, v, 120 (rondeau attrib. Hayne van Ghizeghem more often)
Notres assovemen, 3vv, L v, 122 (text lost; also attrib. Fresneau)
De tous beins plaine, 3vv, L v, 123 (inst; c.f. from Hayne's chanson; also attrib. Bourdon)
Fors seullement, 4vv, L v, 124 (inst; c.f. from chanson by Ockeghem; also attrib. Brumel)
Helas madame, que feraige, 3vv, L v, 125 (inst; ?c.f. from Caron's chanson; also attrib. 'P')

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ROB C. WEGMAN (1); FABRICE FITCH (2); EDWARD R. LERNER/FABRICE FITCH (work-list)

Agricola [née Molteni], **Benedetta Emilia** (*b* Modena, 1722; *d* Berlin, 1780). Italian soprano, wife of JOHANN FRIEDRICH AGRICOLA. She was the first of the three leading ladies (the other two were Giovanna Astrua and Elisabeth Schmeling Mara) at the Berlin Opera under Frederick the Great. A pupil of Porpora, Hasse and Salimbeni, she made her début as prima donna in C.H. Graun's *Cesare e Cleopatra* (1743). The arrival of Giovanna Astrua in 1748 forced her to take second place, but strengthened her impulse towards oratorio: thus, for example, she sang the leading solo soprano part in Graun's *Tod Jesu* at its première in 1755. Burney (*Present State of Music in Germany*, 1773) wrote of her singing: 'she is now near fifty years of age, and yet sings songs of *bravura*, with amazing rapidity … her compass extends from A in the base, to D in *alt*, and she has a most perfect shake and intonation'. When her husband died in 1774 she was dismissed in spite of Princess Anna Amalia's intercession on her behalf; she died in obscurity.

E. EUGENE HELM

Agricola, Georg Ludwig (*b* Grossfurra, Thuringia, 25 Oct 1643; *d* Gotha, 20 Feb 1676). German composer and writer. After initially going to school in his native town he was sent in 1656 to Eisenach for three years. There he attended the town school, the staff of which included Theodor Schuchardt, a highly respected teacher of music and Latin. From 1659 to 1662 Agricola studied for his

school-leaving examination at the Gymnasium of Gotha; the headmaster there was Andreas Reyher, who was the co-author of the *Gothaer Schulmethodus*, an educational work which set an example for the teaching of music too. In 1662–3 Agricola studied philosophy at Leipzig University and from 1663 to 1668 theology and philosophy at Wittenberg, where he was awarded a master's degree by the faculty of philosophy. His four recorded scholarly essays dating from this period are lost. He had begun to learn the fundamentals of music during his school years, and he may also have been a pupil of the Kantor of the Thomaskirche, Leipzig, Sebastian Knüpfer. He continued his musical training at Wittenberg, completing the study of composition under the guidance of Italian musicians resident there. Returning to his native Thuringia he was able to turn his musical abilities to good use in the Kapelle of the Schwarzburg-Sondershausen court until in 1670 Duke Ernst the Pious of Saxe-Gotha appointed him his court Kapellmeister at Gotha in succession to W.C. Briegel. He held this post very successfully until his death. Very little of his music has survived. His three lost volumes of *Musicalische Nebenstunden* comprised sonatas, preludes, allemandes, courantes and ballettos. His extant vocal works show the influence of Schütz and the tradition of the Saxon Kantors, who, in the early history of the Lutheran cantata, used forms which gained currency in central Germany.

WORKS

printed works lost; published in Gotha unless otherwise stated

Musicalische Nebenstunden, Sonaten, Praeludien, Allemanden, etc., 2 vn, 2 viols, bc (Mühlhausen, 1670)
Musicalische Nebenstunden ander Theil (1671)
Ander und dritter Theil Sonaten, Praeludien ... auf französischer Art (1675)
Buss- und Communionlieder, 5–12vv (1675)
Deutsche geistliche Madrigale, 2–6vv (1675)
Ach siehe da, mein Zeuge ist im Himmel, 4vv, 2 vn, 2 va, vne, bc, *D-Bsb*
Der Herr erhöre dich in deiner Not, 3vv, 2 vn, bn, bc, *D-GOl*
Gott, man lobet dich in der Stille, 4vv, 2vn, cornett, 2 tpt, 3 tbn, bc, *D-Bsb*
Ich will schweigen und meinen Mund nicht auftun, 4vv, 4 viols, bc, *S-Uu*
Was ist der Mensch, dass du sein gedenkest, 4vv, 2 vn, 2 va, vne, bc, *D-Bsb*
56 cants., lost, listed in Schweinfurt; 3 cants., lost, listed in Lüneburg

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KARL-ERNST BERGUNDER/PETER WOLLNY

Agricola [Noricus], **Johannes** (*b* Nuremberg, *c*1560–70; *d* ?Erfurt, after 1601). German composer. In 1601, when he published a collection of motets, Agricola was teaching at the Gymnasium Augustinianum at Erfurt; he can scarcely be identified with the Christianus Johannes Agricola who was a discantist in the Kapelle at Weimar in 1594. The surname 'Noricus', used on the title-page and in the dedication, meant 'born at Nuremberg', and a Johannes Agricola baptized on 29 November 1564 at St Sebaldus at Nuremberg could be the composer. Yet another Johann Agricola (*d* 1605), Kantor at St Bartholomäus, Frankfurt, in 1591, was probably not the composer.

As a composer Agricola is known only by *Motetae novae pro praecipuis in anno festis* (Nuremberg, 1601), dedicated to the Erfurt senate; the bass partbook addresses the same dedication to the Mühlhausen senate, so possibly the collection appeared in at least two editions. The preface is a humanistic essay about the importance of music from ancient times to the 16th century. The 26 motets, for four to six, eight and twelve voices, are settings in a freely imitative style characterized by fluent counterpoint. The exact scansion of the Latin texts, which include some on secular subjects, is evidence of Agricola's humanistic education and profession.

LINI HÜBSCH-PFLEGER

Agricola, Johann Friedrich (*b* Dobitschen, Saxe-Altenburg, 4 Jan 1720; *d* Berlin, 2 Dec 1774). German musicographer, composer, organist, singing master and conductor. His father occupied an important post as government agent and jurist in Dobitschen. Burney, who visited the Agricolas in 1772, reported that Johann Friedrich's mother, born Maria Magdalena Manke, 'was a near relation of the late Mr Handel, and in correspondence with him till the time of his death'; but later Handel research has failed to substantiate this claim.

Agricola began his study of music as a young child. In 1738 he entered the University of Leipzig, where he studied law; during this time he was a pupil of J.S. Bach and visited Dresden, where he heard performances of Passion oratorios and Easter music by Hasse. In 1741 he moved to Berlin, became a pupil of Quantz, made the acquaintance of C.P.E. Bach, C.H. Graun and other musicians, and embarked on a career that touched many aspects of Berlin's musical life. He became keenly interested in music criticism and theoretical speculation in Berlin, and his work as a musicographer has proved to be his most lasting accomplishment. In 1749 and 1751 he published, under the pseudonym 'Flavio Anicio Olibrio', pamphlets on French and Italian taste, taking the part of Italian music against F.W. Marpurg's advocacy of French music. As a former pupil of J.S. Bach, he collaborated with C.P.E. Bach in writing the obituary of J.S. Bach that appeared in Mizler's *Musikalische Bibliothek* in 1754 and became a central source for subsequent biographies. He published Tosi's *Opinioni de' cantori antichi e moderni* in German translation in 1757, adding notes and comments which caused the translation to be regarded as a landmark in the teaching of singing. He arbitrated the debate that began in 1760 between Marpurg and G.A. Sorge. He also corresponded with Padre Martini and the dramatist G.E. Lessing and assisted in the preparation for publication of Jakob Adlung's *Musica mechanica organoedi* (1768), drawing particularly on what he had learnt about the construction of organs and other keyboard

instruments from J.S. Bach. From 1765 to 1774 he was a principal contributor of articles about music in C.F. Nicolai's *Allgemeine deutsche Bibliothek*. Most of these reflect a conservatism that might be considered typical of north German music critics; the articles written on Gluck's operas in 1769 and 1771, for example, display a lack of understanding of Gluck's 'reforms'. Agricola's study of melody (1771) remains one of the important writings about a neglected subject; and his biographical sketch of C.H. Graun (1773), like his participation in the Bach obituary, served as a point of departure for later writers on the subject.

Agricola's career as a thoroughly italianized composer of opera was fostered and then blighted by the patronage of Frederick the Great. His first intermezzo, *Il filosofo convinto in amore*, was performed with much success at Potsdam in 1750, and Frederick appointed him a court composer in 1751. In the same year, however, he married Benedetta Emilia Molteni, one of the singers of the Opera, disregarding the king's rule that singers in his employ must remain single. Frederick punished the pair by reducing their joint salary to 1000 thalers (Molteni's single salary had been 1500 thalers). When Graun, Frederick's chief opera composer, died in 1759, Agricola was appointed musical director of the Opera without the title of Kapellmeister. Frederick, who had always been critical of his composers – including Graun himself – was particularly harsh in his censure of Agricola's operas. In October 1767, after hearing the rehearsals of *Amor e Psiche*, he wrote to his attendant Pöllnitz: 'You will tell Agricola that he must change all of Coli's arias – they are worthless – as well as those of Romani, along with the recitatives, which are deplorable from one end to the other'. An effort of 1772 entitled *Oreste e Pilade*, ordered by Frederick as entertainment for a visit by the Queen of Sweden and the Duchess of Brunswick, proved to be so far from what Frederick wanted that the entire opera had to be rewritten and retitled *I greci in Tauride*.

As a performer-teacher, and in aspects of composition not so zealously supervised by his royal patron, Agricola fared better. He sang the tenor part in the première of Graun's *Tod Jesu* in 1755, distinguished himself as a singing teacher throughout his career and carried on the Bach tradition of organ playing; in 1772 Burney wrote that he was 'regarded as the best organ-player in Berlin, and the best singing master in Germany'. Agricola was also active as an organizer of musical performances and by 1754 was directing Das Concert, a series that met every Saturday at his home. This seems to have explored a wider range of music than did other concert series; Marpurg, who mentions it along with the Musikübende Gesellschaft and Die Assemblee, notes that it featured vocal as well as instrumental music.

Agricola was respected by his colleagues as a composer of considerable ability. He was a contributor to most of the lieder collections that formed the 'First Berlin School' of song, and his keyboard pieces were published in anthologies of the 1750s and 60s. His sacred works were in demand during his lifetime; copies of many of them survive in European libraries and archives. They show Agricola to have been an excellent craftsman, schooled in the Bach tradition and acquainted with the *galant* fashions of the mid-century, but prosaic in his treatment of melody.

WORKS

SECULAR DRAMATIC

Il filosofo convinto in amore (int), Potsdam, 1750, *D-Dl*, *DS*
La ricamatrice divenuta dama (int), Berlin, 1 Nov 1751, *DS*
Cleofide (os, 3, P. Metastasio), Berlin, carn. 1754, *Bsb*, *DS*
La nobiltà delusa (dg), 1754, *ROu*
Il tempio d'amore (festa teatrale, G. Tagliazucchi, with Frederick II), Charlottenburg, 30 Sept 1755, *DS*
L'ippocondriaco, Charlottenburg, 1763, *F-Pn*
Triumphlied bei der Rückkehr Friedrichs II (cant.), 1763, lost
Achille in Sciro (os), 16 Sept 1765, *D-Bsb*, *US-NH*
Amor e Psiche (A. Landi), Oct 1767, excerpts *D-Bsb*
Les voeux de Berlin (cant.), Aug 1770, *Bsb*
Il re pastore (?L. Villati), Sept/Oct 1770, lost
Oreste e Pilade (Landi), early 1772, rewritten as I greci in Tauride, Potsdam, March 1772: both lost
Die furchtsame Olympia (J. Ewald), *F-Pn*

Incid music to Semiramis (Voltaire), lost

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Orats and sacred cants.: Die Hirten bey der Krippe zu Bethlehem (K.W. Ramler), 1757, lost; Ps. xxi (rhymed paraphrase, J.A. Cramer), 1757 (Berlin, 1759); Trauerkantate, 1757, lost; Die Auferstehung des Erlösers (C.G. Lieberkühn), 1758, lost; Cantata festo gratiosum Actionis, ?1762, *DK-Ch*; Die Auferstehung und Himmelfahrt Jesus (Ramler), *D-Bsb*; Lobet den Herrn, *Bsb*; Die mit Tränen säen, *Bsb*; Kündlich gross ist das gottselige Geheimnis, *Bsb*; Gelobet sei Gott, *Bsb*; Singet fröhlich Gotte, *B-Bc*, *D-LEm*; Ein Kind ist uns geboren, lost; Ein schnelles Brausen, lost; Mag, *Bsb*

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Inst: works for kbd, incl. Sonata, F, in Musikalisches Mancherley (Berlin, 1762–3), 97–101; chorale preludes, org, *D-Bsb*; Ov., *B-Bc*

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[Flavio Anicio Olibrio:] *Schreiben eines reisenden Liebhabers der Musik von der Tyber, an den critischen Musikus an der Spree* (Berlin, 1749)
Schreiben an Herrn . . . (Berlin, 1749)
[Olibrio:] *Gedanken über die welschen Tonkünstler* (Halberstadt, 1751)
with C.P.E Bach: 'Nekrolog [J.S. Bachs]', in L. Mizler: *Neu eröffnete musikalische Bibliothek*, iv (Leipzig, 1754)
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Addns to J. Adlung: *Musica mechanica organoedi*, ed. J.L. Albrecht (Berlin, 1768/*R*); ed. C. Mahrenholz (Kassel, 1931)
'Beleuchtung von der Frage von dem Vorzuge der Melodie vor der Harmonie', *Magazin der Musik*, ii, ed. C.F. Cramer (Hamburg, 1786/*R*), 809–29 [begun in 1771]
'Lebensbeschreibung des Kapellmeisters Graun': introduction to J.P. Kirnberger, ed.: *Duetti, terzetti, quintetti, sestetti, ed alcuni chori delle opere del Signore Carlo Enrico Graun* (Berlin, 1773–4); repr. in J.N. Forkel: *Musikalisch-kritische Bibliothek*, iii (Gotha, 1779/*R*), 286–99

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B. Wiermann: 'Werkgeschichte als Gattungsgeschichte: "Die Auferstehung und Himmelfahrt Jesu" von Carl Philipp Emanuel Bach', *BJb 1997*, 117–43

E. EUGENE HELM/DARRELL BERG

Agricola, Johann Paul (*b* Hilpoltstein, nr Nuremberg, 1638/9; *d* Neuburg an der Donau, bur. 3 May 1697). German composer and organist. He was educated at the Jesuit Gymnasium of St Salvator, Augsburg. In 1660 he wrote the music for a play performed there. On 23 October of the same year he matriculated at the University of Ingolstadt, where he read theology. In 1663 he became a chamber musician and court organist at Neuburg an der Donau to Count Palatine Philipp Wilhelm, who was renowned for his patronage and understanding of the arts. The court Kapellmeister was G.B. Mocchi, who had been a pupil of Carissimi and who in 1675 renounced in Agricola's favour a prebend that Pope Alexander VII had granted him in 1655. Agricola was required to compose a number of large-scale works for weddings in the count's family. When the count's eldest son, Johann Wilhelm, married the Archduchess Maria Anna, sister of Emperor Leopold I, in 1679, two operas and a pastoral by Agricola, and another work, *Freudens-Triumph* (with an equestrian ballet), that was probably by him, were performed; the music is all lost. On the occasion of the wedding of Princess Maria Sophia Elisabeth and King Pedro II of Portugal, which was celebrated lavishly in 1687 at Heidelberg with a performance of Sebastiano Moratelli's opera *La gemma Ceraunia*, Agricola received two ornamental goblets and a present of money 'for his many and varied labours over the comedy and other matters' (no music that he may have written on this occasion can be identified). In the summer of 1689 Philipp Wilhelm commissioned him to set for the impending wedding by proxy of his daughter Maria Anna to King Carlos II of Spain three cantatas to texts by the court poet G.M. Rapparini. In a letter to the prince-elector on 14 July 1689, Philipp Wilhelm described in detail the plan and contents of these works, which again are lost. Records relating to Agricola's funeral state that he was 58 when he died. With the regrettable loss of all of his stage music his only surviving works are three motets for voices and instruments, in the form of the early sacred cantata, which show the influence of the Augsburg school of J.M. Gletle; from catalogues compiled at Ansbach and Freising it appears that other sacred works by him are lost.

WORKS

STAGE WORKS

all lost; librettos D-Mbs

Streit der Schönheit und der Tugend (op), Neuburg, 1679
Freudens-Triumph des Parnassus, Neuburg, 13 Feb 1679 [with equestrian ballet; probably by Agricola]
Die beneidete, jedoch nicht beleidigte Liebe, abgebildet in einem poetischen Sinngedichte von dem Schäfer Damon und der Nymphe Melisse (pastoral) Neuburg, Carnival 1679
Die gesuchte, verlorene, und endlich wiedergefundene Freiheit in der Begebnis zweier Sicilianischer Princessinnen Salibene und Rosimene (op), Neuburg, 1679
Cardio-Sophia . . . das ist Hertzen Schuel (school play), Augsburg, St Salvator Gymnasium, 6 and 9 Sept 1660

3 motets: Accede o anima; Laudate pueri; Miserere mei, Deus, secundum magnam misericordiam: *D-Bsb*
Other sacred works, now lost, listed in J.J. Pez: Catalogus Musicalium (Freising, 1710)

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LINI HÜBSCH-PFLEGER

Agricola [Sore], **Martin** (*b* Schwiebus [now Świebodzin, Poland], *c*1486; *d* Magdeburg, 10 June 1556). German music theorist, teacher and composer. According to his own statements, he came from a peasant family and was largely self-taught in music. By 1520 he was in Magdeburg working as a music teacher. He became choirmaster of the Protestant Lateinschule in about 1525 and retained this position until his death.

Agricola was one of the earliest teachers of music to realize Luther's wish to incorporate music as a central component of Protestant education. His foremost aim in educating students and congregation was to present material as clearly as possible and to reach a large audience. It was for this reason that his early treatises were written in German rather than the customary Latin. His translation of the terms *clavis* (as *Schlüssel*), *vox* (as *Stimme* or *Silbe*) and *scala* (as *Leiter*) are still used today. His desire to relate music education to everyday life can be seen in his modernization of old-fashioned rules of harmonic and rhythmic proportions, which he related to commercial arithmetic, in particular the Rule of Three, which formed the most important component of arithmetic instruction in Latin schools. He was the only theorist to consider *musica instrumentalis* of equal importance to *musica plana* and *choralis* to *musica figuralis*. His most popular treatise was *Musica instrumentalis deudsch* of 1529, reprinted in 1530, 1532 and 1542, and entirely revised in 1545. It was modelled on Sebastian Virdung's *Musica getutscht* of 1511, from which many of the woodcuts were copied. In it Agricola gives a description of musical instruments and instruction on how to play them; he advocates for the first time a system of notation, derived from keyboard tablature, which can be applied to all instruments. Most of Agricola's treatises were published by his friend, the Wittenberg music printer Georg Rhau.

Agricola, although primarily a music educator, also left a number of compositions. He wrote over 200 four-part music examples for his treatises. Similarly, his 54 *Instrumentische Gesenge*, published posthumously, were intended for instrumental instruction in Magdeburg's schools and for home performance. His odes or hymns on texts by Aurelius Prudentius and his friend Georg

Fabricius were sung between classes by students of the Lateinschule. Agricola himself assigned a particular hymn to each day of the week; these are for four voices in note-against-note style and strictly follow classical metres. His *Ein Sangbüchlein aller Sonntags Evangelien* of 1541 includes two-and three-voice German chorale settings and is the first collection of chorales arranged according to the church calendar. Its purpose was again didactic, namely to train the congregation in singing. His motets, on Latin scriptural texts (especially the Psalms and Gospels), show the influence of Josquin.

WRITINGS

Ein kurtz deudsche Musica (Wittenberg, 1528, 3/1533/*R* as *Musica choralis deudsch*)
Musica instrumentalis deudsch (Wittenberg, 1529/*R*, enlarged 5/1545); Eng. trans. by W. Hettrick (Cambridge, 1994)
Musica figuralis deudsch, with suppl. 'Büchlein von den Proportionibus' (Wittenberg, 1532/*R*)
Scholia in musicam planam Venceslai Philomatis, with suppl. 'Libellus de octo tonorum regularium compositione' (n.p., 1538) [commentary on Philomates's *Musicorum libri quatuor*, Wittenberg, 5/1534]
Rudimenta musices (Wittenberg, 1539/*R*); Eng. trans. by J. Trowell (Aberystwyth, 1991); abridged Ger. version as 'Eine kurtze deutsche Leyen Musica', preface to Ein Sangbüchlein aller Sontags Evangelien (Magdeburg, 1541)
Quaestiones vulgatiores in musicum (Magdeburg, 1543)
Musicae ex prioribus editis musicis excerpta (Magdeburg, 1547) [extracts from earlier writings]
'Duo libri musices', preface to Instrumentische Gesenge (Wittenberg, 1561)

WORKS

Ein Sangbüchlein aller Sontags Evangelien (Wittenberg, 1541)
Instrumentische Gesenge (Wittenberg, 1561), ed. H. Funck (Wolfenbüttel, 1933)
Magnificat tertii toni, *D-LEu* Thomaskirche 49–50
18 motets, Melodiae scholasticae (Wittenberg, 1557), 1567[1], *Dl* Grimma LI A 272–4, *LEu* Thomaskirche 49–50, *Z* 1, 1; 73, 12; 2 ed. B. Engelke, *Magdeburger Geschichtsblätter* (1913)
10 hymns, 1552[1]
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ANNA MARIA BUSSE BERGER

Agricola, Rudolph (*b* Groningen, 1443; *d* Heidelberg, 28 Oct 1485). German humanist and philosopher who was also active as a musician. His early studies took place in Groningen, but in the late 1460s he travelled to Italy for further humanistic training. In 1468 he was at the University of Pavia, where he studied jurisprudence for several years. Later he transferred to Ferrara, where he studied Greek at the *Studio* and in 1476 delivered a Latin oration for the opening of the academic year in the presence of Duke Ercole I d'Este of Ferrara. This oration praised Duke Ercole's musical abilities with more than rhetorical flattery; Ercole was remarkably interested in music, and Agricola was formally engaged in December 1476 as organist of the ducal chapel, one of the largest and most opulent in Europe. Agricola's appointment is confirmed by archival records and by his letters (see Allen); in a letter written at Easter 1476 he stated that he was serving as ducal organist at a stipend of five ducats a month and 'hopes for six'. He served until 1477. His ability as a musician was noted by his biographers and by the German theorist Luscinius (1515).

Agricola is regarded as one of the most important figures in the transmission to northern Europe of Italian humanism. His interest in music and his practical musical ability distinguish him from many of his contemporary humanistic scholars and mark a turning point in the relationship between this broad intellectual movement and music. He was later strongly influential in the development of philosophy and education in Germany, and was greatly admired by Erasmus and Melanchthon.

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LEWIS LOCKWOOD/R

Agricola, Wolfgang Christoph (*b* 1600–10; *d* *c*1659). German composer and organist. It is possible that he is the same person as the Christoph Bauer who entered the University of Würzburg in 1625. From 1632 to 1642 he was at Neustadt an der Saale, from 1642 to 1644 at Bodenlauben and Ebenhausen and from 1645 to 1659 at Münnerstadt. In each place he was town clerk and notary; at Neustadt he was organist as well, and at the last three, which are near Würzburg, he was also an official of the Archbishop of Würzburg. He may have been a pupil of

the Würzburg court composer Heinrich Pfendner, on works by whom he based eight eight-part masses (1647). His *Geistliches Waldvöglein* is a large collection of sacred songs in four parts, artless settings of popular, simple, often clumsy verses, in which, however, 'the beginnings of the *Singmesse*' are discernible (see Ursprung).

WORKS

published in Würzburg

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Geistliches Waldvöglein, 4vv (2/1664)
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HANS-CHRISTIAN MÜLLER

Agthe, Albrecht Wilhelm Johann (*b* Ballenstedt, 13 July 1790; *d* Berlin, 8 Oct 1873). German pianist, music teacher and composer, son of CARL CHRISTIAN AGTHE. He received his musical education from Ebeling in Magdeburg and Seebach in Klosterbergen before studying composition and counterpoint with M.G. Fischer in Erfurt. In 1810 he settled in Leipzig as a music teacher and second violinist in the Gewandhaus Orchestra, and there published his first compositions. He founded a music academy in Dresden with C. Kräger in 1823 which was publicly endorsed by Carl Maria von Weber; J.B. Logier's methods of keyboard instruction were used there. In the next decade he set up similar institutes in Posen (1826), where Theodore and Adolf Kullak were his pupils, in Breslau (1831) and finally in Berlin (1832). He was forced to retire in 1845 because of weak eyesight. His compositions include at least nine opus numbers for piano (some with other instruments) and two manuscript songs in the Stiftung Preussischer Kulturbesitz, Berlin.

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DIETER HÄRTWIG

Agthe, Carl Christian (*b* Hettstedt, 16 June 1762; *d* Ballenstedt, 27 Nov 1797). German organist and composer, father of ALBRECHT WILHELM JOHANN AGTHE. He first learnt music with his grandfather Johann Michael Agthe, Kantor at the Rathsschule, and his great-uncle Andreas Agthe, a local organist; he later continued his musical studies as a choirboy and as a member of the local Stadtpfeiferei. From 1776 to 1782 he was director of music with the Hündelberg theatrical company in Reval (now Tallinn), where he composed his first Singspiele. He then moved to Ballenstedt to join the court orchestra of Prince Friedrich Albrecht of Anhalt-Bernburg as an organist and harpsichordist. There he became known as one of the best organists of his time and, after further studies with F.W. Rust, as an active composer of Singspiele, songs and instrumental pieces. His best-known work is a setting of Kotzebue's *Der Spiegelritter* (1795), which was first performed by an amateur society in Ballenstedt and several times revived. Agthe himself undertook the publication of his only extant published works – two volumes of songs and a set of three easy keyboard sonatas.

WORKS

STAGE

music lost

Singspiele: Martin Velten, Reval, 1778; Aconcius und Cydippe (after Ovid), Reval, ?1780; Das Milchmädchen, Reval, ?1780; Erwin und Elmire (J.W. von Goethe), Ballenstedt, *c*1785; Der Spiegelritter (3, A. von Kotzebue), Ballenstedt, 1795
Others: Philemon und Baucis (divertissement), mentioned in Reichard; Die weissen Inseln, pubd lib in *D-BAL*

VOCAL

Mehala, die Tochter Jephta (musical drama), 4vv, chorus, orch, *US-Wc*
Empor erhebe dich Gesang (cant.), lv, chorus, *D-GBR*
Songs: Lieder eines leichten und fliessenden Gesangs, lv, kbd (Ballenstedt and Dessau, 1782); Der Morgen, Mittag, Abend und Nacht (J.D. Sander), S, kbd (Ballenstedt and Dessau, 1784); 6 songs, 1v, pf, *RUS-KAu*

INSTRUMENTAL

Orch: 11 syms., *D-Bsb*; Sym., *W*; Fl Conc., *Bsb*; Conc., vn, hpd, orch, *Bsb*; 14 dances, *Bsb*
Kbd: 3 leichte Sonaten, hpd/pf (Ballenstedt and Leipzig, 1790); 3 fugues, org, *Bsb*

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H.A.O. Reichard: 'Tonkünstler', *Theater-Kalender auf das Jahr 1793*, 107–23, esp. 107

DIETER HÄRTWIG

Aguado (y Garcia), Dionisio (*b* Madrid, 8 April 1784; *d* Madrid, 29 Dec 1849). Spanish guitarist and composer. 'Padre Basilio' of Madrid, possibly Miguel Garcia, gave him his first instruction in the guitar, an instrument for which tablature notation was still commonly used in Spain. In about 1800 Aguado, like Fernando Sor, was influenced by the Italian Federico Moretti and adopted the conventional staff notation for the guitar; thereafter both Spaniards published their music in the improved manner championed by Moretti, distinguishing the musical parts by the direction of note stems, use of rests, etc. Aguado's artistic career unfolded slowly, owing to the Napoleonic invasion of Spain and its aftermath. He retreated to the village of Fuenlabrada in 1803, teaching and perfecting his technique there until 1824, the year his mother died; his *Colección de estudios para guitarra* appeared in Madrid in 1820. He moved to Paris in 1825 (while Sor was in Russia) and immediately gained an enviable reputation as a virtuoso and teacher; a revised version of his *Escuela de guitarra* (Madrid, 1825) was translated into French by François de Fossa as *Méthode complète pour la guitare* and published in Paris (*c*1826). The last ten years of Aguado's life were apparently spent in Madrid, where he revised his method (as *Nuevo metodo para guitarra*, 1843) and devoted himself to teaching.

In the years before his final departure from Paris (1838), Aguado was in close collaboration with Sor. They gave many concerts together, and Sor dedicated a duet op.41, *Les deux amis*, to his younger colleague. They did not agree on right-hand technique in guitar playing; Aguado recommended the use of fingernails in plucking the strings for the sake of clarity, while Sor advocated using the flesh of the fingertips for a mellower and more powerful tone. But despite their differences, they greatly admired one another, Sor gallantly 'excusing' Aguado's fingernail technique on account of the latter's superb musicianship and skilled execution.

A complete catalogue of Aguado's compositions is not available. According to Prat, he wrote several dozen studies, rondos, dances and fantasias. His guitar method was extremely popular in the 19th century, and was

republished frequently, including a facsimile edition by Minkoff (Geneva, 1980). His subsequent *Nuevo metodo para guitarra* (Madrid, 1843) was issued in English as *New Guitar Method* (London, 1981). Other facsimile editions include *The Selected Works of Dionisio Aguado*, ed. S. Wynberg (Monaco, 1981), and *Selected Concert Works*, ed. B. Jeffery (Heidelberg, 1990). Aguado is also known for the invention of the *tripedisono*, which supported the guitar away from the performer's body.

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THOMAS F. HECK

Aguiari [Agujari], **Lucrezia** ['La Bastardina', 'La Bastardella'] (*b* Ferrara, 1743; *d* Parma, 18 May 1783). Italian soprano. Traditions explaining her nickname describe her variously as a foundling raised by Leopoldo Aguiari, his natural daughter or that of Marchese Bentivoglio, while her pronounced limp was supposedly the result of having been partly eaten in infancy by a dog or hog. Her early studies in Ferrara with Brizio Petrucci, *maestro di cappella* at the cathedral, and then with Abbé Lambertini revealed her exceptional talents. After her opera début (1764, Florence) and initial successes (Padua, Lucca and Verona, 1765; Genoa, Lucca and Parma, 1766) she settled in Parma, where she met the composer Giuseppe Colla, the new *maestro*. On 1 January 1768 the court at Parma appointed her *virtuosa di camera*. She became one of Europe's most sought-after sopranos.

In May 1768 Aguiari sang at Naples in Paisiello's *Le nozze di Peleo e Tetide* for the wedding of the king and Maria Carolina. Paisiello, reportedly out of spite, composed for her two extremely difficult arias, which, however, she carried off triumphantly. At Parma in the summer of 1769, after singing in Gluck's *Le feste d'Apollo* commemorating the same wedding, she began her nearly exclusive devotion to the works of Colla, whose pastorale *Licida e Mopso* she also sang then. Their association took them to Venice for his *Vologeso* (1770) and Genoa for his *L'eroe cinese* (1771). At Turin (Carnival 1772 and 1773), Parma (1773) and Milan (Carnival 1774) she always sang at least one work by Colla. After a visit to Paris (July 1774) and Turin (1775) she sang from 1775 to 1777 at the Pantheon concerts in London, where Colla was with her, at least in 1775 (in spring 1776 she went with him to Pavia). She then appeared for four more years in Italy (Florence, autumn 1778, Carnival 1779; Venice, Carnival 1780; Genoa, summer 1782) before leaving the stage. By 1780 she and Colla were married. She died of tuberculosis – not, as rumoured, of slow poisoning by jealous rivals.

Aguiari's voice was an object of wonder to her contemporaries, especially her range of three and a half octaves and her facility in executing the most difficult passage-work. 'I could not believe that she was able to reach C sopra acuto' wrote Leopold Mozart on 24 March 1770, 'but my ears convinced me'. In a postscript Wolfgang notated some bravura passages she had sung. Burney called her 'a truly wonderful performer. The lower part of her voice was full, round, of an excellent quality and its compass ... beyond any one who had then [been] heard ... Her shake was open and perfect, ... her execution marked and rapid; and her style of singing ... grand and majestic'. According to Fanny Burney, Aguiari's voice had 'a mellowness, a sweetness, that are quite vanquishing ... She has the highest taste, with an expression the most pathetic'. As an actress, wrote Sara Goudar, that she 'depicts on the stage any character whatsoever with the greatest realism'.

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KATHLEEN KUZMICK HANSELL

Aguilar, Antonia Maria. *See* GIRELLI, ANTONIA MARIA.

Aguilar, Gaspar de (*fl* 1st half of the 16th century). Spanish music theorist. He wrote a treatise *Arte de principios de canto llano* (published between 1530 and 1537/*R*); it is a conventional work following traditional lines, limited to purely technical aspects of liturgical chant. He regarded the B♭ as a necessary accidental for chant based on F to avoid the melodic tritone and gave rules for the use of plicas; he also categorized intervals according to their effect on the senses, and rejected the Pythagorean classification. Aguilar seems to have been familiar with the writings of his contemporaries, citing Juan de Espinosa and Francisco Tover among Spaniards, Nicolò Burzio, Giacomo Fogliano and Gaffurius among Italians. His quotations are more accurate than those of most writers and add considerably to the merit of the work.

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F.J. LEÓN TELLO

Aguilar (Ahumada), Miguel (*b* Huara, 12 April 1931). Chilean composer. He studied orchestration in 1945 with the Dutch teacher Fré Focke and composition at the National Conservatory of the University of Chile. From 1963 he studied conducting at the Cologne Musikhochschule with Wolfgang von de Nahmer. He taught in Concepción, first as director of the city's conservatory

and later as director of the arts department of the university (1980–83). He has published musicological articles in the *Revista musical chilena* and *Atenea*, and music criticism in the daily newspapers of Concepción and Santiago. He has won many distinctions, the most prominent of which is the municipal art prize of Concepción (1986).

His works exhibit a marked preference for instrumental writing, especially chamber and piano music, and a profound affinity for serial and 12-tone procedures. His works are generally short, designated by the composer himself as microforms. The strong influence of the writer Franz Kafka and the Chilean poet Vicente Huidobro is evident in his instrumental as well as his vocal music.

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Orch: Serenata, 1952; Obertura al teatro integral, 1954; Música aleatoria, 1956; Umbral y âmbito, 1962

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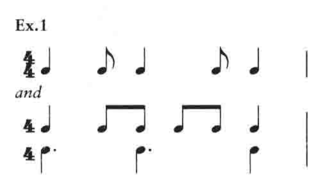
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LINA BARRIENTOS

Aguilera de Heredia, Sebastián (*b* Zaragoza, ?15 Aug 1561; *d* Zaragoza, 16 Dec 1627). Spanish composer and organist. He probably studied with Melchor Robledo and Juan Oriz at the cathedral of La Seo, Zaragoza. He received holy orders on 19 January 1584 at S Pablo Apóstol, Zaragoza, where he was already in service. On 27 September 1585 he was appointed organist of Huesca Cathedral, where he supervised the construction of a new organ in 1588. Following the death of Juan Oriz, he became first organist of La Seo on 29 September 1603. He remained in that position until his death. By 20 January 1604 he was exempted, because of his eminence, from service at canonical hours except on solemn feasts. Repeatedly over the years the cathedral organ was repaired according to his specifications. In recognition of his *Canticum Beatissimae Virginis deiparae Mariae*, he received gifts from La Seo (100 libras) and Huesca Cathedral (150 reales). In December 1620 he used his influence to ensure the appointment as assistant organist of his pupil José Ximénez, who succeeded him as organist after his death.

Aguilera wrote exclusively for the church, in his organ works as well as his vocal music. His organ works are on the one hand within the traditions established in Spain by Cabezón and Santa Maria, while on the other they include enough that was new to prompt the developments found in the work of men such as Cabanilles, Correa de Arauxo, Rodrigues Coelho and Ximénez. His tientos (sometimes called 'obra', *medio registro*, etc.) are of several types. For three of them he was the first Iberian composer to use – if not the device itself – the term *falsas* to denote compositions in slow tempo with almost continuous use of dissonance, unexpected harmonic progressions, false relations, affective melodic intervals and the like. Five monothematic tientos constitute another group. A single theme may either be used in each of several sections accompanied by differing contrapuntal figuration as in the contemporary fantasia, or it may itself be transformed in a series of sections set off by changes of metre. Historically perhaps the most significant of Aguilera's organ pieces are those employing *medio registro* technique, common in Spain, whereby each half of the keyboard is capable of independent registration. Contrapuntal development of a theme is here secondary to the highlighting of one hand as a solo – always, with Aguilera, the left hand. This means that a phrase of two to four bars recurs systematically with successive transpositions to the dominant or subdominant. Figuration is continuous and often virtuosic, but animation never degenerates into superficial brilliance. Four other compositions are based on hymn melodies popular in Spain. Two settings of *Salve regina* employing only the first four notes of the plainsong are extended contrapuntal works analogous to fugally elaborated chorales. The other two settings, in which the traditional Spanish *Pange lingua* melody is treated as a cantus firmus, were apparently intended to accompany singing of the hymn. Rhythmic vitality and variety are conspicuous features of these pieces, especially when they take the form of repeated asymmetrical patterns such as the two shown in ex.1.

Ex.1



Aguilera was famous for his widely used *Canticum Beatissimae Virginis deiparae Mariae*, a collection of 36 settings of the *Magnificat* – an exceptionally large number for one composer. It consists mainly of four cycles, each containing eight settings, one for each tone; the cycles are for five, six, eight and four voices respectively. Polyphonically composed verses alternate with the chant. Each verse of each five-part work has a canon at an interval corresponding to the number of the tone (canon at the unison for 1st tone, at the second for 2nd tone and so on). Aguilera treated plainsong recitation tones as cantus firmi and occasionally made effective use of sharp dissonances and false relations. The remaining four works are complete settings of the canticle for double chorus in the grand manner of the late works of Victoria. Except that there are no continuo parts, these settings, in which polyphony is skilfully contrasted with massive homophonic sections featuring vigorous speech rhythms, show the direction in which Spanish polychoral music was moving.

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CHORAL

Canticum Beatissimae Virginis deiparae Mariae (Zaragoza, 1618), 36 Mag, 1 in each of the 8 tones, for 4–6, 8vv, 1 each in tones 1, 3, 6, 8 for 8vv (double chorus)
De profundis (Ps cxxix), dubious authenticity

ORGAN

Pange lingua a tres sobre vajo, S no.10, A iii, no.2, O no.1
Salbe de lleno, 1. tono, S no.11, O no.3
Salbe de 1. tono por delasolre, S no.12, A ii, no.2, O no.4
Tiento de 4. tono de falsas, S no.13, A iii, no.4, O no.10
Tiento de 4. tono de falsas, S no.14, A i, no.2, O no.11
Falsas de 6. tono, S no.15, A iv, no.11, O no.13
Obra de 1. tono, S no.16, A i, no.4, O no.6
Obra de 1. tono, S no.17, A i, no.3, O no.5
Tiento de 4. tono, S no.18, A ii, no.1, O no.12
Obra de 8. tono por gesolreut, S no.19, O no.15
Tiento de 8. tono por delasolre, S no.20, A iii, no.5, O no.14
Obra de 8. tono alto. Ensalada, S no.21, A iv, no.17, O no.16
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BARTON HUDSON

Aguinaldo. A generic term used in Venezuela for both religious and secular Christmas songs, including the VILLANCICO, *alabanza*, *romance*, *décima*, *estribillo* and *canto de adoración*. Melodies are usually in 2/4 or 6/8 metre. Syncopated melodies and vocal harmonizations in either parallel 3rds or contrapuntal style are common. Percussion ensembles featuring the *pandareta* (tambourine), *tambora criolla* (drum), *charrasca* (scraper), *chineco* (rattle) and the *furruco* (friction drum) are characteristic, as are string instruments such as the guitar, *cinco* (small five-string guitar), *tiple* (small 12-string guitar) and, especially, the *cuatro* (small four-string guitar). *Aguinaldo* can be used to mean a 'Christmas gift'. Musical 'cards' are often performed by itinerant musicians or ordinary people, moving from house to house as part of the *parranda*, a tradition where in return for a song a gift may be given.

WILLIAM GRADANTE

Aguirre, Julián (*b* Buenos Aires, 28 Jan 1868; *d* Buenos Aires, 13 Aug 1924). Argentine composer and pianist. He attended the Madrid Conservatory (1882–6), studying composition with Arrieta, harmony with Aranguren and fugue with Cató, and taking first prizes for piano, harmony and counterpoint. While in Spain he impressed Albéniz with his playing, and when he returned to Argentina in 1886 he made a reputation as a pianist. He gave concerts in the interior of the country, staying for a year in Rosario, and then settled in Buenos Aires, where he played a significant part in the musical life of the city. As a composer he followed the national style initiated by Williams, using native folk melodies of the gauchos, particularly *tristes*, in numerous songs. These established him as one of the most highly esteemed Argentine composers of his generation.

Aguirre was secretary and harmony professor at the conservatories founded by Gutiérrez and Williams; and he helped to create the music section of the Buenos Aires Athenaeum (1892) and the Argentine Music School (1916). His compositions are in the main small-scale instrumental and vocal pieces, of which the choral works gave a new impetus to Argentine youth choirs. Juan José Castro, Ansermet and other conductors arranged his instrumental pieces for orchestra. Aguirre could be considered one of the most authentic pioneers of Argentinian nationalism.

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(*selective list*)

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Vn, pf: Balada, Berceuse, Nocturno, Rapsodia argentina, Sonata
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SUSANA SALGADO

Aguirre, Sebastián de (*fl* ? late 17th to early 18th century). Mexican music copyist. He may have been related to Juan Rodríguez de Aguirre, a *músico* and *cantor* at the royal chapel in Madrid in the latter part of the 17th century. The only known manuscript copied by him is the *Códice Saldívar no.2* (a tablature in the possession of Gabriel Saldívar y Silva's family, Mexico City), one of the most valuable and fascinating instrumental anthologies to come out of the New World.

The anthology contains over 100 works of Mexican, Caribbean, Central American and Spanish origin. The American pieces are particularly interesting, bearing such engaging titles as *Portorrico*, *Panamá*, *Corrido* and *Tocotín*; most give only a bare harmonic skeleton in block

chords followed by a few bars of melodic improvisation. This is some of the earliest, if not the earliest, notated secular music indigenous to New Spain, while the piece entitled *Portorrico de los negros por 1 y 2 rasgado* is perhaps the earliest notated example of secular music in the New World with an African origin or influence. One section of the manuscript is dedicated to music for the five-course guitar, and there are many traditional Iberian *danzas* and *bailes*. Aguirre also included three beautifully illustrated fold-out pages that describe how to string, tune and intabulate for an unusual instrument that has 12 strings grouped into four courses; this instrument may be related to the *guitarra de son* or *requinto jarrocho*, a folk instrument now used in Veracruz.

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CRAIG H. RUSSELL

Agung [ageng, agong, egong, egung, gong]. Suspended bossed gong of Mindanao, Sulu, Palawan, Mindoro, Sarawak, Sabah, Brunei, peninsular Malaysia, Kalimantan and other parts of Indonesia. There are various sizes. Larger gongs measure approximately 60 cm in diameter, with a boss about 8 cm high and a rim about 24 cm wide. The degree to which the rim is turned in also varies, as do the instrument's profile, weight and thickness. The smallest *agung* are those of the Tiruray people of Mindanao; they have a diameter of about 27 cm and rims about 4 cm wide.

Among several cultural groups in insular South-east Asia instruments of the *agung* type are important in rituals of possession. The Magindanaon people of Mindanao and the Modang of east Kalimantan use it in curing ceremonies, and in Palawan island it is played in wine-drinking rituals. The Iban of Sarawak use the *agung* at feasts (*gawai*) related to rice cultivation, at weddings, at the making of a new house and in curing the sick. In east Kalimantan the gong is a semi-sacred object and a symbol of honour and prestige.

What distinguishes the *agung* and related gongs from other types is its sound and its musical function, rather than its physical dimensions. Most *agung* are played on their bosses with a cloth-padded or rubber-bound mallet to produce a long sustained sound which may be damped by the left hand or right knee of the player. The mallet may also strike the face of the instrument and produce a similar sustained effect. The gong may be played alone or as part of two types of ensemble: one with drums, percussion and other suspended gongs, and another with these instruments and a *kulintang* (gong-chime). The inclusion or not of the *kulintang* is significant, for the two types of ensemble exist separately in different language and cultural groups. For a list of *agung* and other suspended gongs played with the *kulintang*, *see* KULINTANG, §2; ensembles of 22 cultural-linguistic groups without the *kulintang* are listed in Table 1.

The absence of the *kulintang* is a common feature of the ensembles listed in Table 1, but the music played by many suspended gongs has its own distinctive quality, characterized more by timbre, rhythm and punctuation than by focussed pitches.

Other ensembles of suspended gongs in the area are distinguished not only from the *kulintang* ensemble but also from each other according to the number and types of instruments used and the performing practices employed. The small sounds of the five Tiruray *agung* (Table 1, 22) contrast with the heavy sounds of larger *agung* typical of the whole area of Mindanao and Borneo.

Other suspended gongs not related semantically to the *agung* nevertheless share its musical function in ensembles in South-east Asia. Some of these are listed in the second column of Table 1; for some others, *see* KULINTANG, Table 1. Although they share the function of the *agung*, they also contribute to the variety among suspended gong ensembles which parallels the linguistic variety of the region.

For illustration *see* PHILIPPINES, fig.10.

For bibliography *see* KULINTANG.

JOSÉ MACEDA

Agurto y Loaysa [Loaysa y Agurto], **Joseph** [José] **de** (*b* ?Mexico City, *c*1625; *d* ?Toluca, ?1695). Mexican composer. He was named as a singer in Mexico City Cathedral on 20 May 1647 with a salary of 100 peso; this was reduced to 90 peso, because of the cathedral's financial difficulties, some time after 1646, but increased to 120 peso on 30 April 1665. In 1676 Agurto was made *maestro de los villancicos*, in 1677 *maestro compositor* and in 1685/6 *maestro de capilla*. On 3 September 1688 he was succeeded by Antonio de Salazar, but he remained active at the cathedral at least until 1695, the probable year of his death. By then he was living in nearby Toluca.

Agurto collaborated with the celebrated Mexican poet Juana Inés de la Cruz, and with other librettists, on several villancico cycles between 1676 and 1686. The music of only one villancico survives (ed. F. Ramírez Ramírez: *Trece obras de la colección J. Sánchez Garza*, Mexico City, 1981, pp.79–87); it is typical of the genre in its compound metre, dotted rhythms and alternation of an *estribillo* with four short *coplas*.

Agurto's other extant works are five sacred Latin compositions, all of which are presented in the archive of Mexico City Cathedral. Two of them, *Creator alme siderum* and *Custodes hominum psalimus angelos*, are *a cappella* motets in triple metre – a rarity in Mexican choral motets of the time.

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CRAIG H. RUSSELL

Agus, Giuseppe [Joseph] (*b* *c*1725; *d* ?April 1803). Italian composer and violinist. By 1748 he was in London, where his orchestral career lasted over half a century. He was

TABLE 1: Agung ensembles of 22 cultural-linguistic groups without the *kulintang*, Philippines

	Cultural group (location)	*Gongs played on the boss*	*Gongs played on the rim*	*Drums*	*Remarks*
1	Ata [Matig-Salog] (Mindanao)	tahunggo (9 gongs, 1 player), agong		gimbal	gimbal and agong have different players
2	Bagobo [Calinan] (Mindanao)	agung (several gongs form a melody)			2 players (melody and ostinato)
3	Batak (Palawan)	1, 2 or 3 agung		gimbal (cylindrical)	includes also a sabagan (percussion beam); 3 players
4	Bilaan (Mindanao)	3 salmagi (high boss, wide rim)			2 players
5	Bukidnon (Mindanao)	agung (high boss, wide rim)			2 dancers, 1 player
6	Hanunoo (Mindoro)	2 small agung (3 players)	(agung)		for merry-making; 1 player uses round sticks on bosses, 2 players use flat sticks on rims
7	Higaonon [Agusan] (Mindanao)	gong			to call people
8	Iban (Sarawak)	3 bandai, 2 tawak, optional engkromong (gong-chime)			plays gendang rayah and other pieces with engkromong
9	Kadazan (Sabah)	6 to 8 pitched agung			used for dancing
10	Kayan (east Kalimantan)	taweq, 1 or 2 agung (high boss, wide rim)			used for rituals
11	Kenyah (east Kalimantan)	1 to 3 tawaq (different profiles)		jatung (long, conical)	used for rituals
12	Magindanaon (Mindanao)	agung		tambul, dabakan (tubular)	used for dancing
13	Mangguangan (Mindanao)	agong		gimbal (cylindrical)	used for dancing and curing
14	Manobo [Agusan] (Mindanao)	agung (high boss, wide rim)		gimbe (2 heads)	used for ritual
15	Mansaka (Mindanao)	agung, bubundi		gimbal (cylindrical)	3 players also dance; used for ritual
16	Modang (east Kalimantan)	selbun, ĕgung, tebhan, mendeq		tewung (conical)	used for rice harvest ceremonies; 1 to 5 players
17	Palawan (Palawan)	1 to 3 agung (different sizes)	2 sanang (2 players)	gimbal (tubular)	used for rice wine ceremonies
18	Subanun (Mindanao)	1 to 3 gaggung	(gaggung)		used for dancing; gaggung may be played on the rim
19	Tagabili (Mindanao)	4 gongs (blowon or sembakung)			2 performers, 1 on 3 gongs, another on 1 gong
20	Tagakaolo (Mindanao)	agung, or 6 agung (2 players for melody and ostinato)			used for solo dance 6 gongs called tanggungu
21	Tagbanwa (Palawan)	2 ĕgung	2 babandil	gimbal (cylindrical)	used during rice wine drinking
22	Tiruray (Mindanao)	5 small agung (suspended from left hand, played by right hand)	(agung)		1 player to each gong; one end of stick plays on rim, other end on boss

particularly in demand as a composer of ballet music for the Italian opera, and by 1758 works by him were included in the anthology known as Hasse's *Comic Tunes*. A selection from the eighth volume is entirely by him, and between 1768 and 1788 he published no fewer than seven further books of opera dances.

In addition to publishing collections of his own vocal and instrumental music, Agus edited *Six Favourite Overtures in 8 Parts* (London, 1762) containing works by Gioacchino Cocchi, Baldassare Galuppi, Niccolò Jommelli and Carl Heinrich Graun. His sonatas and trios are fluent essays in the Tartini idiom, with judicious use of double stopping. However, public taste was best suited by his flair for brief but tuneful dance movements in a variety of styles, the tambourin being especially favoured.

WORKS
all published in London

OPERA DANCES

Pieces in The Comic Tunes to All the Late Opera Dances ... Compos'd by Sigr. Hasse, vi–vii (1758–9)
The Comic Tunes to All the Late Opera Dances ... Compos'd by Sigr. Agus (1761) [selection from vol. viii of the above series]
The Allemands Danced at the King's Theatre (1768)
Opera Dances, fl/vn/hpd, i–v (*c*1768–*c*1788)
The Ballet Champêtre, a Comic Dance, pf (1775)

OTHER WORKS

op.
1 Sonate, vn, bc (*c*1750); as Six Solos (1751)
2 Six Solos, vn, bc (hpd) (1751)
3 Six Trii, 2 vn, vc (?1764)
4 Six Notturnos, 2 vn, vc obbl (1770)
[5] Twelve Duets, 2vv, hpd (1772)
6 Six Sonatas (*c*1775); 2 for vn, va, vc; 2 for 2 vn, bc; 2 for fl, vn, bc
9 Six Italian Duetts, 2vv, bc (pf) (1790)
opp.7, 8 unknown

Was ever poor fellow, air, 1v/fl/vn, hpd, in Love in a Village (I. Bickerstaff) (1763)

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JOHN A. PARKINSON/SIMON McVEIGH

Agus, Joseph (Francis) (*b* 1749, *d* Paris, 1798). Italian violinist and composer. He was probably the son of GIUSEPPE AGUS. Having studied the violin under Nardini in Italy, 'Agus jr' first appeared in London on 26 February 1773 at the Haymarket. In 1778 Blundell published his duets for two violins.

On 19 March 1778 he was found guilty at Kingston assizes of attempted rape upon his 11-year-old godchild, Elizabeth Weichsell, and as a result of this scandal he emigrated to France. He was appointed *maître de solfège* at the Paris Conservatoire in 1795, where he received a grant of 3000 livres from the National Council. He contributed to the collection of solfeggi issued under the Conservatoire's auspices. Two collections of instrumental arrangements of catches and glees were published in England, and a set of trios in Paris, where Barbieri impudently republished his violin duets as Boccherini's op.37.

Many errors in earlier editions of *Grove* and other dictionaries are due to Fétis, who misnamed Agus 'Henri' and confused him with his father.

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J.A. Parkinson: 'Who was Agus?', *MT*, cxiv (1973), 693 only

JOHN A. PARKINSON/SIMON McVEIGH

Aharonián, Coriún (*b* Montevideo, 4 August 1940). Uruguayan composer, musicologist and teacher of Armenian parentage. He studied composition with Tosar (1955–7, 1966–9), the piano with Adela Herrera-Lerena (1945–59), conducting with Jacques Nodmer (1966–9), musicology with Ayestarán (1964–6) and electro-acoustic techniques with Henry Jasa (1961–3). In Buenos Aires he studied at the Instituto Torcuato di Tella with Gandini, Kroepfl and Subotnick (1969), in Venice with Nono (1970), at the Darmstadt summer courses with Ligeti, Aloys Kontarsky, Xenakis, Globokar and Christian Wolff (1970, 1974), and at various of the Latin American Courses for Contemporary Music with Mumma, Rabe and others (1971–89).

Aharonián has been influential as a teacher and as an organizer of activities in music and music education both in Uruguay and abroad. His teaching specializations range from composition, choral conducting and organology to analysis, musical folklore and music and society; he has taught mainly at the Uruguayan National University and the National Institute for Teacher Training, as well as privately. An assiduous participant and lecturer in seminars and workshops in Europe, the Americas and the Philippines, he has been a member of the executive committee of the International Association for the Study of Popular Music and of the presidential council of the ISCM, and the executive secretary of the Latin American Courses for Contemporary Music. He has received numerous awards from Uruguay and other countries for his work as a composer, musicologist and choral conductor, and commissions from Belgium, Sweden and Germany.

His creative orientation asserts a Latin American cultural identity without falling into a facile nationalism. He clearly reveals some affinity with Webernian serialism, and acknowledges the influences of Varèse, Cage, Paz and Revueltas. His basic compositional credo involves the search for a direct language, a maximum economy of means, a deliberate rupture with the discursivity of the European tradition, the exploration of a microtonal perception, a strong interest in popular cultures and the use of modern technology. He is emphatic about the possibility of expressing the ideologies and aesthetics of the Third World in his music. (*KdG*, M. Fürst-Heidtmann)

WORKS
(*selective list*)

Dramatic: Hecho 1 (Estudio sobre el silencio) (musical theatre), 1966; Hecho 2 (musical theatre, 3 pts), 1966; incid music for film and theatre
Inst: 3 pequeñas piezas, pf, 1966–73; Música para 3, fl, vn [microtonal], pf, 1968; Música para 5, a fl, hn, tpt, trbn, perc, 1972; Digo, es un decir, 3 fl, 3 cl, tpt, 2 db, 1979; Los cadadías, cl, trbn, vc, pf, 1980; En el sombrío bosque un canto un pájaro, non-conventional insts, 1981; ¿Y ahora?, pf, 1984; Gente, wind qnt, tpt, trbn, db, marímbula, steel drum, 1990; Mestizo, orch, 1993
Vocal: Una estrella, esta estrella, nuestra estrella, small choir, hpd, pf, bandoneon, gui, db, 1969; 2 canciones sobre poemas de Idea Vilariño, female popular singer, gui, bandoneon, 1973
Tape: Música para aluminios, 3 players, tape, 1967; Que, 1969; Homenaje a la flecha clavada en el pecho de Don Juan Díaz de Solís, 1974; Gran tiempo, 1974; ¡Salvad los niños!, 1976; Esos silencios, 1978; Apruebo el sol, 1984; Secas las pilas de todos los timbres, 1995
Arrs. of popular music for recordings

WRITINGS

Héctor Tosar, compositor uruguayo (Montevideo, 1991)
Conversaciones sobre música, cultura e identidad (Montevideo, 1992)

GERARD BÉHAGUE

Aharonyan, Ruben (*b* Riga, 24 May 1947). Armenian violinist and conductor. He began to study the violin in Riga and continued his studies at the Central Music School in Yerevan (1963–6), the Yerevan Conservatory (1966–8) and the Moscow Conservatory (1968–74), where his teachers were Y.I. Yankelevich and Leonid Kogan. From 1971 to 1996 he was professor of violin at the Yerevan Conservatory and from 1983 to 1996 artistic director and principal conductor of the Armenian State Chamber Orchestra. In 1996 he moved to Moscow to become leader of the Borodin String Quartet. He has

appeared as a soloist in festivals throughout Europe and in Japan, specializing in 20th-century repertory, notably concertos by Sibelius, Prokofiev, Stravinsky, Shostakovich, Khachaturian, Bartók and Berg, and works by many Armenian composers. Arutiunyan dedicated his Violin Concerto 'Armenia–88' to Aharonyan. Aharonyan's recordings include the concertos of Brahms, Tchaikovsky and Prokofiev.

SVETLANA SARKISYAN

Ahern, David (Anthony) (*b* Sydney, 2 Nov 1947; *d* Sydney, 31 Jan 1988). Australian composer. He studied with Butterley and Meale, and began composing at a young age, writing many works, the most significant being *After Mallarmé* (1966). Following this came *Music for Nine* and *Ned Kelly Music*, the latter representing a break with European tradition. During the late 1960s and the 1970s Ahern continued to challenge the Sydney music establishment with his unconventional works and uncompromisingly avant-garde ideals.

In 1968 Ahern studied with Stockhausen, gaining a diploma in new music from the Rheinische Musikschule in Cologne and attending the Darmstadt summer course. On returning to Australia, he completed his next work, *Journal* (1969), commissioned for Australia's bicentenary. In 1969 Ahern returned to Germany to work as Stockhausen's assistant. He then travelled to London where he was included in the early concerts of Cardew's newly formed Scratch Orchestra.

After returning to Sydney he formed a concert-giving organization, AZ MUSIC, and a smaller improvisation group, Teletopa. AZ remained at the cutting edge of new music for nearly six years. During this period too, Ahern composed his more avant-garde works such as *Stereo/Mono* (for saxophonist Roger Frampton) and *Cinemusic*, combining film and live performers. After the disbandment of AZ Music late in 1975, Ahern worked as a lecturer in sound for several years before slipping into musical oblivion. He died suddenly at the age of 40.

WORKS

4 orch works, incl. After Mallarmé, 1966; Ned Kelly Music, 1967
7 works for various solo insts and chbr groups
Other: Journal, radiophonic, 1968–9; Musikit, various insts (verbal score), 1971; Stereo/Mono, wind soloists, loudspeaker feedback, 1971; Cinemusic, various insts, film, 1972
Principal publisher: Universal

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ERNIE GALLAGHER

Ahle, Johann Georg (*b* Mühlhausen, bap. 12 June 1651; *d* Mühlhausen, 2 Dec 1706). German composer, theorist, organist and poet, son of Johann Rudolf Ahle. He no doubt received his musical education from his father, whom he succeeded at the age of 23 as organist of St Blasius, Mühlhausen. Like his father he held the post until his death, and he was succeeded by the young Bach. Again like his father, he was elected to the town council. He was described on the title-page of his *Sapphisches Ehrenlied* (1680) as a bachelor of law, but it is not known where he studied. His education may well have included training in literary composition, for he distinguished himself as a poet and was made poet laureate by the Emperor Leopold I in 1680. His music, some of which is lost, is almost totally unknown. Much of it is scattered through his series of anecdotal novels, named after the Muses, which themselves deserve closer study. He clearly followed his father in his interest in writing songs, both sacred and secular, and his style in them seems to be even more popular and folklike. He also composed music for the church and for occasions such as weddings, anniversaries, celebrations of political events and ceremonies honouring distinguished visitors to Mühlhausen. Among his theoretical writings is his enlarged and copiously annotated edition of his father's singing manual. Here, as in his own treatises, among which the four *Musikalische Gespräche* are conspicuous, he displayed a comprehensiveness of musical knowledge and a richness of documentation of various theoretical facts that point to an education in the theory and history of music as thorough as that of such notable writers as Printz and Werckmeister (the latter was a personal friend of his). The *Musikalische Gespräche*, although written as fanciful dialogues between friends and the author (writing as 'Helianus', an anagram of 'Ahlenius') as they enjoy the pleasures of nature during the four seasons, are invaluable documents for the history of music theory. The *Frühlings-Gespräche* and *Herbst-Gespräche* consider consonance and dissonance, the *Sommer-Gespräche* treats of cadences, musical-rhetorical figures and the modes, and the *Winter-Gespräche* of intervals and further about the modes.

WORKS

all printed works published in Mühlhausen

SACRED

Neues Zehn geistlicher Andachten, 1–2vv, 1–4 insts, bc (1671), ?lost; 1 melody in *ZahnM*
Ach! Ach! ihr Augen, Ach! in Der Gläubigen ... Adel und Würde ... bey Beerdigung des ... Johann Rudolph Ahlen, 11 July 1673, a 5 (1673)
Nun danket alle Gott, denen ... Bürgermeistern ... des neuen Rats ... Mitgliedern, 4vv, chorus 7vv, 5 insts, bc (1675), ?lost
Göttliche Friedensverheissung: Ach, wenn wird in unsern Landen ... mit singenden und klingenden Stimmen ausgezieret, 8 Jan 1679, 4vv, 5 insts, bc (1679)
3 neue ... Behtlieder ... an den Drei Einigen Gott um gnädige Beschirmung für der ... sich einschleichenden grausamen Pest, 4vv, bc (1681)
Sing- und Klingestücklein: Wohl dem, der ein tugendsam Weib hat, wedding motet, 20 June 1681, 1v, 3 insts, bc (1681)
Psalm xci: Wer gnädig wird beschützet, occasional work, 9 Jan 1682, 4vv, 5 insts, bc (1682)
Veni Sancte Spiritus, 5vv, chorus 5vv, 5 insts, bc, *D-Bsb*

SECULAR

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Freudenlied ... wegen des neugeborenen Erzherzoglichen Prinzen ... Dank- Lob- und Freudenfeste (1678), ?lost
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NOVELS

only those including music

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Unstrutische Melpomene, begreiffend XII. neue ... Beht- Buss- und Sterbelieder, 4vv (1678)
Unstrutische Polyhymnia, XII ... Fest- Lob- und Danklieder, 4vv (1678), ?lost; 1 ed. in *WinterfeldEK* and *ZahnM*

Unstrutische Urania, XII ... geistliche Lenzen- und Liebeslieder, 4vv (1679), ?lost
Unstrutische Thalia, XX ... Geigenspiele, a 4 (1679), ?lost
Anmutiges Zehn ... Violdigambenspiele, a 4 (1681), ?lost
Unstruhtischer Apollo begreiffend X. sonderbahre Fest- Lob- Dank- und Freudenlieder (1681); 1 ed. in *WinterfeldEK*
Unstrutische Terpsichore (n.d.), see *WaltherML*

THEORETICAL WORKS
all published in Mühlhausen

Johan Georg Ahlens Unstruhtinne, oder musikalische Gartenlust, welcher beigefügt sind allerhand ergetz- und nützliche Anmerkungen (1687)
Kurze doch deutliche Anleitung zu der lieblich- und löblichen Singekunst ... mit ... nöhtigen Anmerkungen ... zum Drukke befördert durch des seeligen Verfassers Sohn Johann Georg Ahlen (1690, 2/1704) [enlarged edn of J.R. Ahle: *Brevis et perspicua introductio*]
Johan Georg Ahlens musikalisches Frühlings-Gespräche, darinnen fürnehmlich vom grund- und kunstmässigen Komponiren gehandelt wird (1695)
Johan Georg Ahlens musikalisches Sommer-Gespräche (1697)
Johan Georg Ahlens musikalisches Herbst-Gespräche (1699)
Johan Georg Ahlens musikalisches Winter-Gespräche (1701)

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GEORGE J. BUELOW

Ahle, Johann Rudolf (*b* Mühlhausen, 24 Dec 1625; *d* Mühlhausen, 9 July 1673). German composer, organist, writer on music and poet, father of Johann Georg Ahle. He was a prolific composer of popular sacred music, notably songs, in central Germany a generation before J.S. Bach.

1. LIFE. The date of Ahle's birth derives from a report published in the *Neues Mühlhäusisches Wochenblatt* (1798, no.31; see Wolf). He was educated first at the local Gymnasium and then, from about 1643, at the Gymnasium at Göttingen. In the spring of 1645 he entered Erfurt University as a student of theology. Nothing is known of his musical training, though in 1646, while enrolled at the university, he was appointed Kantor at the elementary school and church of St Andreas, Erfurt, and at this period he became well known for his ability as an organist. He returned to Mühlhausen to marry in 1650, but only at the end of 1654 does he seem to have obtained his first and only position as a musician there, as organist of St Blasius. In addition to this post, in which his fame grew throughout Thuringia and in which his son succeeded him after his death, he held several municipal offices, belonged to the town council and in the year of his death was elected mayor.

2. WORKS. Except for his collection of dances of 1650, Ahle's large output of music consists entirely of sacred vocal works. On the whole it is interesting not because it is original but because it is typical of the music written for the Protestant Church in Thuringia and Saxony during the third quarter of the 17th century. Moreover, since Ahle and his son were the immediate predecessors of the young Bach, who as his first employment held the same position as they did at St Blasius, the state of music under them provides at least a few clues to some of the early influences on Bach's style. Ahle was probably influenced by Michael Altenburg and especially by Hammerschmidt, who, though belonging to the generation of Schütz, wrote simpler and more popular church music: certainly the tendency towards popularization characterizes almost all of Ahle's output. His music exhibits the variety of forms and styles characteristic of the combined heritage of 16th-century German Protestant music, especially chorales, and the infusion in the 17th century of Italian innovations from composers such as the Gabrielis and Monteverdi. There is considerable emphasis on the technique of the vocal concerto, in which the continuo supplies the foundation for the free, dramatic vocal writing for one or more solo voices, up to 24 (as in the 1665 volume of the *Neu-gepflanzter thüringischer Lustgarten*). Ahle often added ritornellos and postludes for small instrumental combinations, which in the concerto style are also integrated within the vocal writing, imitating or emphatically underscoring it. Many of his vocal concertos are on a small scale, but he could create an impressive dramatic structure on a large scale, for example the noble *Misericordias Domini: Ich will singen von der Genade des Herren ewiglich* from the 1665 volume (in DDT, v). It is basically a concerto for two voices, with two violins, founded on an ostinato consisting of a rising C major scale, and he built on these foundations a set of variations of ever-increasing musical drama and fine variety that can bear comparison with the chaconne variations found in Bach's church cantatas. Some works by Ahle are based on varied forms of chorale melodies, though more frequently he retained only the chorale text in his concertos. His monodies and dialogues (as in the 1648 book) continue, like those of Hammerschmidt, the Italian-influenced tradition of such pieces that Schütz developed with such memorable results. Many of his dialogues are settings of the type of over dramatic, rather stereotyped Baroque expression of antithesis found in two obviously contrasted poetic thoughts – for example the words of Mary Magdalene and Jesus at the tomb (set by Ahle, in the second work in DDT, v) – such as is later found in Bach's cantata duets.

Ahle is best remembered for his large corpus of sacred songs (*Arien*) for one to four voices with ritornellos, which, as he directed, can be performed 'with or without the basso continuo'. The texts are either from the Bible or by such well-known poets as Johann Franck, Martin Opitz and Johann Rist and authors from Mühlhausen – Johann Vockerodt (Ahle's predecessor at St Blasius), Ludwig Starck and Ahle himself. These simple, chorale-like tunes were not originally meant for congregational singing but could be performed either by soloists, chorus, or a solo singer with instrumental accompaniment. They were a successful outcome of Ahle's intention to revitalize sacred music. Many of the tunes were incorporated into the Mühlhausen hymnbook in the 18th century, and at least three of them, *Morgenglanz der Ewigkeit*, the well-known *Liebster Jesu, wir sind hier* and *Es ist genug*, are still used in Protestant services; the last has had a long musical life (see Geiringer), including new versions by Bach and Brahms, and was most recently used by Berg (in his Violin Concerto). Ahle also wrote a method for teaching singing to children in the schools of Mühlhausen, of which his son later brought out a revised and greatly expanded edition.

WORKS

Editions: *J.R. Ahle: Ausgewählte Gesangswerke mit und ohne Begleitung von Instrumenten*, ed. J. Wolf, DDT, v (1901/*R*) [W]
C. von Winterfeld: *Der evangelische Kirchengesang*, ii (Leipzig, 1845/*R*1966) [Wi]

SACRED VOCAL

published in Mühlhausen unless otherwise stated

Harmonias protopaideumata in quibus monadum seu uniciniorum sacrorum decas prima (Erfurt, 1647)
Himmel-süsse Jesus-Freude ... auss dem Jubilo B. Bernhardi, durch schöne Concertlein und liebliche Arien [2vv], nechst dem Basso Continuo cum Textu ... nach Belieben ohne Fundament (Erfurt, 1648)
Erster Theil geistlicher Dialogen deren etliche aus denen ... Sonn- und Fest Tags Evangelien, theils aber aus anderen Orthern heiliger Schrifft, zusammen getragen, 2–4 and more vv, bc (Erfurt, 1648); 2 in W
Fried- Freud- und Jubel-Geschrey Christo Jesu [Singet dem Herrn ein neues Lied], 15–24 and more vv, bc (Erfurt, 1650), ?lost
Neu-gepflanzter thüringischer Lustgarten, in welchen XXVI. neue geistliche musicalische Gewächse ... auf unterschiedliche Arten ... versetzet, 3–10 and more vv and insts, some with bc (1657), 6 in W; Ander Theil (30 works), 1–10 and more vv and insts, bc (1658), 4 in W, 1 in Wi, 1 ed. V. Kalisch (Stuttgart, 1981); Neu-gepflantzten ... Lustgartens Nebengang (10 works), 3–10 and more vv and insts, bc (1663), 1 in W; Dritter und letzter Theil (10 works), 3–20 and more vv and insts, bc (1665), 3 in W
Erstes Zehn neuer geistlicher Arien [1–4vv] mit oder ohne Fundament, sampt beygefügten Ritornellen auff 4 Violen nach Belieben zu brauchen (1660), 2 in W; Anderes Zehn, 1–4 and more vv, 4 str, bc (ad lib) (1660), 4 in W; Drittes Zehn, 1–6 and more vv, str, bc (ad lib) (1662), 3 in W, 1 in Wi; Vierdtes Zehn, 1–5 and more vv, str, some with bc (1662), 1 in W, 2 in Wi
Neue geistliche auf die hohen Festtage durchs gantze Jahr gerichtete Andachten ... sampt beygefügten Ritornellen ... nach Belieben zu brauchen, 1–4, 8vv, 4 viols, bc (ad lib) (1662); 2 in W, 9 in Wi
Neue geistliche Chorstücke ... in einem leichten Stylo abgefasset, 5–8vv, bc (ad lib) (1663–4), 1 in W
Neue geistliche auf die Sontage durchs gantze Jahr gerichtete Andachten ... sampt beygefügten Ritornellen ... nach Belieben zu brauchen, 1–4 and more vv, 3 viols, bc (ad lib) (1664); 5 in W, 1 in Wi
Verlangter Liebster, aus dem 3. Cap. des Salomonischen Hochliedes, 2vv, 2 vn, bc (1664)
Musikalische Frühlings Lust ... 12 neue geistliche Concertlein, 1–3 and more vv, bc (1666); 2 in W
Neuverfassete Chor-Music, in welcher XIV geistliche Moteten enthalten ... in einem leichten und anmuthigen stylo gesetzet, 5–10vv, bc, op.13 (1668); 2 in W
Neue geistliche Communion und Haupt Fest-Andachten, 1–4 and more vv, 2–5 insts, bc, op.14 (1668); 1 in W
Letzter Traur- und Ehren-Dienst ... dem Laurentio Helmsdorffen [Siehe, der Gerechte kömt umb], a 6 (1669)
Anmuhtiges Zehn neuer geistlicher Arien, 1–4 and more vv, 2–5 insts, bc, op.15 (1669), ?lost
Psalmus CXXXVIII: Confitebor tibi Domine, 3vv, chorus, 5 insts, bc (n.p., n.d.), 9 pr. ptbks with MS title-page, *D-Bsb*

INSTRUMENTAL

Dreyfaches Zehn allerhand newer Sinfonien, Paduanen, Balleten, Alemanden, Mascharaden, Arien, Intraden, Courenten und Sarabanden, 3–5 insts (Erfurt, 1650), inc.
64 works, org, mentioned in *MGG1*

THEORETICAL WORKS

Compendium musices pro tenellis (Erfurt, 1648), lost
Brevis et perspicua introductio in artem musicam, das ist Eine kurze Anleitung zu der lieblichen Singkunst mit etlichen Fugen und den gebräuchlichsten terminis musicis vermehret (Mühlhausen, 1673) [probably 2nd edn of *Compendium*, see *MGG1* and Wolf]; ed. J.G. Ahle as *Kurze doch deutliche Anleitung zu der lieblich- und löblichen Singekunst ... mit ... nöhtigen Anmerkungen* (Mühlhausen, 1690, 2/1704)

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E. Noack: 'Die Bibliothek der Michaeliskirche zu Erfurt', *AMw*, vii (1925), 65–116
F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931, rev. 2/1965 as *Geschichte der evangelischen Kirchenmusik*, Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
K. Geiringer: '*Es ist genug, so nimm Herr meinen Geist*: 300 Years in the History of a Protestant Funeral Song', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 283–92
J.P. Johnson: *An Analysis and Edition of Selected Sacred Choral Works of Johann Rudolf Ahle* (diss., Southern Baptist Theological Seminary, 1969)
E. Pikorová: 'Zborník polyfónnych skladieb zo 17. storocia' [An anthology of polyphonic compositions from the 17th century], *Hudobné tradície Bratislavy a ich tvorcovia: Bratislava 1989*, 53–7

GEORGE J. BUELOW

Ahlefeldt, Countess **Maria Theresia** (*b* Regensburg, 28 Feb 1755; *d* Prague, 20 Dec 1810). German composer, writer and pianist. The daughter of Prince Alexander Ferdinand of Thurn and Taxis and his third wife Maria Henrietta Josepha, princess of Fürstenberg - Stühhugen, and a goddaughter of Empress Maria Theresa, she spent her early years at her father's court in Regensburg. In 1780 she married the Danish diplomat Count Ferdinand von Ahlefeldt-Langeland-Rixingen. In the following decade they lived at the court of the last Margrave of Ansbach, Karl Alexander, where she belonged to the circle of Lady Elizabeth Craven (later margravine) and was active in musical and literary spheres. In 1791, after the dissolution of the Ansbach court, Countess Ahlefeldt moved to Denmark with her husband, who was superintendent of the Royal Theatre in Copenhagen from 1792 to 1794. The couple later moved to Dresden (1798) and Prague (1800). Ahlefeldt came to public notice as a composer in both Ansbach and Copenhagen, having particular success with the four-act opera-ballet *Telemak på Calypsos Øe* (1792) for which she composed orchestral numbers throughout and vocal numbers in Act 2. Based on choreography by Vincenzo Galeotti, the renowned Italian ballet-master, it ran for 37 performances until 1813 in Copenhagen alone. The work is rooted in the period of *galanterie* and sensibility, but owes something to operetta and in places shows expressive qualities and a Classical shape reminiscent of Gluck. Countess Ahlefeldt's works were valued for their well-constructed and sensitive melodies and their skilful orchestration; she was also 'highly thought of and well known as a sensitive virtuoso pianist' (Schilling).

WORKS

Telemak på Calypsos Øe (opera-ballet, 4, V. Galeotti), Copenhagen, Royal Theatre, 28 Dec 1792, vs (Copenhagen, 1794); fs, 1805, *DK-Kk*
Vaeddemalet (Veddemaalet) (int, P.H. Haste), 1793, lib, vs, *Klc*
Other vocal: Klage, 1v, fl, kbd, in I.F. Zehelein: *Vermischte Gedichte* (Bayreuth, *c*1788); L'harmonie (cant.), 2 S, B, orch, 1792, vs *D-Dl*, Romance de Nina, S, 2 vn, 2 hn, b, fs *Dl*
Inst: Sym., F, *Rtt*

Lib ? and music to La folie, ou Quel conte! (comic op, 2), music lost, lib in E. Craven: *Nouveau théâtre*, ed. E. Asimont, i (Ansbach, 1789)
Many other works, lost

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EitnerQ; FétisB; GerberNL; SchmidID
Margrave d'Anspach: *Mémoires de la Margrave d'Anspach* (Paris, 1826)

J.M. Barbour: 'Pokorny und der "Schacht-Katalog": ein Beitrag zur Geschichte der fürstlichen Hofmusik', *Beiträge zur Kunst- und Kulturpflege im Hause Thurn und Taxis*, ed. M. Piendl (Kallmünz, 1963), 269–98

M. Magnussen: *Konponisten Maria Theresa Ahlefeldt – og andre kvinder i dansk musikliv ca 1750–1800* (diss., Copenhagen U., 1990)

DIETER HÄRTWIG/HILDEGARD SURNER

Ahlersmeyer, Matthieu (*b* Cologne, 29 June 1896; *d* Garmisch-Partenkirchen, 23 July 1979). German baritone. He studied with Karl Niemann in Cologne and made his début at Mönchengladbach in 1929 as Wolfram. He sang at the Kroll Oper, Berlin (1930–31), at the Hamburg Staatsoper (1931–3 and 1946–61), and at the Dresden Staatsoper (1934–44), where he created Schneidebart in *Die schweigsame Frau*. In 1938 he created the title role in Egk's *Peer Gynt* at the Berlin Staatsoper. He appeared at Covent Garden in 1936 with the Dresden Staatsoper as Don Giovanni and Count Almaviva, and at the Edinburgh Festival with the Hamburg Staatsoper in 1952 as Hindemith's Mathis. In 1947 he shared the title role in *Dantons Tod* with Paul Schöffler at the Salzburg Festival, and in 1963 he created Count Almaviva in Klebe's *Figaro lässt sich scheiden* at Hamburg. He retired in 1973.

HAROLD ROSENTHAL/R

Ahlgrimm, Isolde (*b* Vienna, 31 July 1914; *d* Vienna, 11 Oct 1995). Austrian harpsichordist. She played the piano in public while still a child. After completing her education at the Music Academy (now the Hochschule für Musik) in Vienna, where she was a pupil of Viktor Ebenstein, Franz Schmidt and Emil von Sauer, she changed to the harpsichord and early piano in 1935, teaching herself technique and style from 17th- and 18th-century treatises. Ahlgrimm made numerous concert tours of Europe and the USA. Her large repertory included the complete keyboard music of Bach, which she often performed as a cycle of 12 recitals and recorded. She was also a noted exponent of Austrian harpsichord music, especially the works of Johann Fux. Richard Strauss wrote a suite from his opera *Capriccio* for her (1944). Ahlgrimm joined the teaching staff of the Vienna Hochschule in 1945, where she was appointed reader in 1969 and professor in 1975. She taught there continuously, except during 1958–62 when she was professor at the Salzburg Mozarteum. In 1975 she was awarded the Austrian Gold Medal.

WRITINGS

'Unter dem Zeichen des Bogens', *ÖMz*, xix (1964), 151–8

'Die Rhetorik in der Barockmusik', *Musica*, xxii (1968), 447–9; enlarged Dutch trans. as *De praestant*, xviii (1969), 57–60, 92–5; xix (1970), 1–3

'Cornelius Heinrich Dretzel, der Autor des J.S. Bach zugeschriebenen Klavierwerkes BWV 897', *BJb 1969*, 67–77

'Das vielgestaltige Arpeggio', *ÖMz*, xxviii (1973), 574–88

'Zur heutigen Aufführungspraxis der Barockmusik', *Organa Austriaca*, ii (1979), 1–36; Eng. trans. as 'Current Trends in Performance of Baroque Music', *The Diapason*, lxxiii/4 (1982), 1–14

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HOWARD SCHOTT

Ahlstrom, David C. (*b* Lancaster, NY, 22 Feb 1927; *d* San Francisco, 23 Aug 1992). American composer. He studied at the Cincinnati Conservatory of Music, the Eastman School and the California Institute of Asian Studies. His principal teachers were Hovhaness, Cowell and Bernard Rogers. He taught at Northwestern University (1961–2), Southern Methodist University (1962–7) and Eastern Illinois University (1967–76) before moving to San Francisco as a freelance composer and writer. In 1982 he founded VOICES/SF, Bay Area Youth Opera, an ensemble specializing in new American musical theatre. Ahlstrom's one-act chamber opera *Three Sisters who are not Sisters*, to a libretto by Gertrude Stein, was first performed on 1 March 1953 at the Cincinnati Conservatory. Two years later he set another Stein text, *Doctor Faustus Lights the Lights*; it was first performed by VOICES/SF on 29 October 1982. Both works recall the Thomson-Stein operas in their mixture of straightforward tonality and sophisticated prosody. His musical comedy *America, I love, You*, to poems by e.e. cummings, was first heard in New Orleans on 6 January 1981. Ahlstrom also wrote numerous children's operas and 'mini-operas' intended for both children and adults; some of his several symphonies and his chamber works incorporate electronic sound.

HARRY HASKELL

Ahlström, Jacob Niclas (*b* Visby, 5 June 1805; *d* Stockholm, 4 May 1857). Swedish composer, conductor and organist. He studied music at the University of Uppsala and became the musical director of E.V. Djurstrms theatre company in 1828. From 1832 to 1842 he was a teacher at the Gymnasium in Vsterå and the city's cathedral organist. He then moved to Stockholm, where he was a conductor of various theatre orchestras, for which he composed the music for about 100 productions, often in collaboration with August Blanche. His only full-length opera, *Alfred den store* (Alfred the Great), based on a text of Theodor Krner, was written in 1848 but never performed; another opera, *Abu Hassan*, was not finished. His other compositions include about 300 entractes, a vocal symphony, some orchestral works, a piano concerto and solo piano pieces. He also edited collections of Swedish and Nordic folksongs and folkdances and compiled a pocket dictionary of music (*Musikalisk fickordbok*, Göteborg, 1843).

EDITIONS

with J.W. Söderman: Kupletter sjungna å Stockholms teatrar [Revue songs sung at Stockholm's theatres] (Stockholm, 1839)

with P.C. Boman: Valda svenska volksånger, folkdanser och folklekar [Collection of Swedish folksongs, folkdances and folk games] (Stockholm, 1845)

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A. Blanche: *Minnesbilder* [Recollections] (Stockholm, 1873)

J.M. Rosén: *Några minnesblad* [Some memoirs] (Stockholm, 1877)

E. Sundström: 'Jacob Niclas Ahlström: biografisk skiss', *STMf*, xxi (1939), 143–53

AXEL HELMER

Åhlström, Olof (*b* Åletorp, Värdinge, 14 Aug 1756; *d* Stockholm, 11 Aug 1835). Swedish composer. After early musical education with a local organist, he moved in 1772 to Stockholm, where he was instructed in composition by Ferdinand Zellbell the younger. In 1777 he was appointed organist at the Mariakyrka and in 1786 at the Jakobskyrka. Though he made his livelihood mainly in government posts, he was active as a music publisher from 1787 to 1823, under royal privilege; in the journals he founded, *Musikaliskt tidsfördrif* ('Musical Pastimes', 1789–1834) and *Skaldestycken satte i musik* ('Poetry Set

to Music', 1790–1823) he often published his own piano reductions of portions of the most popular operas in Stockholm during the period. His own operatic works, beginning with the nationalist comedy *Frigga* (1787), demonstrate a good sense of lyrical line coupled with influences from the *opéras comiques* of Grétry and Dalayrac. His orchestration is often fairly dense, and sometimes rich in texture. He was highly esteemed as a pianist and composer of songs, most of which were published in his own journals. He also wrote numerous pedagogical keyboard pieces for the Royal Academy of Music in Stockholm.

WORKS

all first performed and published in Stockholm

STAGE

Frigga (Spl, 1, C.G. Leopold), Royal Opera, 31 May 1787, *SF-A*
Den bedragne Bachan [The Deceived Bacchus] (Spl, 1, Gustavus III), Bollhus, 29 April 1789, *S-Skma*
Tanddoctoren [The Dentist] (comedy with song, 3, C.G. Nordfoss), Royal Opera, 16 May 1800, *D-Bsb, S-Skma, St*
De begge Crisperne, eller Tvillingsbröderne [The Two Crispins, or The Twin Brothers] (oc, 1, Lemière), Royal Opera, 17 Aug 1801, *D-Bsb, S-Skma*
Arias in Eremiten, 1798, *Skma*

OTHER WORKS

2 cants.; over 200 songs; pf conc., 1779, lost; 7 sonatas, vn, pf, opp.1–2 (1783–4); 3 sonatas, pf, op.3 (1786), 3 sonatinas, pf, op.4 (1786), 3 other sonatas, 6 sets of variations, pf, in Musikaliskt tidsfördrif (1792–1820); Exercises for beginning pianists (1819); numerous single movts, pf
Choralbok (1832)

WRITINGS

Några underrättelser ... för begynnare uti klavér spelning [Some lessons for beginners on the piano], i–ii (Stockholm, 1803–19)
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A. Wiber: 'Olof Åhlströms musiktryckeri', *STMf*, xxxi (1949), 83–136
M. Tegen: 'Den åhlströmska sångrepertoaren 1789–1810', *STMf*, lxv (1983), 69–108, lxx (1988), 49–54
L. Jonsson and A. Ivarsdotter-Johnson: *Musiken i Sverige*, ii: *Frihetstid och gustaviansk tid 1720–1810* (Stockholm, 1993)

BERTIL VAN BOER

Ahmed, Fadzil (*b* Muar, Johor, Malaysia, 12 June 1941). Malaysian *ghazal* singer and *gambus* lute player. He became interested in music at an early age, as a result of watching *bangsawan* (Malay opera) performances; his father, a musician, was important in nurturing this interest. At the age of 18 he joined the Setia Ghazal Party in his home town (the principal centre of the syncretic vocal genre *ghazal* in Malaysia) as a singer and musician; he later joined the well-known Seri Maharani Ghazal, becoming famous as a *gambus* (short-necked lute) player (the lead instrument in *ghazal* ensembles) and featuring on Seri Maharani Ghazal's many recordings.

He has visited around 40 countries, often giving solo performances, but principally as a member of exchange troupes through the Malaysian Ministry of Culture, Arts and Tourism, which he joined in 1976. Shortly after joining this organization, he worked as a *gambus* teacher at Kompleks Budaya Negara (National Cultural Complex), where he continued until his retirement. He continues to work part-time at the Akademi Seni Kebangsaan (National Arts Academy). In addition to being a highly successful *gambus* player, he has also acted and directed.

See also MALAYSIA, §I,1(v).

GHULAM-SARWAR YOUSOF

Ahmed, Zakariyya (*b* Cairo, 6 Jan 1896; *d* Cairo, 16 Feb 1961). Egyptian composer. He studied the vocal repertory (*mūwashshaḥ* and *adwār*) with Darwish Al-Hariry, learnt to recite the Qur'an with Ismail Succar and also studied the *'ūd*. He started his career as a member of the chorus of the singer Aly Mahmud, and shortly afterwards started to compose religious chants, scoring his first success with some *taqtuqa*s (light songs), which were later recorded by several leading singers.

From 1924 Ahmed composed operettas; of the 56 that he wrote, the two best known are *Youm el qiyamah* ('Doomsday', 1940) and *Aziza wa Younes* ('Aziza and Younes', performed 1941), both of which were written for the National Theatre and both of which are still sometimes performed. His 1075 songs embrace the *taqtuqa*, *mūwashshaḥ* and *adwār* and include long narrative songs in the sentimental modern manner and songs for films. There is a shift in output from *taqtuqa*s to more serious lyrics. Among his greatest songs are the 60-odd he wrote for Um Kalthum, for example *Huwwa sahih el hawa ghallab* ('Is love really overpowering?').

Although Ahmad was considered a conservative, his output includes some innovative elements within the traditional framework, with a wider and more varied choice of modes compared with his contemporaries. He revived neglected modes and rhythmic patterns and was the first to write through-composed *taqtuqa*s. He also introduced the novelty of several rhythmic patterns in one song. In the film *Sallama* (starring Um Kalthum) he introduced recitative and Bedouin-style songs. Ahmad was also a screen actor and was awarded the Order of the Arts (1960) and nominated for the State Prize for Cultural Achievement.

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A. Zaki and T. Hamīd: *A'lām al-mūsīqā wa'l ghinā' 'abr 150 sana* [150 Years of famous musicians and singers] (Cairo, 1990)

SAMHA EL KHOLY

Aho, Kalevi (*b* Forssa, 9 March 1949). Finnish composer. He studied composition with Rautavaara at the Sibelius Academy (diploma, 1971) and in Berlin with Blacher (1971–2). From 1974 to 1988 he taught music theory at the Helsinki University and, as acting professor, composition at the Sibelius Academy (1988–93). Since 1993 he has been a freelance composer supported by a state scholarship. His many activities include membership of the board of the Society of Finnish Composers (1974–8, 1982–9 and from 1997) and the Finnish Cultural Foundation (from 1996), the Programme Committees of the Helsinki PO (1979–89) and the Helsinki Festival (1982–94) as well as of the State Music Committee (from 1995). He also co-founded in 1975 the Society for the Publication of Finnish Music (Edition Pan), later taken over by Edition Fazer. Since 1992 he has been composer-in-residence of the Lahti SO, which has recorded many of his orchestral works under Osmo Vänskä. In 1974 Aho was awarded the Leonie Sonning Prize in Denmark, in

1990 the Henrik Steffens Prize in Germany and in 1996 the Flisaka Prize in Poland.

Aho is essentially a composer of large-scale works, which show the influence and spirit of Mahler and Shostakovich. In his music an abstract drama of destiny with a psychological development of characters takes place. His musical works of art aim to upset the listener's sense of security by failing to fulfil the expectations created by the musical events. The listener is therefore compelled to look for a solution by personal engagement, and in this way music may help solve the crises and conflicts of the listener's own life as well. Aho has described his artistic programme as 'aesthetics of resistance', to give the postmodern person new horizons in a society governed by material values. In his operas Aho deals with social and human problems more concretely and uses musical means recalling the eclecticism of Schnittke. All kinds of musical material, from traditional forms and techniques (waltz, fugue, passacaglia, etc.) to modern and postmodern idioms (dense pitch fields, quotations, etc.), are of equal value in his music which is decisively opposed to the aesthetics of purism. Aho's sovereign command of various compositional techniques is equally apparent in his many arrangements and orchestrations, often characterized by a virtuoso handling of instruments and orchestral sections.

WORKS

STAGE

Avain [The Key] (dramatic monologue, J. Mannerkorpi), Bar, chbr orch, 1979; Hyönteiselämää [Insect Life] (op, 2, Aho, after K. and J. Čapek), 1987; Helsinki, 27 Sept 1996; Salaisuuksien krija [The Book of Secrets] (op, 1, P. Rintala and Aho), 1998; Ennen kuin me kaikki olemme hukkuneet [Before We Are All Drowned] (op, 2, Aho, after Mannerkorpi), 1999

ORCHESTRAL

Sym. no.1, 1969; Sym. no.2, 1970, rev. 1995; Sym. no.3 (Sinfonia concertante no.1, vn, orch), 1973; Sym. no.4, 1973; Sym. no.5, 1976; Chbr Sym. no.1, 1976; Sym. no.6, 1980; Vn Conc., 1981; Hiljaisuus [Silence], 1982; Vc Conc., 1984; Fanfare for YS, 1986; Sym. no.7 (Insect Sym.), 1988; Paloheimo Fanfare, 1989; Pf Conc., 1989; Pergamon (P. Weiss), 4 inst groups, 4 vv (reciters), elec org, 1990; Chbr Sym. no.2, 1992; Sym. no.8, org, orch, 1993; Sym. no.9 (Sinfonia concertante no.2, trbn, orch), 1994; Syvien vesien juhla [The Rejoicing of the Deep Waters], 1995; . . . jäätyivat umpeen levottomat vedet [. . . Frozen are the Restless Waters], str, 1995 [1st movt of Chbr Sym. no.3]; Kolme hurjaa kappaletta lapsijousille [Three Wild Pieces for Child Strings], str, 1995 [arr. of Quartetto piccolo, 1989]; Chbr Sym., no.3, a sax, str, 1996; Sym. no.10, 1996; Mio, cancan for orch, 1996; Sym. no.11, 6 solo perc, orch, 1998; Tristia, fantasy, wind orch, 1999

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.1, 1967, withdrawn; Str Qt no.2, 1970; Str Qt no.3, 1971; Qnt, ob, str qt, 1973; Sonata, vn, 1973; Prelude, Toccata and Postlude, vc, pf, 1974; Solo I, vn, 1975; Qnt, fl, ob, vn, va, vc, 1977; Qnt, bn, str qt, 1977; Ludus Solemnis, org, 1978; In memoriam, org, 1980; Pf Sonata, 1980; Qt, fl, a sax, gui, perc, 1982; 2 Easy Piano Pieces for Children, 1983; Das Lied der Dämmerung, vn, hp, 1984; 3 Melodies for 1–4 Kanteles, 1984; Sonata no.1, accdn, 1984, rev. 1989; Sonata, ob, pf, 1985; Solo II, pf, 1985; Inventions, ob, vc, 1986; Sonata, 2 accdn, 1989 [duo version of Sonata no.1, accdn]; Quartetto piccolo, 3 vn, vc/str qt, 1989; Sonata no.2 'Black Birds', accdn, 1990; Solo III, fl, 1991; Nuppu [The Bud], fl, pf, 1991; Halla [The Frost], vn, pf, 1992; Sonatina, pf, 1993; 3 Interludes, org, 1993; Qnt, a sax, bn, va, vc, db, 1994; Solo IV, vc, 1997; Sonatina, 2 pf, 1997 [arr. of Sonatina, 1993]; Ad astra, fanfare, brass, 1997; Epilogue, trbn, org, 1998; 7 Inventions and Postlude, ob, pf, 1998; Solo V, bn, 1999; Solo Vi, db, 1999; Qnt, cl, str qt, 1999

VOCAL

Jäähyväiset Arkadialle [A Farewell to Arcadia] (P. Mustapää), 1v, pf, 1971; Lasimaalaus [Stained Glass] (A. Meriluoto), female vv, 1975; Kolme laulua elämästä [3 Songs on Life] (R. Lehmonen), T, pf, 1977; Hiljaisuus [Silence] (O. Manninen), mixed chorus, 1978; Sheherazade (Manninen), mixed chorus, 1978; Kyynikon paratiisi [A Cynic's Paradise] (E.-P. Tiitinen), T, inst ens, 1991; Hyvät ystävät [Dear Friends], Bar, orch, 1992 [arr. of the welcoming speech in Avain]; Veet välkkyy taas [The Waters Shimmer Once More] (V. Kojo), male vv, 1992; Mysteerio [A Mystery] (M. Núñez; Finn. trans. P. Saaritsa), female vv, 1994; Ilo ja epäsymmetria [Joy and Asymmetry] (M. Rekola), mixed chorus, 1996; Otetaanpa miehestä mittaa (H. Laukkanen), Bar, male vv, orch, 1997; Kiinalaisia lauluja [Chin. Songs] (old Chin. poems; Finn. trans. P. Nieminen), S, chbr orch

OTHER WORKS

Many arrs., incl. works by J.S. Bach (Contrapunctus IX, Musical Offering), Sibelius (Festival March, The Bells of Kallio Church, Karelia), Musorgsky (Songs and Dances of Death), Madetoja (Lauluseppele), Klami (Act I from the ballet Pyörteitä) and Tulindberg (missing 2nd vn parts for 6 strr qts, 1780s)

Principal publishers: Warner/Chappell, Novello

WRITINGS

Suomalainen musiikki ja Kalevala [Finnish music and the Kalevala] (Helsinki, 1985)
'Moder Mussorgsky under the Orchestrator's Knife', *Finnish Music Quarterly*, iii/1 (1987), 34–49
Einojuhani Rautavaara sinfonikkona, als Symphoniker, as Symphonist (Helsinki, 1988)
Taiteilijan tehtävät postmodernissa yhteiskunnassa [The mission of the artist in the postmodern society] (Jyväskylä, 1992)
with others: *Finnish Music* (Keuruu, 1996)
Sibelius suomalaisen metsän sävekrynoilijana [Sibelius as tone poet of the Finnish forest] (Helsinki, 1997)
Taide ja todellisuus [Art and Reality] (Juva, 1997)

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KG (A. Weller)
E. Tarasti: 'The Key to Kalevi Aho', *Finnish Music Quarterly*, iii/2 (1987), 30–38
K. Korhonen: 'A Composer of Moods', *Finnish Music Quarterly*, vi/1 (1989), 2–12
J. Wolff: 'Laudatio', *Henrik-Steffens-Preis 1990* (Hamburg, 1991), 9–15
M. Anderson: 'A Conversation with Kalevi Aho', *Tempo*, no.181 (1992), 16–18
M. Heiniö: 'Kalevi Aho', *Suomalaisia säveltäjiä* [Finnish composers] ed. E. Salmenhaara (Helsinki, 1994), 13–19
K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)
M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)

ILKKA ORAMO

Ahrend, Jürgen (*b* Göttingen, 28 April 1930). German organ builder. Ahrend studied in Göttingen with Paul Ott from 1946 until 1954, before opening a workshop in Leer, East Friesland, with his partner GERHARD BRUNZEMA. After intensive study of surviving historical organs, Ahrend and Brunzema developed a special interest in the north German mechanical-action tradition and adopted its methods. From the beginning they divided their activities between the careful restoration of historical instruments and the construction of exemplary new organs. They often collaborated with leading performers of early music, and their groundbreaking work gained an international reputation. 67 organs were built and restored between 1954 and 1971, largely in northern Europe. In 1962 both partners received the State Prize for craftsmanship in Lower Saxony. In January 1972 Brunzema left the firm to pursue his own career in Canada; Ahrend continued his work in Germany.

Important restorations include instruments at Rysum (1961); Marienhafe (1713/1969); the Churburg, Schluderns (now Sluderno; 1559/1969); The Hofkirche, Innsbruck (1551–61/1970); the St Cosmae et Damiani, Stade (1668–73/1974); the Martinikerk, Groningen (1977);

Lüdingworth (1982); Michaelerkirche, Vienna (1714/1987) and Jacobikirche, Hamburg (1693/1993). The newly built organs display traditional features in their construction: the massive wood casing, the windchests and in the sensitive trackers and bellows; in their layout, choice of materials, scaling and voicing they tend to adhere to north German models of the 17th and 18th centuries. Significant instruments include those at Zorgvlietkert, Scheveningen (1959); Martinikirche, Bremen (1962); Johanneskirche, Castrop-Rauxel (1967); Cantate Domino, Frankfurt (1970); University of Oregon, Eugene (1972); the Church of Reconciliation, Taizé (1974); Augustinerkirche, Toulouse (1981); Untere Stadtkirche, Wetzlar (1900) and Deutsches Museum, Munich (1995).

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U. Pape: 'Jürgen Ahrend and Gerhard Brunzema', *Organ Yearbook*, iii (1972), 24–35

H. Fischer, ed.: *100 Jahre Bund Deutscher Orgelbaumeister* (Lauffen, 1991)

J.L. Wallmann and L.H. Moe: *Jürgen Ahrend, Organbuilder: Celebrating Forty Years of his Career (1954–1994)* (Oakland, CA, 1995)

HERMANN FISCHER

Ahrens, Joseph (Johannes Clemens) (*b* Sommersell [now Nieheim], Westphalia, 17 April 1904; *d* Berlin, 21 Dec 1997). German composer and organist. After studying with Wilhelm Schnippering at the Lehrerseminar (Büren), he studied church music in Münster with Werner Göhr and Fritz Volbach (1924–5). In 1925 he went to Berlin where he pursued further study with Alfred Sittard and Max Seiffert at the Akademie für Kirchen- und Schulmusik and attended Wilhelm Middelschulte's organ masterclasses. He also studied Gregorian chant at the Benedictine abbeys of Gerleve and Beuron. In 1928 he became a lecturer at the Berlin Akademie, where in 1936 he was promoted to professor. After the war he was appointed to the post of ordinarius for Catholic church music at the Berlin Hochschule für Musik, where, for a time, he was also deputy director. He served as the organist at St Hedwig's cathedral in Berlin from 1934 until its destruction in 1943, was choirmaster and organist at the Salvatorkirche in Berlin-Schmargendorf from 1945 to 1957, and was nominated Orgelsachverständiger des Bistums Berlin. His numerous honours include the Arts Prize of the City of Berlin (1955), knighthood in the Gregorian Order (1965) and the silver pontifical medal (1968). He was elected to the Berlin Akademie der Künste in 1963. His daughter is the organist and composer Sieglinde Ahrens (*b* 1936).

Ahrens's compositional style is characterized by a focus on linear relationships. Inspired by plainsong and intervallic contours derived from the church modes, his compositions also feature an extended major–minor tonality. Later works extend these compositional materials to an intervallic–motivic dodecaphony.

WORKS

(*selective list*)

Org: Partita 'Zu Bethlehem geboren', 1929; Toccata eroica, 1932; Ricercare, a, 1934; Partita 'Christ ist erstanden', 1935; Partita 'Pange lingua', 1935; Partita 'Regina coeli', 1937; Partita 'Jesu, meine Freude', 1942; Toccata and Fugue, e, 1942; Orgelmesse, 1945; 'Veni creator Spiritus', 1947; Partita 'Lobe den Herren', 1947; Partita 'Verleih uns Frieden', 1947; Das heilige Jahr, 3 vols., 1948–50; Triptychon über BACH, 1949; Cantiones gregorianae, 3 vols., 1957; Trilogia sacra, 1959–60; Die Verwandlungen, 3 vols., 1963–5; Fantasie und Ricercare über ein Thema von Joannis Cabanilles, 1967; 5 Leisen, 1969; Canticum organi, I–III, 1972; Trilogia dodekaphonica, 1979; Passacaglia dodekaphonica, 1980

Choral: Missa gotica, 1948; Missa hymnica, 1948; Matthäus-Passion, 4–8vv, 1950; Das Weihnachtsevangelium nach Lukas 'Sei uns willkommen, Herre Christ', 4–12vv, 1952; Johannes-Passion, 1961; Missa dodekaphonica, 1966; Missa pro unitate fidei, 1975; 14 motets

Principal publishers: Bärenreiter, Böhm, Schott, Schwann, Willy Müller

WRITINGS

Die Formprinzipien des Gregorianischen Chorals und mein Orgelstil (Heidelberg, 1978)

Von den Modi zur Dodekaphonie (Heidelberg, 1979)

BIBLIOGRAPHY

W. David: 'Das Orgelschaffen von Joseph Ahrens', *Musik und Altar*, i (1948–9), no.2, pp.59–63; no.4, pp.54–5

R. Walter: 'Joseph Ahrens: der Schöpfer eines neuen Orgelstils', *Musik und Altar*, i (1948–9), no.2, pp.63–8

K. Dobrovolskis: 'Das heilige Jahr. Chor- und Orgelmusik von Joseph Ahrens', *Musica sacra*, xcv (1975), 4–8

J. Dahlberg: 'Zu Gottes Ruhm: Joseph Ahrens 80 Jahre', *Musica sacra*, civ (1984, 100–110

J. Schell: 'Das Orgelwerk von Joseph Ahrens. Ein entwicklungsgeschichtlicher Überblick', *Musica sacra*, cix (1989), 489–99

M. Heinemann: 'Heilige Jahre. Zur Orgelmusik von Joseph Ahrens (17.4.1904)', *Ars organi*, xxxxii (1994), 63–8

J. Dahlberg: 'Joseph Ahrens – Das Spätwerk für Orgel', *Musica sacra*, cxiv–cxv (1994–5), 390–402, 480–90, 10–19

G. Berger: 'Reflexionen über eine ausgestorbene Lehrerspezies: Hommage à Joseph Ahrens', *Musica sacra*, cxviii (1998), 66–78

KLEMENS SCHNORR

Ahronovich, Yury [Georgy] (*b* Leningrad [now St Petersburg], 13 May 1932). Israeli conductor of Soviet birth. He studied at the Leningrad Central School of Music and the Leningrad Conservatory, and also with Natan Rakhlin and Kurt Sanderling. In 1956 he was appointed conductor of the Saratov PO; he also taught at the conservatory there and conducted his first operas. The next year he became conductor at Yaroslav, remaining there until his appointment as chief conductor of the Moscow RSO in 1964; his guest engagements included appearances with the Bol'shoy Ballet. Ahronovich left the USSR in 1972 and became an Israeli citizen. After concerts with the Israel PO he began touring, appearing in London with the RPO and with the New York PO in the USA. He made his operatic dêbut in the West with *Otello* at Cologne, where he was conductor of the Gürzenich Concerts from 1975 to 1986. He first appeared at Covent Garden in 1974, conducting Musorgsky's *Boris Godunov*, when he was warmly praised for a combination of exhilarating spirit with clarity of musical purpose. From 1982 to 1987 he was principal conductor of the Stockholm PO.

NOËL GOODWIN

Aibl. German firm of music publishers. The lithographer Joseph Aibl (*b* Munich, 1802; *d* Munich, 1834), a pupil of Theobald Boehm, worked from 1819 to 1825 in Berne as a musician and later as a lithographer with a music dealer. In 1825 he founded a business that published music and dealt in instruments in Munich; after his death it was continued by his widow and from 1837 by Eduard Spitzweg (*b* Munich, 1811; *d* Munich, 1884), a brother of the painter Carl Spitzweg. Under the directorship of Eduard's sons Eugen Spitzweg (*b* Munich, 1840; *d* Munich, 1914) and Otto Spitzweg (*b* Munich, 1843; *d* Munich, 1920), the firm acquired the publishing rights of Falter & Sohn in 1888, and those of Alfred Läuterer of Munich in 1892. The publishing house was sold in 1904 to Universal Edition. Composers represented by the firm included Peter Cornelius (i), Rheinberger, Alexander

Ritter, Theobald Boehm, Bülow, Reger and Richard Strauss. Publisher's catalogues exist from 1847, 1860 and 1876 (in *D-Mbs*).

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W. Spitzweg: *Der unbekannte Spitzweg* (Munich, 1958), 52–4

A. Ott: 'Richard Strauss und sein Verlegerfreund Eugen Spitzweg', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 466–75

K. Ventzke: 'Zur Frühgeschichte des Musikverlages Joseph Aibl in München', *Mf*, xxv (1972), 316–17

H. Schneider: *Makarius Falter und sein Münchner Musikverlag (1796–1888)* (Tutzing, 1993)

M. Twyman: *Early Lithographed Music* (London, 1996), 276–9

KARL VENTZKE

Aiblinger, Johann Caspar (*b* Wasserburg am Inn, 23 Feb 1779; *d* Munich, 6 May 1867). German composer. Although his first contact with music may well have been through the choirmaster of St Jakob in Wasserburg, Johann Sebastian Dietz (1711—93), Aiblinger received his first musical training at the Benedictine Abbey at Tegernsee. In 1795 he moved to the Jesuit Gymnasium in Munich, run by Benedictines since 1794, at the same time having lessons in composition with Joseph Schlett. From 1801 he studied theology at the university of Landshut. He then went to Italy: to Vicenza (1803), Venice (1810) and briefly to Milan (1811). During this time Simon Mayr, who lived in Bergamo, was his adviser and friend. In 1819 he returned to Munich, where he became Kapellmeister at the Italian Opera (he failed to obtain the job of vice-Kapellmeister at the royal court). In 1826 he became court Kapellmeister for church music and, after leaving the Italian Opera, worked at the Allerheiligenkirche, the court church in Munich. In 1833 he was sent by the Crown Prince Maximilian to Italy to collect old church music. Together with Michael Hauber, the prebend of St Kajetan, and Caspar Ett, he was influential in the revival of church music. He retired in 1864.

In his two-act opera *Rodrigo und Ximene* (1821), Aiblinger adopted the *opera seria* style developed by Cherubini, Spontini and Mayr, with through-composed recitatives, emotional chorus scenes, rich instrumentation and virtuoso passages for the solo singers. With its mixture of Italian and French conventions, the work is not a true example of German national opera.

Aiblinger's early, large-scale masses with instrumental accompaniment show the influence of Italian opera. From 1825 to 1833 he developed a transitional style with frequent *a cappella* sections and more *colla parte* instrumentation. From 1830 he composed more smaller-scale works and the orchestral masses were replaced by *Landmessen* (i.e. 'rural masses' for limited forces). The *Marienlieder* are particularly notable for their folklike character. Aiblinger's numerous compositions for women's voices and organ were intended especially for the Munich convents. At the same time, he was able to pursue the ideal of the *a cappella* style at the Allerheiligenkirche.

WORKS
(*selective list*)

many MSS of sacred works, some autograph, in St Kajetan, Munich

thematic catalogue in Hauk

STAGE

Ops: La burla fortunata, ossia I due prigionieri, Venice, 1811, music lost; Rodrigo und Ximene (2, J. Sendtner, after P. Corneille: *Le Cid*), Munich, Kgl Hoftheater, 1821; *c*17 arias and other music for operas by other composers

Ballets: La morte di Nerone, Venice, 1815; La spada di Kennet, Milan, 1818; I titani, Milan, 1819; Bianca, Milan, 1819; Giovanna d'Arco, Milan, 1819.

VOCAL
some masses doubtful

43 Lat. masses, for various forces: soloists, chorus, orch/soloists, chorus, chbr ens, org/chorus, chbr ens/chorus, org/female vv, inst ens/a cappella, some 8vv

8 Ger. masses: b, chorus, orch; 7 with org acc.

8 requiem settings, 4 with orch

4 psalms, 1 with orch, 3 with chbr ens; 4 cants., 2 with orch; occasional works

*c*290 Propers, Offices, canticles etc, incl. grad, off, ant, lit, vesper ps and resp settings, Lamentations, Stabat mater and other hymns

127 lieder and geistliche Gesänge, incl. Marienlieder (G. Görres), 1–3 female vv; most for 2–3 female vv, some for male vv

INSTRUMENTAL

1 orch work; 1 wind band work

Chbr: Hymn, E♭, 2 fl, 2 cl, 2 bn, 2 hn, db; Marcia maestoso, E♭, for Rossini's 'Demetrio e Polibio', fl, ob, 2 cl, 2 bn, 2 hn; Serenade, fl, hn, vn, 2 va, vc; str qt; pf trio

Kbd: 2 org works; pf piece; 1 other kbd piece, lost

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EitnerQ

P. Hötzl: *Zum Gedächtnis Aiblingers* (Munich, 1867)

L. Schiedermair: 'Aus Aiblingers italienischem Briefwechsel', *KJb*, xxiv (1911), 71–84; repr. in *Musica sacra*, xlvi (1913), 84–93

B.A. Wallner: 'Zum 50. Todestag Aiblingers', *Musica sacra*, l (1917), 72–9

B.A. Wallner: 'J.K. Aiblingers Beziehungen zum Franziskanerkloster St Anna in München', *St Anna Kalender für das Jahr 1918*, (Munich, (1919), 50–53

B.A. Wallner: 'Kirchenmusik und Frauengesang', *KJb*, xxxiv (1950), 81–7

H. Kier: *Raphael Georg Kiesewetter (1773–1850), Wegbereiter des musikalischen Historismus* (Regensburg, 1968), 205–6

F. Hauk: *Johann Caspar Aiblinger (1779–1867): Leben und Werk* (Tutzing, 1989)

SIEGFRIED GMEINWIESER

Aich, Arnt von (*b* ?Aachen; *d* Cologne, *c*1528–30). German printer. He came into possession of the Lupus Press in Cologne through marriage to its owner, Ida Grutter, and began publishing in 1512 or 1513. He brought out some 35 works on a variety of subjects before his death. The business was continued by his widow and son-in-law, Laurenz von der Mülen, until his son Johann von Aich was old enough to take it over. Under the latter's direction some 35 more books were issued from the Lupus Press, the last of them dated 1557.

Arnt von Aich's main output consists of religious writings, a few of which exhibit Protestant sympathies and may have been printed illegally. In music his fame rests on a single collection, *LXXV hubscher Lieder*, printed by means of woodblocks. Although like many of Arnt von Aich's publications it is not dated, the repertory indicates an early date (probably between 1512 and 1520). No composers are named in the collection; some of the songs have been identified as the work of Hofhaimer, Isaac, Rener and Grefinger – all of whom were active in southern Germany and Austria. Since they had no connection with Cologne, Moser suggested that the collection may represent a reprint of an earlier Augsburg edition now lost. The repertory itself can most readily be linked to the court of the Augsburg Bishop, Friedrich II of Zollern (*d* 1505), whose setting of *Fried gib mir Herr* concludes the collection. Many of the composers and even some of these works are also found in the song collections published by Oeglin and Schoeffer.

MUSIC PUBLICATIONS

LXXV hubscher Lieder myt Discant, Alt, Bas, und Tenor (1519[5]), ed. E. Bernoulli and H.J. Moser, *Das Liederbuch des Arnt von Aich* (Kassel, 1930)

Hertzich Ernst in gesanges wyss gair leiflich zo hoeren (Cologne, *c*1529)

BIBLIOGRAPHY

MGG1 (K. Gudewill)

R. Proctor: *An Index to the Early Printed Books in the British Museum*, ii/1 (London, 1903/*R*), 67

H.J. Moser: *Paul Hofhaimer* (Stuttgart and Berlin, 1929, enlarged 2/1966)

G. Domel and G.Könitzer: 'Arnd von Aich und Nachkommen',*Gutenberg-Jb 1936*, 119–24

J. Benzing: 'Die Drucke der Lupuspresse zu Köln (Arnd und Johann von Aich)', *Archiv für Geschichte des Buchwesens*, i (1956), 365–70 [with list of pubns]

MARIE LOUISE GÖLLNER

Aichinger, Gregor (*b* Regensburg, 1564–5; *d* Augsburg, 20–21 Jan 1628). German composer and organist. He ranks with Hans Leo Hassler among the most important and prolific composers in southern Germany in the late 16th and early 17th centuries.

1. LIFE. Aichinger's birthdate is derived from the inscription on his tombstone in the cloister of Augsburg Cathedral; his age at his death is given as 63. He was still at Regensburg in 1576, and in 1577 he presented a composition to the Bavarian court at Munich and was paid for it. Although the Munich court chapel under Lassus often recruited choirboys from Regensburg, there is no conclusive evidence that Aichinger was a member. On 2 November 1578 he enrolled at the University of Ingolstadt, which had become a stronghold of Jesuit influence. Among his fellow students was Jakob Fugger (ii), a member of one of the most prominent families in southern Germany (*see* FUGGER), and he formed a lifelong friendship with him. He probably continued his musical training at Ingolstadt (perhaps under the organist Hans Pruckhman). In 1584 he was appointed official organist to Jakob Fugger (i), uncle of his student friend. In this position he provided music for the Fugger household, presided over the organ that his employer had donated to St Ulrich, Augsburg, and also became known locally as an organ consultant. He evidently held the organist's position until his death, since his successor, Elias Fabricius, is first mentioned in the church records in 1628.

Some time between 1584 and 1588 Aichinger travelled to Venice, where, sponsored by Jakob Fugger (i), he became one of the first German pupils of Giovanni Gabrieli; the first fruits of his study are contained in his *Sacrae cantiones* (1590), dedicated to his patron. Matriculation records at the University of Siena show that he enrolled there on 15 November 1586. Having visited Rome, he returned to Germany, and on 21 July 1588 he again enrolled at the University of Ingolstadt. His published music from this period includes several individual pieces written for special occasions in the Fugger family; the *Sacrae cantiones* of 1595, for example, contains an eight-part Latin choral dialogue composed for the younger Jakob's ordination at Augsburg in 1592. In 1598 the elder Jakob Fugger died; Heinrich von Knöringen, who later may have been primarily responsible for Aichinger's decision to enter the priesthood, was consecrated prince-bishop in Augsburg Cathedral; and Aichinger made a second journey to Italy, arriving in Rome before December. He enrolled at the University of Perugia in 1599, returned to Rome in 1600 and was in Venice by December. In Rome he gained the favour of Marquard von Schwenden (canon at Salzburg, Augsburg and Passau), to whom he later dedicated his *Virginalia* (1607). According to the foreword to this work, the Roman publisher Simone Verovio provided him with the texts; it was probably through Verovio and his publications that he became acquainted with the Roman spiritual canzonetta, the style of which influenced many of his works after 1600.

From the time of his return to Augsburg – probably early in 1601 – until his death, Aichinger lived under the aegis of the church. He discussed a benefice with Augsburg Cathedral chapter in January 1600, while still in Italy, and he was awarded the benefice of S Maria Magdalena, which included the position of *vicarius chori*. He probably took holy orders in Italy, though he may have been ordained only after receiving the benefice, for not until 1603 did he begin to prefix his name in his publications with the words 'Reverendus Dominus'. By then he had already renounced secular music, a fact noted in the foreword to his *Odaria lectissima* (1601), and in the preface to the *Divinae laudes* (1602) he had referred to the dedication of his life to God. He later held additional benefices, including a canonry of the college of St Gertraud, Augsburg. The seriousness with which he took his ecclesiastical calling is shown by his publication of a book of pious meditations, *Thymiama sacerdotale* (1618). He continued to compose prolifically, and he still maintained a close association with members of the Fugger family: he dedicated his *Solennia augustissimi corporis Christi* (1606) to the Sodalitas Corporis Christi, a Catholic organization of which he was a member and whose founder was Marcus Fugger (ii); and he composed his *Teutsche Gesenglein* (1609) while staying at Johann Fugger's castle at Babenhausen. The funeral of Emperor Rudolf II in Augsburg Cathedral in March 1612 probably occasioned the writing of Aichinger's *Officium pro defunctis*; copied into a large choirbook in about 1613, this work later appeared in print with an added continuo part. About 50 books from his personal library are known to exist: volumes of Italian music and works on religion, philosophy, history, geography and medicine indicate the wide range of his interests. The epitaph on his tombstone praises him as 'a man wonderfully pleasing beyond his piety, his expert knowledge of music and the elegance and ease of his manners'.

2. WORKS. The differing styles apparent in Aichinger's music reflect his background and training. Although he used modern idioms derived from Italian models, he nevertheless remained true to his German heritage in tempering his music with conservatism; indeed, much of his output consists of works for three, four and five voices in the traditional polyphonic style of earlier composers such as Lassus. The influence of Giovanni Gabrieli is evident not only in his early polychoral works for large ensembles but also in his later vocal concertos; these contain numerous sections that appear to be reductions of polychoral textures to their essential outer voices, the rest being supplied by the organ.

The contents of Aichinger's *Sacrae cantiones* (1590) are consistent with those of the publications of some of Gabrieli's other pupils, including Latin polychoral motets and Italian madrigals; the second and third books of *Sacrae cantiones* (1595 and 1597) also include some polychoral music. His *Cantiones ecclesiasticae* (1607),

containing mostly Latin motets and *Magnificat* settings for three voices and basso continuo, clearly shows the influence of Viadana. This collection was not only the first significant German publication of music with thoroughbass, but also included the first treatise printed in Germany on thoroughbass notation and performance. After 1607 Aichinger included a continuo part in most of his published collections; vocal concertos featuring an essentially independent continuo part are printed in his *Cantiones* (1609), *Encomium verbo incarnato* (1617), *Quercus dodonaea* (1619), *Corolla eucharistica* (1621) and *Flores musici* (1626). Although Aichinger was one of the first to introduce Viadana's concerto style into Germany, he wrote no solo vocal concertos. A significant number of his works use light textures and dance-like rhythms typical of the Roman canzonetta; most of these are settings of metrical texts, both with and without basso continuo.

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WILLIAM E. HETTRICK

Aiguino da Brescia, Illuminato (*b* ?Orzivecchi or Orzinuovi, nr Brescia, *c*1520; *fl* 1562–81). Italian theorist and Franciscan friar. He was influenced by Pietro Aaron, to whom he referred as 'my indisputable teacher', by Spataro and by Marchetto da Padova. His *Illuminata de tutti i tuoni di canto fermo* (Venice, 1562) expounds a modal theory applicable to plainchant: a mode is a form of diatonic octave divided into segments of 5th and 4th; corresponding authentic and plagal modes comprise the same segments but in reverse order, and the order of steps within the segments is also reversed, ascending in the authentic and descending in the plagal modes. There are eight regular modes (authentic and plagal) with finals on *d*, *e*, *f* and *g*, and six irregular modes with finals on *a*, *b* and *c′*. The treatise is largely devoted to modal identification of chants with an ambitus smaller or greater than an octave, or which use more than one mode. Identification is based primarily on the predominance of the segments of a single mode, especially those of the 5th, within a chant, and only secondarily on the final and ambitus. Aiguino's *Tesoro illuminato di tutti i tuoni di canto figurato* (Venice, 1581) expands this modal theory to accommodate polyphony. A specific affective character is ascribed to each mode, and composers are urged to choose the principal and secondary modes of a composition according to the sentiments expressed in the text. One voice should observe the principal mode more strictly

than the others in order to indicate the mode of the composition. Cadences are constructed on the final and fifth degree of the principal mode, although intermediate cadences on the final and fifth of secondary modes are admissible. Aiguino's modal theory represents a defence of the traditional eight-mode system and is directed against Glarean's 12-mode system. Nevertheless, like Glarean he makes the diatonic species of 5th and 4th into the single most important element defining the modes and plays down the significance of the space between the final and the reciting tone.

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KAROL BERGER

Aikin, Jesse B(owman) (*b* Chester Co., PA, 5 March 1808; *d* Montgomery Co., PA, 1900). American tune book compiler. He introduced a system of seven-shape notation in *The Christian Minstrel* (Philadelphia, 1846; for illustration *see* SHAPE-NOTE HYMNODY, ex.2), a tune book containing many pieces found in the publications of Lowell Mason. The book underwent one revision and at least 171 reprintings by 1873 and reportedly sold more than 180,000 copies. Aikin's notation found widespread acceptance, particularly in the South, and eventually supplanted all other forms of shape-notation. It continues to be used in denominational hymnals and books of the southern gospel-music tradition. His other publications include *The Juvenile Minstrel* (Philadelphia, 1847), *Harmonia ecclesiae, or Companion to the Christian Minstrel* (Philadelphia, 1853), *The Sabbath-School Minstrel* (Philadelphia, 1859), *The Imperial Harmony* (with Chester G. Allen and Hubert P. Main, New York, 1876), and *The True Principles of the Science of Music* (Philadelphia, 1891, rev. 2/1893; round notation). Aikin was a singing-school teacher; he also sold organs in association with his son-in-law, Isaac R. Hunsberger, in Hatfield, Pennsylvania.

See also SHAPE-NOTE HYMNODY, §3.

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PAUL G. HAMMOND

Ailred. *See* AELRED OF RIEVAULX.

Aimeric de Peguilhan (*b c*1175; *d c*1230). Provençal troubadour. According to his *vida*, he was the son of a Toulouse cloth merchant (Peguilhan is a village in the Haute Garonne, near Saint Gaudens). He was apparently a wanderer who was received at many courts in southern France, Spain and northern Italy. Raimon V of Toulouse may have been his first patron, while others may have included Guilhem de Bergadan, Gaston VI of Béarn, Bernard IV of Comminges, Pedro II of Aragon, Alfonso VIII of Castile, Guillaume IV of Montferrat, Marquis Guilhem of Malaspina and Azzo VI and Beatrice d'Este. Aimeric's poetry, which includes chansons, sirventes, *chansons de croisade*, *tensos*, planhs and partimens, was admired and cited by such writers as Matfre Ermengaut, Jaufré de Foixa, Berenguier de Noia, and by Dante (in *De vulgari eloquentia*). Modern evaluations vary widely, some considering the poet to be of great distinction, while others view him as technically competent though neither profound nor original.

Among approximately 50 surviving poems attributable to Aimeric, only six survive with music. Four of these have isometric, decasyllabic strophes. Only one melody, *En Amor*, is cast in bar form. This is a setting, curiously, of a strophe whose first four lines have the same masculine rhyme while the last four have a related feminine rhyme. Literal repetition of phrases is not present in other works, although *Per solatz* does embody a varied repeat of the fifth phrase. However, Aimeric occasionally presented a melodic outline in multiple guises by regrouping various notes and adding or omitting embellishments; motivic play is also a factor in formal design. All melodies except the two settings of *Qui la vi* use authentic modes, *Atressi·m pren* and *En greu pantais* employing the seldom-used finals *e* and *B* respectively. The melodies tend to begin in the upper register (*En greu pantais* opening a 9th above the final) and to introduce the final cadentially only in the latter half of the strophe. Most are relatively florid, and only one displays clear elements of rhythmic symmetry. *Qui la vi*, considered a descort by some and a chanson by others, is built of extremely lengthy, tripartite strophes. The setting in *F-Pn* fr.22543 has the repetition structure characteristic of the lai, but gives music for the first strophe only, while that in the Manuscrit du Roi (*F-Pn* fr.844) is a late addition in mensural notation, which presents new textual material and treats the four strophes in through-composed fashion.

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En greu pantais m'atengut longamen, PC 10.27, G iii, 180, FC 398, W 8
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THEODORE KARP

Aimon, (Pamphile) Léopold (François) (*b* L'Isle, nr Avignon, 4 Oct 1779; *d* Paris, 2 Feb 1866). French conductor and composer. He became conductor at the theatre at

Marseilles when he was 17. He moved to Paris in 1817, where his opera *Les jeux floraux* was performed, with little success, in 1818. He was conductor at the Théâtre du Gymnase from 1820 to 1821 and at the Théâtre Français from 1822 to 1832. He composed various songs, of which *Michel et Christine* (1821) was particularly popular. Aimon later turned to teaching: his *Abécédaire musical* appeared in 11 editions by 1866. (*DBF*; G. d'Orgeval)

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BRUCE CARR/GEORGE BIDDLECOMBE

Ainsley, John Mark (*b* Crewe, 9 July 1963). English tenor. He studied music at Oxford University and with Diane Forlano. After early engagements with Gothic Voices and other groups he made his first operatic appearance in Scarlatti's *Gli equivoci nel sembiante* at Innsbruck's Early Music Festival (1988). He made his American début in 1990 with concerts in Boston and New York, and has sung with the ENO (début in *Il ritorno d'Ulisse in patria*, 1989), the WNO (Idamantes), Scottish Opera (Fenton), and at the Aix-en-Provence and Glyndebourne festivals (Don Ottavio). He made his San Francisco début in 1995 as Don Ottavio (a role he has recorded with Norrington) and his Netherlands Opera début as Monteverdi's Orfeo in 1996. More recent roles have included Lensky and David in Nielsen's *Saul og David*. A supple lyric tenor in the English tradition, Ainsley has an extensive discography ranging from Monteverdi to Britten. Among his recordings are Britten's *Serenade* for tenor, horn and strings, lieder by Mozart and Schubert, songs by Quilter, Warlock and Howells, several Handel oratorios and the title role in *Orfeo*. In 1992 he created the tenor part in John Tavener's *We shall see Him as He is*.

JAMES JOLLY

Ainsworth, Henry (*b* Swanton Morley, Norfolk, bap. 15 Jan 1571; *d* Amsterdam, ?1622–3). English minister and psalmodist. He was expatriated as a 'Brownist' in 1593 and settled in Amsterdam, where he became 'teacher' of a church in 1596; together with its pastor, he founded an Independent church, eventually becoming minister of it himself. He was the author of a number of religious tracts, annotations and translations of scripture. His *Book of Psalmes: Englished both in Prose and Metre, with Annotations* (Amsterdam, 1612, 4/1644; music ed. in *ISAMm*, xv, Brooklyn, NY, 1981) contains all 150 psalms in a new metrical version, together with prose translations and annotations. 48 are provided with monophonic tunes (nine melodies are used twice). 10 of these are drawn from the French and Dutch tradition, and 16 are from English sources (including three of the newer, short variety such as *Windsor*). Three of the tunes (Psalms xlv, lxvi and cxi) are original. Ainsworth frequently adapted existing tunes to his chosen verse metres. His psalter was used by the Pilgrim settlers of the Plymouth Colony from 1620, thereby beginning the history of psalmody in New England. By the late 17th century, however, it was no longer in use there, having been replaced by the Bay Psalm Book and other psalters.

See PSALMS, METRICAL, §V, 1(ii).

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H. WILEY HITCHCOCK/NICHOLAS TEMPERLEY

Ainu music. *See* JAPAN §VIII, 2.

Aiolle, Francesco dell'. *See* LAYOLLE, FRANCESCO DE.

Aiolli, Alamanno. *See* LAYOLLE, ALAMANNE DE.

Air (Eng., Fr.). A term used in England and France from the 16th century onwards, frequently and rather loosely as synonymous with 'melody', 'tune' or 'song'.

1. The term. 2. The English 'ayre', 1597–1650. 3. The French operatic *air*, 1650–1800.

1. THE TERM. When Thomas Morley (*A Plaine and Easie Introduction to Practicall Musicke*, 1597) applied the term to all the secular vocal forms of his day except the madrigal, the most serious of them, he was following his Italian predecessors and contemporaries in using it to refer to light pieces in a simple, canzonetta-derived style (*see* ARIA, §1). The term was also consistently used in England from the same year for published volumes of lute-songs, several of which, however, are serious. Here the spelling 'ayre' was often preferred. After the decline of the lute 'ayre', towards the mid-17th century, the form 'air' was often used again in its more general sense. By the 18th century it clearly denoted a simple, unpretentious song, quite different from the Italian or italianate aria, which in both operas and cantatas was often a complex, highly developed form.

English writers, again following the Italians, sometimes used the word 'air' in another, somewhat different way, denoting not a tune itself but the aesthetic quality of a piece of music that might be summed up as inevitable rightness – perfection, even – in which the various elements, especially melody and harmony, complement and enhance one another. This usage is doubtless not unconnected with two of the many everyday meanings of an unusually versatile word: general bearing, manner or outward appearance; and atmosphere or aura investing a person or object. Roger North wrote much about this aspect of air, notably in *An Essay of Musicall Ayre* (*c*1715; annotated excerpts in Wilson, 1959), whose title-page shows that it is concerned 'chiefly to shew the foundations of Melody joyned with Harmony, whereby may be discovered the Native genius of good Musick'. In the 12th edition (1694) of John Playford's *An Introduction to the Skill of Musick*, Purcell wrote of a music example

that he had improved from earlier editions that it 'carries more Air and Form' in it.

The English use of 'ayre' to mean a particular kind of song was matched in France by the term *air*, with or without qualification. For some 80 years from 1571 the term AIR DE COUR was regularly used for solo lute-songs and ensemble songs, again comprising light and serious pieces. Another specific term, AIR À BOIRE, subsequently came into being to denote lighter songs. By this time, the 1670s, the more serious type was generally called simply *air*. From now on, well into the 18th century and even beyond, the *air* held an important place in French stage works and cantatas.

From at least the early 17th century the word 'air' was also widely applied to instrumental pieces. Like many of their vocal counterparts, such pieces tend to be of the lighter type, and some are dance-like – witness the *Courtly Masquing Ayres* (1621) of John Adson. But the term is generally used for simple pieces which, like vocal airs, are of a predominantly melodic cast and can indeed be seen as instrumental songs rather than dances. The inclusion of such a piece in a suite may have been prompted by a desire on the composer's part to offer contrast to the surrounding pieces in specific dance rhythms. Locke's *Little Consort of Three Parts* can plausibly be seen to consist of ten suites all with the sequence pavan–air–courante–saraband, and airs figure prominently in comparable ways in all his other consort sets except the duos for bass viols. There are several instrumental airs by Purcell, notably in the stage works, and there are keyboard transcriptions of a few of them. The many melodic airs in suites by later Baroque composers include one of the most celebrated movements by Bach – the air in the Suite no.3 in D BWV1068 – and one of Handel's too (the 'Harmonious Blacksmith' in Suite no.5 in E). Some airs at this period are faster and generally in bourrée rhythm.

Finally, the word 'air' is used of a signal, or more often a march, of clairons, and fifes or oboes, to which a drum batterie is usually attached; *see* SONNERIE (i), (1).

2. THE ENGLISH 'AYRE', 1597–1650. The vogue of the English lute ayre began in 1597 when Dowland published his *First Booke of Songes or Ayres*. This collection was highly successful and went through four more editions between 1600 and 1613 (more than any other English printed volume of that time). Dowland went on to publish three more collections of lute ayres, and other composers followed suit, notably Campion, Rosseter, Danyel, Robert Jones (ii), Pilkington and Alfonso Ferrabosco (ii). Dowland's *First Booke* established the format for these songbooks: they were of large folio size, and composers tended to favour publishing multiples of seven songs, 21 being a common number. As well as the parts for solo voice and lute (the latter in tablature notation), composers generally provided an optional part for bass viol, and often extra vocal parts as well, for alto, tenor and bass. Thus the ayres could be performed as solo songs with instrumental accompaniment, or as partsongs for several voices; or, if desired, the extra vocal parts could be performed on instruments. Such flexibility in performance was characteristic of the time; moreover, at a time when music publishing in England was still in its infancy, and rather uncertain financially, it was an obvious advantage to provide music that could be adapted to suit the differing tastes and musical resources of amateur musicians. When extra parts were provided they were printed facing in different directions so that several performers seated round a table could read from a single copy.

The immediate English antecedents of the lute ayre were the partsong and the consort song. Although the surviving repertory of partsongs is not large there is sufficient evidence to show that before the vogue of the madrigal and lute ayre in England there was a strong partsong tradition, examples of which can be seen in keyboard arrangements of mid-century partsongs in the Mulliner Book (*GB-Lbl* Add.30513; MB, i, 1951, 2/1954) and in Whythorne's *Songs for Three, Fower, and Five Voyces* of 1571. Like the lute ayres these are generally strophic (i.e. the same music is repeated for every stanza), and the musical style covers a wide spectrum from simple harmonized tunes to quite elaborate contrapuntal compositions. The simpler partsongs in particular, like the anonymous *I smile to see how you devise* or Richard Edwards's *When griping griefs* (both in the Mulliner Book), are the forerunners of many 'light ayres' by Campion, Rosseter and Ford. In such pieces as these, with their straightforward melodies and chordal texture, the accompaniment can be provided equally well by voices or by a chord-playing instrument, and so it is not surprising that there are arrangements of some of these partsongs for voice and lute.

The other important forerunner of the lute ayre, the consort song, was normally composed for solo voice accompanied by four viols. A substantial repertory of consort songs survives from the mid-16th century onwards by composers such as Richard Farrant, Robert Parsons and Byrd, and these provided a model for the more extended and contrapuntal lute ayres composed by Dowland, Cavendish and Danyel. Consort songs were also sometimes arranged for voice and lute, thus providing a direct link between the two media.

In addition to these English antecedents it seems clear that the French chanson, or *air de cour* as the lighter type came to be known, influenced the development of the English ayre. French chansons appear in two of the very few music books printed in England before 1588: the *Recueil du mellange d'Orlande de Lassus* (1570) and Adrian Le Roy's *Briefe and Plaine Instruction* (1574). Moreover, Dowland had ample opportunity to become acquainted with this music during his sojourn in France in the early 1580s: an interesting sidelight on this is the fact that the music of the song ascribed to 'Tesseir' in the anthology *A Musicall Banquet* (1610), compiled by Dowland's son Robert, first appeared in Guillaume Tessier's *Premier livre d'airs* in 1582, while John Dowland was in France. The Tessiers seem to have had other English connections, for in 1597 – the same year as Dowland's *First Booke* – Charles Tessier's *Premier livre de chansons et airs de cour* was published in London by East. Several general parallels can be drawn between the French *air de cour* and the English ayre – strophic setting, a predilection for light homophonic textures, and the provision of alternative arrangements for solo voice and lute or vocal ensemble (though, in the French case, not within the same volume) – and it seems likely that some of the impetus for the English movement, and indeed for the term 'ayre', came from its French counterpart.

Finally, in considering the various factors that fused to give rise to the English lute ayre it should not be forgotten that the songbooks were important sources of lyric verse and were evidently valued as such, judging by the number

of lutenist lyrics which found their way into printed and manuscript collections of poetry. From a literary point of view the songbooks of Dowland and his circle can be seen as a continuation of the sequence of Tudor poetical miscellanies that began with *The Court of Venus* (*c*1537) and included Tottel's *Songes and Sonettes* (1557), *A Handefull of Pleasant Delites* (1566), *The Paradyse of Daynty Devices* (1576) and *A Gorgious Gallery of Gallant Inventions* (1578). All these contain at least a proportion of poems that were evidently 'verse for song' and for which in some instances musical settings survive. Just as these volumes have been described as 'songbooks without music', so the lutenist's folios may be considered as 'poetical miscellanies with music'. The title of Jones's last songbook, *The Muses Gardin for Delights* (1610), recalls the flowery titles of some of the earlier miscellanies.

The ayres of the lutenists cover a wide stylistic spectrum from extended contrapuntal compositions to short harmonized tunes. The former extreme is represented at its best by some of Dowland's ayres, such as the three magnificent songs with obbligato viol parts in his *Pilgrimes Solace* (1612). In these the influence of the consort song is particularly evident, the expressive phrases of the vocal line, punctuated by rests, being supported by a continuous polyphonic accompanying texture. Other composers who wrote in this vein were Cavendish, Morley and Danyel. Dowland frequently used touches of chromaticism to heighten the expression, but the most extreme of the lutenists in this respect was Danyel, notably in *Can doleful notes*. In ayres like these, especially where strophic form is abandoned in favour of new music for each stanza (or where just one stanza is set), the composer often paid close attention to details in the text, and the result is reminiscent of the work of the madrigalists; but more generally, the lutenists were content to express the general mood of the lyric rather than to depict the details.

At the other extreme is the 'light ayre' advocated by Campion. Campion is notable among the lutenists as having been a poet as well as a composer, and the lyrics he set to music are all generally taken to be his own work. He was the only songwriter to express in print any views on the subject of word-setting in songs, and the prefaces to his own songbooks and the one that he shared with Rosseter are also interesting. As a poet he was naturally concerned that the music should not obscure the words, and for this reason he insisted that complicated polyphony had no place in the ayre, which should be short, simple and 'well seasoned' like an epigram (he himself wrote Latin epigrams). He also ridiculed madrigalian word-painting. In ayres like *Shall I come, sweet love, to thee* and *When to her lute Corinna sings* he achieved a refined and eloquent simplicity, as did his friend (and possibly teacher) Rosseter in ayres like *What then is love but mourning*. One of Campion's ayres, *Come let us sound with melody*, reflects his interest in reviving classical prosody. The poem is written in Sapphic metre, and the melody matches the long and short syllables with minims and crotchets respectively, like the *musique mesurée* of some French chanson composers.

In between the two extremes represented by the contrapuntal ayres of Dowland and Danyel and the light ayres of Campion there is a great variety of styles. One genre specially cultivated by Dowland was the dance ayre, a song written in the form and style of a dance such as the pavan or galliard. The most famous of all his ayres, *Flow, my tears*, is a vocal pavan. Many instrumental versions of it survive entitled *Lachrimae*, and it seems certain that in this and some other instances the work was first composed as an instrumental piece and words added later. Some ayres by Jones and Cavendish reflect the influence of the canzonet and ballett. Cavendish's single volume, like that of Greaves, contains madrigals as well as ayres, and some of the items printed as ayres (e.g. *Say, shepherds, say*) are really canzonets or madrigals with the lower vocal parts intabulated for lute.

The most important stylistic development during the vogue of the lute ayre was the rise of the declamatory style. Once again Dowland led the way; he had visited Italy in 1595 and was almost certainly acquainted with the work of Caccini and other Italian monodists. In *Come, heavy sleep* (1597) and *Sorrow, stay* (1600) he used declamation momentarily for special expressive effect, but in later songs, such as *Tell me, true love* and *Welcome, black night* (1612), it is much more pervasive. Some of these later declamatory songs were written for masques, and it seems that in England as in Italy the new style was associated with theatrical entertainment. Another composer whose airs show this tendency was Alfonso Ferrabosco (ii), who collaborated with Ben Jonson in a number of masques; others are Coprario, Mason and Earsden.

The last lutenist to publish a printed songbook was John Attey in 1622, only 25 years after Dowland had inaugurated the movement. But in addition to the printed songbooks there are a number of manuscript collections, such as *GB-Lbl* Add.15117, 15118, 24665 and 29481 and manuscripts at *Ob*, *Och*, *Ckc* and *US-NYp*. Some of the ayres in these sources are elaborately embellished, sometimes apparently just for embellishment's sake, but sometimes to heighten the expression, after the fashion of the Italian monodists. In many cases they are provided only with an unfigured bass accompaniment, but they are essentially the same as the lute ayres, and in fact many printed lute ayres reappear in manuscripts with only a bass accompaniment. Nevertheless the provision of a simple bass accompaniment which could be realized on any chord-playing instrument was a sign of a decline in the prestige of the lute itself. In the manuscripts one finds the work of a younger generation of songwriters – men like Nicholas Lanier (ii), Robert Johnson (ii), John Wilson and William and Henry Lawes; in fact, these manuscripts afford the clearest evidence that the ayre did not die with Attey's songbook of 1622 but continued to evolve with undiminished vitality.

For editions of English ayres see EL (1959–); MB, vi (2000) and liii–liv (1987–9).

3. THE FRENCH OPERATIC 'AIR', 1650–1800. The French operatic *air* originated in the mid-17th-century *ballet de cour*. Lully's *Ballet d'Alcidiane* (1658), for example, contains *airs* by Lully and Antoine Boësset in the style of the popular AIR DE COUR. During the following decade, Lully developed the form, first in subsequent court ballets and then in the *comédies-ballets* on which he collaborated with Molière. With his first *tragédie en musique*, *Cadmus et Hermione* (1673), the three categories of French operatic *air* became established as the *air à chanter* or sung *air*; the *air de mouvement* or dance *air*, which sometimes used a singer; and the *air à jouer* or instrumental *air*. The distinctions between the categories are based less on stylistic criteria than on performing forces, the

presence of dance styles, and, most important, location within the act. *Airs à chanter* appeared in scenes devoted to dramatic action, whereas *airs de mouvement* and *airs à jouer* appeared in divertissements.

'La chaine de l'hymen m'étonne' from Act 1 scene ii of *Armide* (1686) is a good example of the basic Lullian *air*. From the *air de cour* Lully drew a modest, largely unadorned form of text-setting. It supports the anapestic scansion typical of French poetry at this time, and apart from a short, illustrative melisma on 'chaine' is syllabic. From his own Italian background he drew a preference for straightforward variants of binary form, as found in the operas and cantatas of such composers as Luigi Rossi. The first part is repeated literally, ending on a half-cadence; the second repeats the texts of its two verses, but uses two different musical phrases. Other favoured forms include the rondeau and variants of ternary form. Lully could also create more complex musical structures reflecting dramatic content. In one famous example, 'Atys est trop heureux', from Act 1 scene ii of *Atys* (1676), an *air*-like refrain with ground bass for Sangaride is interspersed with recitative for her confidante Doris.

These kinds of *air* remained a staple of French opera for the life of the *tragédie en musique*, and were readily taken up by composers of newer French genres such as the *opéra-ballet*. Such stylistic changes as occurred were a matter of degree rather than kind, designed to accommodate changing tastes. The most extreme example of this shift is seen in the operas of Rameau. His *airs à chanter*, while more complex than those of his predecessors, are still recognizable in terms of the Lullian tradition. Some of his *airs de mouvement* and *airs à jouer* challenged the traditional forms, however; examples include the metrically complex use of gavotte rhythms in the first instrumental *air* in Act 1 scene iii of *Hippolyte et Aricie* (1733), and the virtuoso ornamentation in the sung version of the first dance *air* from Act 4 scene iii.

Embedded in entire scenes devoted to recitative, the *air à chanter* often resembled the surrounding music to an extent that makes it difficult to identify. The Italian playwright Carlo Goldoni complained in his *Mémoires* (1787) that on his first visit to the Académie Royale de Musique he was unable to detect the presence of *airs*. This was further aggravated by the variety of features that could constitute an *air*. Musically, it might or might not use regular metre (in contrast to the shifting metres of French recitative), instrumental accompaniment, literal or allusive repetition and authentic tonal closure. Dramatically, it could be determined by such diverse elements as plot, conventional speeches, narrations (*récits*) and maxims. In staging, it could support individual characters in dialogue, two characters in dialogue or single characters in monologue. The terminology used in writings of the time also varied considerably, and the notational specification of *airs* was inconsistent, as were later indexes of performable pieces included in published scores. From a historical standpoint, then, there is value in thinking of the *air à chanter* as a form of musical inflection within an ongoing pattern of recitative. This is supported by the fact that anthologies and excerpts printed passages of pure recitative as easily as *airs*.

As quarrels over the relative merits of French and Italian opera became more common during the 18th century, opponents fixed on such ambiguities. Proponents of French opera praised this music for its emphasis on poetic text, while critics attacked its lack of variety compared with the Italian numbers format (clearly, understanding the position of the writer is important when reading sources from this time). Terms that were intended to describe Italian opera, such as Jean-Jacques Rousseau's expression *récitatif mesuré*, have crept into modern discussion of the French *air*, further confusing the distinction between it and recitative.

With the increased performance of ballet, comic opera and Italian opera during the second half of the 17th century and the related decline in the importance of the French tragedy, the significance of the *air* dwindled. Vestiges are detectable, however, in the flexible scene structure of Gluck's reform tragedies. In *Orphée et Euridice* (performed in Paris in 1774), for example, the composer interspersed declamatory passages between recurring musical strophes ('Objet de mon amour') and between refrains ('J'ai perdu mon Euridice'). In post-revolutionary opera, spoken dialogue, adopted from older forms of *opéra comique*, replaced both recitative and *air*.

See also Aria, §5(ii).

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Air à boire (Fr.). A French drinking-song. The term was used principally between the second half of the 17th century and the mid-18th century for strophic, syllabic songs whose texts are of a light, frivolous nature in contradistinction to *airs sérieux*, whose texts deal with love, pastoral scenes or political satire. The CHANSON POUR BOIRE was its predecessor; there is no appreciable difference between the two types.

Most *airs à boire* appeared in Paris in prints and manuscripts for from one to three voices, with accompaniment for lute or continuo. Between 1674 and 1745 over 250 collections, containing several thousand songs, were entitled *Airs sérieux et à boire*. In at least two collections ritornellos are added. In addition, some collections, both printed and manuscript, contain either only *airs à boire* – volumes by Cambert, Sicard and Denis Lefebvre are good examples – or only a few such *airs* among numerous other types of song (Lefebvre's volume is unusual in being for four voices). Prolific composers of *airs à boire* include Bousset, Brossard, one of the Du Buisson family, Louis Lemaire, Renier and Sicard. The main publishers were Christophe Ballard (who published several huge series of anthologies) and Boivin in Paris and Estienne Roger in Amsterdam. *Airs à boire* were so fashionable in the 1690s that a new collection was published every three months. For a representative selection, see Le pupitre, vi (Paris, 1968).

JOHN H. BARON

Airardus Viciliacensis. An obscure figure, Magister Airard of Vézelay (a major pilgrimage station along the route to the shrine of St James at Santiago de Compostela) appears as author of a two-part conductus, *Annua gaudia*, in the 12th-century Calixtine manuscript (*E-SC*). Whether he was actually a musician or poet is unknown, since the Calixtine attribution has no independent confirmation and Airardus is otherwise unknown.

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Air column. The body of air inside a tubular wind instrument. When a note is sounded the air column is in a state of longitudinal vibration, i.e. subject to a cyclic succession of local compressions and rarefactions (*see* ACOUSTICS, §IV, 2). The frequency of these disturbances determines the pitch of the sound heard; it is governed mainly by the form and dimensions of the air column (*see* BORE), but also to an extent by the way in which the disturbances are engendered. Frequency is affected by such factors as the temperature and moisture content of the air, frictional effects at the surface of the confining tube or vessel and the transfer of viscous energy among its particles. When the column is in vibration the periodic disturbances do not terminate abruptly at the ends of the confining tube but extend a short distance into the surrounding air. Thus it is necessary to apply a correction factor when determining its effective or SPEAKING LENGTH.

PHILIP BATE/MURRAY CAMPBELL

Air de cour (Fr.). A term used by French composers and publishers from 1571 to the 1650s to designate many secular, strophic songs sung at court. From 1608 until approximately 1632 these were the most important and numerous vocal compositions in France.

Airs de cour were composed either for four or five unaccompanied voices (a few examples are for six and eight voices) or for one voice usually with lute accompaniment. They were written for the entertainment of the king and his courtiers by the finest composers at court, all of whom were excellent singers. Nearly all *airs* were published first by the royal printers Le Roy & Ballard, later by Ballard alone, often in series of collections appearing over a number of years. From 1608 a number of *airs* in these collections were taken from the year's most successful *ballets de cour*.

In the preface to the first collection of *airs de cour*, *Livre d'air de cours miz sur le luth par Adrian Le Roy* (1571), Le Roy stated that he was presenting a light, simple type of song known previously as VAUDEVILLE (or *voix de ville*). The collection contains 22 solo *airs* with lute accompaniment. Most of the texts are by Ronsard,

but Sillac, Pasquier, Desportes and Baïf are also represented. 13 *airs* are arrangements of four-part vaudevilles from *Chansons de P. de Ronsard, Ph. Desportes et autres mises en musique par N. de la Grotte* (Paris, 1570). Le Roy took over intact the original superius voice, which predominates, and adapted the lute part from the other voices. The lute part of three *airs de cour* appears in two versions, one simple, the other ornamented. As in La Grotte's vaudevilles, the *airs* mix metres; there is a steady tactus, but the accents do not occur in a regular musical metre. The influence of *musique mesurée* is often clear. A few *airs* are in the form *AAB*, but most do not fall readily into sections, though motifs recur.

All the *airs de cour* that appeared during the rest of the 16th century were not solo but polyphonic. Collections of *airs* by Didier Le Blanc and Jehan Planson (1582 and 1587 respectively), though not specifically labelled *de cour*, fit into the tradition of such pieces on the basis of their similarity to the *airs de cour* of the next decade. Le Blanc collected 43 short, simple, strophic, mostly homophonic ametrical *airs* for four voices by several composers, and Planson's 38 *airs* are similar. The only difference lies in the strophe form: in Le Blanc's collection it is non-repetitive, in Planson's it is nearly always *ABB*. Another anthology of such pieces appeared in 1595 (*Airs mis en musique à quatre, et cinq, parties: de plusieurs autheurs*), and was followed in 1597 by two collections specifically entitled *airs de cour* by Denis Caignet and Charles Tessier respectively.

The major production of *airs de cour* occurred in the 17th century, mostly during the reign of Louis XIII (1610–43). Although that is when the greatest number of solo *airs de cour* appeared, polyphonic *airs* for four or five voices also abound, primarily in the four volumes edited by Pierre Guédron between 1608 and 1618 and the nine volumes edited by Antoine Boësset between 1617 and 1642. In addition, two collections were printed in 1610 and 1613, and others were composed by Macé (1634), Chancy (1635–44), François Richard (1637), Etienne Moulinié (5 vols., 1625–39) and Cambefort (1651–5). Sercy's *Airs et vaudevilles de cour* (1665–6) seem to be isolated late examples.

Between 1608 and 1632 Ballard brought out 15 volumes of *Airs de différents autheurs avec la tablature de luth*, anthologies of solo *airs de cour* accompanied by lute (facs. in *Airs de différents autheurs mis en tablature de luth*, Geneva, 1980–85); a number were sufficiently in demand to require second editions. In 1643, the last year of Louis XIII's reign, Ballard published the last book of solo *airs de cour*; here the editor and chief composer, Boësset, stated that all his publications of *airs* had been to amuse and satisfy the king, who had received them with love, the highest recompense. All the lute *airs* are simple, essentially syllabic, strophic and mostly ametrical songs. The vocal range rarely exceeds an octave. The harmony is tonal and simple. A number are arrangements of polyphonic *airs* from the collections listed above.

The texts, deriving from Italian pastorals, by authors such as Tasso and Guarini, translated by d'Urfé and others, are strictly symmetrical, with rhyming lines of six to 13 syllables and strophes of four to eight lines. Malherbe's concise modern diction and careful rhyme and verse patterns prevail. Despite the Italian sources of the texts, in no case does the music suggest the influence of contemporary Italian madrigals and monody. The composers include, besides Antoine Boësset and Guédron, the court musicians Moulinié, Jean Boyer, Bataille, Jean-Baptiste Boësset, François Richard, Auget, Rigaud, Vincent, Grand-Rue, Le Fegueux and Sauvage, most of whom published their own separate collections of *airs*.

Between 1615 and 1628 Ballard published eight volumes of monophonic *airs de cour* without any accompaniment. All appear unaltered but with accompaniment in the collections of *Airs de différents autheurs avec la tablature de luth*.

Airs drawn from *ballets de cour* seldom differ from the other *airs*. They were usually composed for a soloist accompanied by lute, but in a few cases there are polyphonic ballet *airs* which appear in alternative versions in polyphonic, voice-and-lute and monophonic collections. In many ballets the song served as an introduction to an act or as part of an entrée; in such cases it was sometimes limited to one strophe.

The *airs* were not always performed as written. The alternative versions of the accompaniment of three songs in the 1571 collection attest an improvisatory ornamentation of the lute part. The voice in solo *airs* can also be ornamented in ways often similar to Italian practice, as discussed by Mersenne: 'Seconde partie de l'art d'embellir la voix' in 'Traitez des consonances', *Harmonie universelle*, ii (Paris, 1636–7/*R*), 355ff; Bacilly: *Remarques curieuses sur l'art de bien chanter* (1668/*R*, 4/1681; Eng. trans., 1968, 135ff); and J. Millet: *La belle méthode, ou L'art de bien chanter* (Besançon, 1666/*R*). Bataille stated in the 1608 collection of lute *airs* that he was putting down only the simplest form of the song, no doubt so that less gifted amateurs could enjoy them, the professionals knowing how to apply ornaments.

The popularity of the *air de cour* spread well beyond the borders of Paris and France. Besides the *airs* published by Jean Mangeant in Caen (1608 and 1615), a number appeared in French in Germany in J.-B. Besard's *Thesaurus harmonicus* (1603) and in England in Tessier's *Airs de cour* (1597). Translations of French *airs* into English appear in Robert Dowland's *A Musicall Banquet* (1610) and Edward Filmer's *French Court-Aires, with their Ditties Englished* (1629). The tunes were frequently copied with totally new, vernacular texts in Holland. In France the *airs* were also borrowed with new, sacred texts in several multi-volume sacred collections: *La pieuse alouette*, *La philomèle séraphique* and François Berthod's *Livre d'airs de dévotion*.

After about 1650 the term *air* by itself was frequently used, most notably in 33 volumes of *Airs de différents autheurs à deux parties* (Paris, 1658–88). At the end of that century and in the next, *air* alone became synonymous with an aria in a French opera, while *air sérieux* designated a song similar to the earlier *air de cour* in text and musical structure. There are also *airs à boire* (*see* AIR À BOIRE). The vogue for *airs de cour* was succeeded in the 1630s by that for the CHANSON POUR BOIRE and the *chanson pour danser*.

See also AIR, §3.

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JOHN H. BARON

Ais (Ger.). A♯. *See* PITCH NOMENCLATURE.

Aischylos. *See* AESCHYLUS.

Aisis (Ger.). A𝄪. *See* PITCH NOMENCLATURE.

Aist, Dietmar von. *See* DIETMAR VON AIST.

Aitken, John (*b* Dalkeith, *c*1746; *d* Philadelphia, 8 Sept 1831). American music engraver, publisher and dealer of Scottish birth. He also worked as a metalsmith for much of his life. Arriving in Philadelphia by 1785, he began his career as a music publisher in 1787 with three large works: Alexander Reinagle's *A Selection of the most Favorite Scots Tunes*, William Brown's *Three Rondos for the Piano Forte or Harpsichord*, and his own *A Compilation of the Litanies and Vespers Hymns and Anthems* (2/1791), the only 18th-century American collection of music for the Roman Catholic Church. In 1788 he issued another anthology by Reinagle and also probably Francis Hopkinson's *Seven Songs*; a few pieces of sheet music and more of Reinagle's song collections followed in 1789. By 1793 he had brought out at least 20 titles, but between then and 1806 he published only the compendious *Scots Musical Museum* (1797) and one of his own songs, *The Goldsmith's Rant* (1802). From 1806 to 1811, however, Aitken was one of Philadelphia's busiest music publishers, bringing out many secular songs and several secular collections as well as more sacred music – a total of perhaps 200 titles. His musical activity seems to have ceased after 1811, though he continued in the metalworking and printing trades in Philadelphia until at least 1825.

Aitken has been identified by Wolfe as the first professional publisher of secular music in the USA. His publications of the 1780s mark the earliest sustained commitment to the printing and sale of music of this type.

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RICHARD CRAWFORD/NYM COOKE

Aitken, Robert (Morris) (*b* Kentville, NS, 28 Aug 1939). Canadian flautist, conductor and composer. He studied with Nicholas Fiore (in Toronto) and Marcel Moyse; later with Rampal and Gazzelloni. He was principal flautist of the Vancouver SO (1958–9) and of the Toronto SO (1965–70). In 1971 he was a prizewinner of the Concours International de Flûte de Paris. In 1964 he formed the Lyric Arts Trio with his wife, the pianist Marion Ross, and the soprano Mary Morrison. He is musical director of New Music Concerts (Toronto) and Music Today (Shaw Festival, Ontario), as well as a soloist whose engagements take him to Europe, North America, Japan and Iceland. In 1977 he was one of 12 instrumentalists invited by Boulez to give a solo recital at IRCAM in Paris. Some 50 works have been wrtten for him by composers including Carter, Crumb, R. Murray Schafer and Takemitsu. Technically adept, he has a pure, intense tone and a finished sense of phrasing. In 1971 he became an associate professor at Toronto University (where he had earlier taken the MM degree). From 1985 to 1989 he was director of the advanced studies in music programme at Banff School of Fine Arts, Alberta, and in 1988 became a professor at the Staatliche Hochschule für Musik in Freiburg. Aitken has been artistic director of New Music Concerts (NMC), Toronto, since the organization's inception in 1971. He has conducted the NMC ensemble in several premières, and has worked as conductor with orchestras in Canada and Japan. In 1987 he conducted the première of Schafer's *Patria 1* for the Canadian Opera Company.

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Principal publishers: Kirby, Ricordi, Salabert

BRUCE MATHER

Aius (Lat., from Gk. *hagios*: 'holy'). A term used in the Gallican rite for the Trisagion. *See* GALLICAN CHANT, §7(iii).

Aix-en-Provence. City in southern France. Strophic songs, 'planchs de St Estève', were chanted from the 9th century for the feast of St Stephen in the former cathedral, Notre Dame de la Seds, but the city suffered for a long time from Saracen invasions and was able to resume any artistic activity of note only from the 11th century. The first known *maître de musique* was Pons (Pontius Grammaticus) who 'for 40 years taught the tuneful singing of the Psalms of David' to about 20 churchmen in the second half of the century. The first stone of the cathedral, St Sauveur, was laid in 1060; the building was consecrated in 1103 and in 1115 there were 40 canons and churchmen to sing the Office. No troubadours are known, probably because the princes who owned the town then resided in Barcelona, Toulouse or Aragon rather than in Aix; a palace was built there only in the second half of the 12th century. In the second half of the 13th century the first choir school was established at St Sauveur, with between eight and ten boys. The marriage of Béatrix de Provence and Charles I d'Anjou, who took Adam de la Halle into his service, is the main reason for the Bibliothèque Méjanes in Aix now possessing a fine manuscript of the *Jeu de Robin et de Marion*, with stage directions. The manuscript dates from the 15th century, proof that the work had stayed in the court repertory.

Music flourished during the 15th century: in 1400, 1401 and 1408 Vincent Ferrier, a Spanish Dominican

preacher, sang High Mass at St Sauveur using portative organs and the regular singers. The university was founded at the beginning of the century by Louis II, the pope giving his approval in 1409. In 1437 King René had himself installed as canon of the metropolitan church, which probably prompted the inauguration of the first fixed organ in 1470, the completion of the building from 1471 and the organization of plays for Corpus Christi, with processions, interludes, masquerades and cavalcades to the sound of the flageolet and tabor. The king may have composed the tune for the dance of the Queen of Sheba, an episode in the procession. At his court the king retained minstrels, musicians and composers of all nationalities. His chapel contained 'the best singers anyone could find', according to Louis XI who, in 1481, was there recruiting them for the Ste Chapelle in Paris. In the same year Provence had been attached to France, and in 1539 François I imposed French as the language of royal administration. Henceforth cultivated circles wrote in French but for long after still spoke Provençal, retaining tunes and even composing songs which then became 'traditional'. But the court's style of life was adopted: intense, artistic, festive and amorous. Elsewhere mystery and morality plays and *soties* were still performed. In St Sauveur from 1517 Mass was sung daily, and the choir school of 53 members sang the polyphonic repertory. In 1543 the 'Feast of Fools' was abolished; the religious elements in this carnival masquerade had gradually been eclipsed by profane comic elements, which had moreover taken a political and anti-papal turn. In 1557 the priest Claude Boissier founded the Eglise Réformée d'Aix-en-Provence. In 1588 a new Psalter took into account the instructions of the Council of Trent, though they were not definitively applied in Aix until the 17th century; in 1620 there was a solemn ceremony for the inauguration of the Roman Office according to the Tridentine reforms. The establishment of a Jesuit college in 1621 brought comedy, tragedy, ballet and modern music within the scope of education and stimulated renewed cultural activity on the part of leading citizens. In 1660 a *Te Deum* was performed on the entry of Louis XIV with double choir, violins, oboes, trumpets, fifes and drums, and even cannon shots in the square, and bell peals with the organ playing the same notes as the bells. 17th-century *maîtres de musique* included Sauveur Intermet (*c*1629), Annibal Gantez (April 1636 to June 1638), François Gal, succeeded by Guillaume Poitevin (1667–93), Jean Gilles (1693–5), Cabassol (1695–8) and Poitevin again (from 1698 until his death in 1706). An early 17th-century manuscript in the Bibliothèque Méjanes, the *Livre des vers du luth* (ed. A. Verchaly, Aix-en-Provence, 1958), reveals a fashionable society fond of courtly airs.

The town was too small to support an opera company and was dependent on Marseilles, Avignon and even Nice. It had visits from travelling Italian and French troupes, and in particular from Gautier's Marseilles troupe in 1695 and 1696. In their college the Jesuits staged tragedies and special ballets, both mythological and didactic. For the performance of orchestral music a group existed in 1701 of 14 musicians including violins, oboes, kettledrums and bass. There were two bands of violins in 1718, and in 1740 a *concert* playing in what is roughly the present Salle Méjanes. From 1756 there was an Académie de Musique. In the same year it was decided to build a new theatre on the site of an old Jeu de Paume (built 1660), which had served as a stage venue. The new theatre was thereafter variously designated as 'Théâtre' or 'Opéra', 'd'Aix' or 'Municipal'; its repertory was mainly *opéra comique*.

Traditional instruments were not abandoned: an advertisement in 1777 announced that 'Monsieur Chateauminois has brought the playing of the flutet or gaboulet (three-holed flageolet) to a peak of perfection that no-one would have thought possible'. But the centralizing influence of Versailles and Paris reduced the musical material available in the town, and the choir school at St Sauveur remained the most lively centre. As early as 1631 Louis XIII had taken one of the choirboys for the royal chapel. Most 17th-century *maîtres de musique* left Aix, as did André and Joseph Campra, who had been trained in the choir school. Claude Mathieu Pellegrin, *maître de musique* from 1706, left in 1724, though he took up his post again (1731–48) apparently after a lawsuit brought against him by the chapter. After 1758 E.J. Floquet, also trained in the choir school, left for Paris despite the great success he had in Aix as a child prodigy. Nevertheless, because of the number and quality of its singers and instrumentalists, the school was able to devise and perform motets for large chorus and orchestra in the Versailles style. In 1786 the Marquis de Méjanes bequeathed his collection of works, manuscripts and prints to the town. In 1794 the choir school was disbanded, each boy receiving an indemnity, and St Sauveur became the Temple of Reason; Roman Catholic worship was re-established in 1803.

Despite the efforts of many individuals, musical life in 19th-century Aix was much reduced through financial difficulties and problems of taste. In 1807 the St Sauveur choir school was re-opened, with three boys. Félicien David, who began as choirboy, became *maître de musique* in 1828–9. The municipal theatre continued to present *opéra comique*; financial difficulties were often solved by staging David's *Le désert*. In 1835 the choir school was annexed by the Petit Séminaire. The organ, built in 1743, was entirely reconstructed, apart from the case, by Ducroquet in 1854–5; in 1880 Cavaillé-Coll renewed part of the mechanism and altered some of the stops. At the end of the century Abbé Marbot applied himself to restoring the choir school, but this was destroyed in World War I. In 1849 Marius Lapierre, composer and orchestral conductor, organized a solfège course, and in 1856 classes for wind instruments, the violin and the cello were added. This led to the formation of the L. Bruguier-A. Giraud-S. Gautier-L. Pourcel Quartet, the first and last being respectively the violin and the cello professors. In 1884 this school became a national one. Milhaud, who grew up in Aix, studied with Bruguier from 1899 until he entered the Paris Conservatoire (1909); he returned to Aix during World War II. From 1896 to 1914, on the initiative of Jean de Villeneuve, an Association Musicale organized chamber and choral concerts, mostly using forces from outside Aix.

In 1972 Charles Nugue started a free street festival (Musique dans la Rue), also promoting contemporary music, with performances and improvisation workshops. Concerts were also given by the Association des Concerts du Conservatoire, directed by Pierre Villette (1966–90) and from 1991 by Michael Camatte, the university music club and Jeunesses Musicales, and the Théâtre Municipal (since 1994 called the Nouveau Théâtre du Jeu de Paume) presents a season of stage works. A new auditorium

suitable for small groups and an eclectic repertory was inaugurated in 1994 at the Cité du Livre complex, to which the Bibliothèque Méjanes has been transferred.

The annual festival, now the most famous in France, was founded in 1948 by André Bigonnet and Gabriel Dussurget and takes place in July and early August. Dussurget was artistic director for over 20 years and Hans Rosbaud was chief conductor for the first ten. Most performances take place in the theatre specially constructed each year in the courtyard of the archbishop's palace, designed by Casandre in 1949 and later enlarged to a capacity of 1640. Some performances have been given other locations: at Place des Quatres Dauphins and the courtyard of the Gendarmerie, as well as outside the town.

From the beginning, when the festival was inaugurated with *Così fan tutte*, that opera, *Figaro* and *Don Giovanni* have been the pillars of the repertory, which was extended to include Haydn (the first performance in France of *Il mondo della luna* in 1959), Monteverdi, Gluck, Cimarosa, Grétry, Rossini (both comic and serious operas), Handel, Campra (born in Aix), Rameau (with the first-ever stage performance of *Les Boréades*, 1982), Purcell and even Strauss and Verdi. Works by Menotti, Britten, Sauguet, Poulenc, Milhaud and Stravinsky have been performed, and there have also been commissions – Barraud's *Lavinia* (1961), Jacques Charpentier's *Beatris* (1971) and Prey's *Le rouge et le noir* (1989). Many distinguished singers appeared at Aix at the earliest stages of their careers. Later, Bernard Lefort, succeeding to the artistic direction (1973–80), called on established stars and imaginative new directors and added a massive stiffening of British artists, raising the level of the festival. From 1981 it was under the direction of Louis Erlo, who encouraged a movement towards performance on period instruments. Stéphane Lissner became the director in 1997. The festival also includes vocal recitals and performances at St Sauveur.

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MARCEL FRÉMIOT (with CHARLES PITT)

Aix-la-Chapelle (Fr.). *See* AACHEN.

Ajaeng. Bowed long zither of Korea. Two main versions are in current use: the *ajaeng*, which has been a member of court music ensembles for many centuries, and the smaller *sanjo ajaeng*, invented in the 1940s and used for folk music and accompaniments.

The older version is about 160 cm long and 24 cm wide, has seven strings of twisted silk and is bowed with a long (65 cm) resined stick of forsythia wood (see illustration). The instrument itself is made of paulownia wood and is played propped up at the bowing end (performer's right) on a small four-legged stand. The strings run from a gently curved bridge on the right across seven small movable wooden bridges ('wild-goose feet') to another curved bridge on the left; the sounding length, from the right bridge to the movable bridge, is different for each string and readily adjustable for tuning purposes. The *ajaeng* has the narrowest range of the Korean string instruments: in court music it normally operates within a 9th or 10th, a typical tuning being *A♭–B♭–c–e♭–f–a♭–b♭* for *hyangak* ('native music'); *tangak* ('Chinese music') is a 3rd higher. Recently a nine-string instrument with wider range (adding *c'* and *e♭'*) has been in use at the National Center for Korean Traditional Performing Arts.

The *sanjo ajaeng* is similar in most ways to the older court instrument, but it is shorter (about 120 cm) and has eight strings. A typical tuning for the virtuoso solo genre *sanjo* is *G–C–d–g–c'–d'–g'–c''*, and the large tuning gaps compared to the court instrument make its top notes about an octave higher. Instead of a separate wooden stand, a flap of wood hinged to the bottom of the instrument unfolds to form a prop. Frequently a Western-style horse-hair bow is substituted for the bow-stick.

The performer sits cross-legged next to the instrument, but not actually supporting it as he would the *kŏmun'go* or *kayagŭm*; he bows with the right hand and presses the strings with the left hand (a few centimetres left of the movable bridges) to obtain intermediate pitches and vibrato. The sound of the *ajaeng* is rasping and rough, but also full, rich and highly expressive.

The *ajaeng* came to Korea from China (where it is called *yazheng*) together with the larger 15-string zither *taejaeng* during the Koryŏ dynasty (918–1392), and it was used only in *tangak*; later it was also adopted for use in *hyangak*. The treatise *Akhak kwebŏm* (1493) gives several tunings and modes for the instrument and describes its role in various court ensembles.

At present the *ajaeng* appears in both court and folk instrumental ensembles, usually paired with the higher-pitched HAEGŬM, the only other bowed string instrument



Ajaeng (bowed zither) of Korea

of Korea, both instruments playing essentially the same melodic line in court music. Because of their ability to sustain notes, the instruments often appear in so-called 'wind' ensembles. Important pieces in the court repertory include *Sujech'ŏn* and *Yŏmillak* (both *hyangak*), *Pohŏja* and *Nagyangch'un* (*tangak*) and ceremonial music such as the suites played in the annual sacrificial rite at the Royal Ancestral Shrine (*Chongmyo*). The *sanjo ajaeng* often appears in folk ensembles for folksong or shaman dance accompaniment, and it is particularly effective in the virtuoso solo genre *sanjo*.

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ROBERT C. PROVINE

Akademie (Ger.). *See* ACADEMY.

Akathistos (Gk.: 'not seated'). In the Byzantine rite, an anonymous KONTAKION chanted in honour of the Virgin and performed while the congregation stands. The Akathistos possibly dates from the 6th century and continued in use despite the liturgical changes of the 8th century when the performance of entire *kontakia* was suppressed. It was originally a chant for the feast of the Annunciation (25 March) but is now sung in the Greek Orthodox Church at the vigil of the fifth Saturday in Great Lent.

The Akathistos consists of two *prooimia* (*see* PROOIMION) and 24 *oikoi* (stanzas) linked by an alphabetic acrostic; each *oikos* is seven lines long and has the same metrical pattern. The even-numbered stanzas simply have an 'allēlouïa' refrain, whereas the odd-numbered *oikoi* include a set of Salutations to the Virgin – 12 lines in metrically-matching pairs, with each line beginning 'Hail!'. Each *oikos* ends with the refrain 'Hail, bride unwedded!'. The texts of the first 12 *oikoi* elaborate on the Incarnation and the infancy of Christ, whereas the last 12 alternate praise of God with praises to the mother of God. The whole poem coalesces to create a subtly interwoven embroidery of images that is one of the high points of Byzantine poetry.

The earliest completely notated melodies for the Akathistos date from the 13th century, but it is unlikely that these melodies were the original settings for the chant. The music, in centonate style and highly melismatic, was most likely sung by a soloist; the original chant, however, was probably simple and syllabic.

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DIMITRI CONOMOS

Akbarov, Ikram (*b* Tashkent, 1 March 1921). Uzbek composer. After graduating from the Tashkent Conservatory (1945) where he was a pupil of Vasilenko Revutsky and A. Koslovsky, he took a postgraduate course under Steinberg and Voloshinov at the Leningrad Conservatory (1945–54). His lyrical and dramatic style is rooted in Uzbek traditional music; a number of his works reflect his interest in history, philosophy and poetry.

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RAZIA SULTANOVA

A Kempis. Flemish family of musicians.

(1) Nicolaes a Kempis (*b c*1600; *d* Brussels, bur. 11 Aug 1676). Composer and organist. From 1626 he replaced Anthoen van den Kerckhoven as organist of Ste Gudule, Brussels, and he was named his successor on 25 November 1627. He was succeeded by his son (3) Joannes Florentius a Kempis between 1670 and 1672. The contents of his four books of *Symphoniae* are among the earliest known sonatas written in the Low Countries. They range from solo sonatas with continuo to pieces in six parts; they are scored basically for strings, but the bassoon, cornett and trombone are sometimes called for. They are for the most part unpretentious pieces intended for domestic performance; a few are based on popular melodies.

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[27] Symphoniae, 1–5 insts, 4 motets, 2vv, op.3 (1649)
Symphoniae, 1–6 insts, op.4 (1642[sic]) (inc.)
Missae et motetta, 8vv, bc (org) (1650); lost, sometimes attrib. (3) J.F. a Kempis, but probably by Nicolaes on grounds of age

(2) Thomas [Petrus] **a Kempis** (*b* Brussels, bap. 2 April 1628; *d* 21 Sept 1688). Organist, second son of (1) Nicolaes a Kempis. He joined the Premonstratensian order and took the name Thomas in place of his baptismal name, Petrus. He contributed to the *Antiphonarium, graduale et processionale Praemonstratense* (Antwerp, 1688).

(3) Joannes Florentius [Jean-Florent] **a Kempis** (*b* Brussels, bap. 1 Aug 1635; *d* after 1711). Organist and composer, fifth son of (1) Nicolaes a Kempis. He was organist of Notre Dame de la Chapelle, Brussels, in 1657 and succeeded his father (with whom he has sometimes been confused) as organist of Ste Gudule between 1670 and 1672. He retired on 5 August 1690, leaving the post to his son Guillaum.

WORKS

Cantiones natalitiae, 5vv (Antwerp, 1657) (inc.)
Victimae paschalis, sequence, 1691, *B-Br*
Benedictus, double choir, *c*1695, *Bc* (inc.) [? by Guillaum a Kempis]
Messe pro drfunctis, 8vv, mentioned in inventory of royal chapel, Brussels, 21 Aug 1666
12 sonatas, vn, b viol, b, owned by Thomas Britton according to *HawkinsH*

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L.R. Baratz: *The Concerted Motets of Petrus Hercules Brehy (1673–1737)* (diss., Case Western Reserve U., 1993)

JEAN FERRARD/LEWIS REECE BARATZ

Åkerberg, (Carl) Erik (Emanuel) (*b* Stockholm, 19 Jan 1860; *d* Stockholm, 20 Jan 1938). Swedish composer, organist and conductor. He attended the Swedish Royal Academy of Music (1882–6), studying counterpoint and composition with J. Dente, and was a pupil of Franck in Paris (1887–8). In Stockholm he was coach at the Royal Opera (1888–90), organist at the synagogue (1890–1928), music teacher at Norrmalm's grammar school (1895–1923) and teacher at Richard Anderssons Musikskola (1897–1909). From 1886 he conducted several choirs, including the Bellman Choir (1895–1926), which he also founded, and the Philharmonic Society (1900–03). Åkerberg's compositions often approach the style of Swedish folk music, especially the ballads *Kung Svegder* and *Prinsessan och Svennen*. They are technically sound but conventional.

WORKS

MSS in S-Skma, Svenska Tonsättares Internationella Musikbyrå

Ops: Turandot (4, E. Wallmark), 1906, unperf.; Pintorpafrun (fairy tale op, 4, A. Sandberg), 1915, excerpts only perf.
Vocal: Kung Svegder, ballad, Bar, orch, 1885; Prinsessan och Svennen (K.A. Melin), solo vv, chorus, orch, 1887; Der Barde, solo v, male chorus, orch, 1895; other choral works, cants., songs
Orch: Sym., f, 1885; Concert Ov., c, 1884; Swed. folksong arr., small orch, 1888
Inst: 4 str qts.: A, 1884, F, 1925, f, 1926, A, 1926; 2 pf qnts.: a, 1889, d, 1909; str qnt, g, 1925; Trio, b, pf, vn, vc, 1886; works for pf and vn, org

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H. Glimstedt: 'Carl Erik Emanuel Åkerberg', *Svenska män och kvinnar*, ed. N. Bohman and T. Dahl (Stockholm, 1942–55)

KATHLEEN DALE/AXEL HELMER

Akeroyde [Ackroyd, Ackroyde, Acroyd], **Samuel** (*fl* 1684–1706). English violinist and composer. Someone of this name was living in the parish of St Giles-in-the-Fields, London, in 1686. He is listed among the king's musicians between 1687 and 1691, in which year he was in the party that accompanied King William to Holland. Thereafter he does not appear in the Lord Chamberlain's records, but he was admitted a wait of the City of London in 1695. The following year John Blow wrote to Sir Joseph Williamson recommending him as one of his entourage for the Treaty of Ryswick (1697): he was described as 'a fit person on several accounts, for his understanding French and Italian, and a good scholar'. Blow mentions that he had been one of the Stewards of the Festival of the Sons of the Clergy the year after Williamson, though in fact it was the year before, in 1687. Apparently in 1697 a company of musicians that he was leading (presumably London waits) came into conflict with another band over their right to perform in Tunbridge Wells; this was eventually settled in favour of the local musicians. In 1700 Akeroyde contributed a commendatory poem 'To my true Friend, Dr Blow, On His Amphion Anglicus' in which he speaks of 'the favours you have done me' and strongly implies some personal obligation to Blow.

Akeroyde was a prolific and presumably popular composer; his songs, over 100 in number, are competent enough but colourless (fully listed in *MGG1*). They are to be found principally in collections from 1684 onwards: *The Theater of Music* (RISM 1685[5]–1687[5]), *Vinculum societatis* (1687[6]–1691[7]), *The Banquet of Musick* (1688[6]–1690[5], 1692[8]), *Thesaurus musicus* (1693[8]) and *Wit and Mirth* (1699–1720). He contributed songs to the following plays (among others): D'Urfey's *Commonwealth of Women* (1685), John Crowne's *Sir Courtly Nice* (1685), D'Urfey's *The Banditti* (1686), Thomas Southerne's *The Maid's Last Prayer* (1693), D'Urfey's *Don Quixote*, III (1695), Motteux's *Love's a Jest* (1696), D'Urfey's *Massaniello* (1699), Joseph Harris's *Love's a Lottery* (1699), D'Urfey's *The Bath* (1701) and *Wonders in the Sun* (1706). A few incomplete instrumental pieces by him are in the manuscripts *GB-Lbl* Add.35043 and *Ob* Mus. Sch.C.95.

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AshbeeR, ii, v, viii; *BDA; BDECM*
C.L. Day and E.B. Murrie: *English Song-Books, 1651–1702* (London, 1940)

IAN SPINK

Akhmatova (Gorenko), Anna Andreyevna (*b* Bol'shoy Fontan, nr Odessa, 11/23 June 1889; *d* Domodedovo, nr Moscow, 5 March 1966). Russian poet. Her first collection appeared in 1912 and it was around this time that she attended the *Brodyachyaya sobaka* ('Stray Dog') cabaret where became acquainted with Velemir Khlebnikov, Mikhail Kuzmin (a poet and composer), Mayakovsky and Artur Lourié. The latter became the first composer to use her verses: in 1914 he set verses from her second collection *Chyotki* ('Rosaire'). Akhmatova and Lourié had a brief liaison around this time. On 18 April 1915, Akhmatova appeared in an event in honour of the recently deceased Skryabin. Later that year, Lourié wrote music to her drama *Rebyonok Allakha* ('The Child of Allah'); although the war prevented the play's staging, the work was published in the journal Apollon. In 1920 she went to live with Lourié, who started to compose the music to Akhmatova's stage version of Blok's *Snezhnaya maska*; although his emigration later that year curtailed the project they corresponded for years to come. During World War II she lived in Tashkent where she developed a close friendship with the composer Aleksandr Kozlovsky, who wrote music for her drama *Prolog* and set parts of her *Poèma bez geroya* ('Poem Without a Hero'). In 1958 she dedicated her poem *Muzïka* to Shostakovich whom she had met some 40 years previously; they never became close and Shostakovich actually considered himself artistically unworthy to set her poetry. Other composers who have set her words to music include Gnesin, Knayfel', Mosolov, Prokofiev and Tavener.

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JONATHAN POWELL

Akhtar, Begum [Faizabadi, Akhtari Bai] (*b* Faizabad, Uttar Pradesh, 1911–14; *d* Lucknow, 1974/5). North Indian vocalist. She was hailed as a child prodigy by Gauhar Jan, who heard her sing at her school in about 1919. Akhtari's mother then took her to study classical vocal music with Ustad Zamir Khan of Gaya, Bihar. Akhtari made her début as a vocalist at a charity concert in Patna. Subsequently she moved to Calcutta and underwent arduous classical vocal training as a disciple of Ustad Ata Hussein Khan of the Patiala *gharānā*. She made her first commercial recording in 1933, the *ghazal Dīvāna banāna hāi to*, in which she sang to the accompaniment of *sāraṅgī*, *tablā* and harmonium. She also acted in a few musical films, notably *Roṭi*, and spent some time at the court of the Nawab of Rampur. Later she settled in Lucknow, regularly performing both publicly and in private soirées and often travelling to Calcutta to perform at music conferences.

In 1942 Akhtari married a Lucknow barrister, Istiaq Ahmed Abbasi, who required her to give up singing. She did so, for five years, but she sank into a deep depression. Eventually Abbasi allowed her to return to music, first as an instructor in her home. She re-emerged into public view as Begum Akhtar, initially making studio recordings at All-India Radio in Lucknow. The first of these recordings, released by HMV, consisted of two *dādrā*, *Koyalīyā mat karo pūkār* and *Sāimyā, chor de nakhriyā*. The former *dādrā*, which is included in the 1990 compilation *The Best of Begum Akhtar*, features a *tanbūrā* and *svaramandal* added to the instrumental ensemble, and the tempo is slower than that of previous recordings. In 1958 Akhtari performed a *dādrā* in Satyajit Ray's film about the decline of feudal patronage of music, *Jalsā ghar* ('The Music Room').

Subsequently she set a stylistic precedent as a definitive exponent of the ornate, highly refined Lucknow style of semi-classical singing (*see* INDIA, §IV). She was hailed as 'the Queen of *ghazal*' because of her impeccable Urdu diction and her subtly emotive expression in both music and text, exemplified in the two-volume recording *Jamal-e-ghazal* [The beauty of *ghazal*]. She was awarded the Padma Shri by the Government of India in 1968 and the Padma Bhushan posthumously in 1976.

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The Best of Begum Akhtar, HMV (1990)

AMELIA MACISZEWSKI

Akimenko [Yakymenko], **Fedir Stepanovych** (*b* Pisky, near Khar'kiv, 8/20 Sept 1876; *d* Paris, 8 Jan 1945). Ukrainian composer and pianist. Aged ten he was sent, along with his brother Yakiv (later known as the composer Stepovy), to sing in the choir of the Imperial Chapel in St Petersburg. It was during his time there (1886–95) that he began to compose under the influence of his teachers Balakirev and Lyapunov. He finished studies with Rimsky-Korsakov and Lyadov at the St Petersburg Conservatory in 1901, the year in which the latter conducted the first performance of the *Lyric Poem*, op.20. Akimenko then became the director of a music school in Tbilisi (1901–03). He performed widely as a pianist, particularly in France and Switzerland, and lived for a while in Paris (1903–06) before returning to Khar'kiv. In 1914 he was invited to teach composition and theory at the St Petersburg Conservatory, a post he held until 1923; it was there he became Stravinsky's first composition teacher. Akimenko emigrated to Prague in 1924 and headed the music section of the Drahomanov Ukrainian Institute of Higher Education as well as performing as pianist and as conductor with various choirs in tours through western Europe. He wrote his *Praktychnyi kurs harmonii* ('A Practical Course in Harmony') in 1926 and from 1928 lived in France, at first in Nice and later in Paris, where he died.

Akimenko was essentially an instrumental composer and although he is often considered a miniaturist he wrote extended chamber works, symphonic poems and two operas. His fundamentally Romantic style was not unaffected by impressionism which lent the tonal frameworks a harmonic ambivalence similar to that present in many works by his compatriot Leontovych. The works belonging to the final French period are marked by a strong interest in Ukrainian themes and subjects.

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(*selective list*)

Ops: Koroleva snegov [The Snow Queen], 1914; Ryzhiy [Rudy]
Orch: Russalka (after M. Lermontov), op.4 (1900); Poème lyrique, op.20 (1903); Ange (tone poem, after Lermontov) (1924); Legende; Ukrainian Pictures
Vocal: 4 romansa, op.5, 1v, pf (1900); 5 Lieder, op.24 (1904); Romansï i pisni (after Ukr. poems), op.91 (1937); solo vocal works (Lermontov, A.S. Pushkin, Maikov and O. Oles), 1v, pf; church music
Chbr: Str Trio, c, op.7 (1900); Eclogue, op.12, eng hn/va/vn, pf (1901); 2 morceaux, op.9, vn, pf (1901); 2 morceaux, op.11, vc, pf (1901); Berceuse, op.15, vn, pf (1902); Idylle, op.14, fl, pf (1902); Romance, op.13, va, pf (1902); Elégie, op.17, vc, pf (1903); Nocturne, op.18, hn, pf (1903); Petite ballade, op.19, cl, pf (1903); Sonata, op.32, vn, pf (1907); Au clair des étoiles, op.47, vn, pf (1912); 2 morceaux, op.47 bis, vc, pf (1912); 3 mélodies, op.57, vc, pf (1913); 2 mélodies rustiques, vn, pf (1924); Sonata, vc, pf
Pf: 3 morceaux, op.16 (1903); 5 morceaux, op.21 (1903); 5 préludes, op.23 (1903); Au coin du feu, op.28 (1905); 3 morceaux, op.27 (1905); 2 esquisses fantastiques, op.33 (1906); 3 danses idylliques, op.35 (1907); Jeux 'Morceaux caractéristiques', op.34 (1907); Récits d'une âme rêveuse, 12 morceaux, op.39 (1908); Rêves étoilés, op.42 (1909); 2 esquisses, op.44 bis (?1910); Pages de poésie fantasque, 9 esquisses, op.43 (1910); Sonate fantastique, op.44 (1910); Fantaisie, op.26 (1911); 10 préludes, op.46 (1911); Rondo fantastique (1911); 3 morceaux, op.48 (1912); 3 danses idylliques, op.57 (1913); 8 études techniques, op.40 (1913); 5 morceaux, op.55 (1913); 3 morceaux, op.53 (1914); 11 préludes caractéristiques, op.49 (?1914); Tableaux idylliques, op.62 (1914); Ballade, no op. (1924); 4 préludes (1924); 6 pièces ukrainiens, op.71 (1925); Pour la jeunesse, op.93 (1939)

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L. Sabaneyev: *Modern Russian Composers* (London, 1929, 2/1967)
S. Zhuk: 'Moi zustrichi: Yakiv Stepovy i Fedir Yakymenko' [My meetings with Stepovy and Yakymenko], *Ukrains'kii Samostiynyk* (1953), no.33, p.187
P. Matsenko: *Yakymenko Fedir Stepanovych* (Winnipeg, 1954)

VIRKO BALEY

Akiyoshi, Toshiko (*b* Dairen, China, 12 Dec 1929). Japanese jazz composer, pianist and bandleader. She

studied classical music and turned to jazz only in 1947 after moving to Japan. There she was discovered by Oscar Peterson, who urged her to take up a career in the USA. After studying at Berklee College of Music (1956–9) she became a highly regarded bop pianist, especially in groups with the alto saxophonist Charlie Mariano (who was at that time her husband). She worked in Japan (1961), joined Charles Mingus in the USA (1962–3), then returned to Japan until 1965. In 1973 she founded a large rehearsal band in Los Angeles with the tenor saxophonist and flautist Lew Tabackin, whom she had married in 1969. Its first album, *Kogun* (1974, RCA), was commercially successful in Japan, and the group attracted increasing popularity and critical acclaim until, by 1980, it was generally regarded as the leading big band in jazz. The band allowed Akiyoshi to write a number of rich, subtle scores in the modern big-band tradition of Gil Evans, Thad Jones and Mel Lewis, though they were often enriched by elements from Japanese music: *shakuhachi*-style flute solos; *tsuzumi* drums and *biwa*; and *nōh* vocal recitations. This can be heard to advantage on the album *Road Time* (1976, RCA) which was recorded during a concert tour of Japan and includes a second version of *Kogun*. She has continued to play the piano in a delicate, accurate bop style. In 1984 she was the subject of a documentary film, *Toshiko Akiyoshi: Jazz is my Native Language*. The same year she and Tabackin disbanded their group and in 1985 Akiyoshi formed a new big band in New York. The 35th anniversary of her arrival in the USA was celebrated with a big-band concert at Carnegie Hall in 1991.

WORKS
(*selective list*)

Big band: Between Me and Myself, *c*1954; Kogun, band, tsuzumi drum, 1974; American Ballad, 1974; Notorious Tourist from the East, 1974; Warning!, 1976; Minimata, band, child's v, nōh vocalist, 1976; Sumie, band, 5 fl, 1976; Farewell (To Mingus), 1980; 2 Faces of a Nation, 1983; Kourokan, 1991; Children of the Universe, 1991

Orch: My Elegy, 1958; Silhouette, 1958; Double Exposure, 1970; Fool, 1970; Tuning Up, 1973

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Principal publishers: Kendor and Toba

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J. BRADFORD ROBINSON

Akkadia, music of. *See under* MESOPOTAMIA.

Akkolade (Ger.). *See* SYSTEM.

Akkord (Ger.). *See* CHORD.

Akkordeon (Ger.). *See* ACCORDION.

Akkordzither (Ger.). *See* AUTOHARP.

AKM [Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger]. *See* COPYRIGHT, §VI (under Austria).

Akolouthiai (Gk.: 'orders of service'). Handbooks transmitting the 14th- and 15th-century chant melodies of the Byzantine rite. Alternative names are anthologion anoixantarion, anthologia, psaltikē and mousikon. Akolouthiai manuscripts contain within a single volume a collection of monophonic chants, both Ordinary and Proper, for the psalmody of HESPERINOS and ORTHROS, and settings for the three Divine Liturgies (*see* DIVINE LITURGY (BYZANTINE)). Although relatively short, simple melodies for the Greek liturgical texts are transmitted, the greater portion of a manuscript consists of elaborate kalophonic settings of these same texts (*see* KALOPHONIC CHANT). Most akolouthiai also include a preliminary PAPADIKĒ and other didactic texts on Byzantine music and notation.

Akolouthiai were probably assembled for the first time in about 1300 by the singer and composer JOANNES KOUKOUZELES. Their immediate antecedents were the so-called Asma collection of the 13th century, preserved exclusively in manuscripts of South Italian origin, and the asmatikon and the psaltikon, which apparently preserved the chanted repertories of the urban rites of Hagia Sophia in Constantinople between the 11th and 13th centuries. Although certain chants from the asmatikon and psaltikon were copied into some of the early akolouthiai, most of this older repertory had disappeared by the 15th century. This change reflected the gradual replacement of the imperial liturgy at Hagia Sophia by the less elaborate practices followed in Byzantine monasteries, a process that was complete by the end of the 13th century.

Although akolouthiai include chants with rubrics such as 'palaion' ('old') or 'archaion' ('ancient'), indicating that they belong to an older and anonymous layer of the repertory, the manuscripts mostly contain newly composed liturgical music by Koukouzeles, his immediate predecessors, contemporaries and successors. The attribution of chants to specific composers is one feature that distinguishes the akolouthiai from older collections. The akolouthiai are generally similar in content, but each copy may also reflect the musical predilections of a particular monastery and even the tastes of an individual compiler. Although akolouthiai transmit the early strata of the new musical corpus, scribes were constantly modernizing repertories by deleting older chants and substituting new melodies as they were composed. It is therefore possible to determine the approximate dates of activity of many 14th- and 15th-century Byzantine composers. The melodies of over 100 composers are preserved in akolouthiai of this period; among those who contributed the greatest number of works are JOANNES GLYKYS, NIKEPHOROS ETHIKOS, Joannes Koukouzeles (*maïstōr*), XENOS KORONES, Georgios Kontopetres, Demetrios Dokeianos, JOANNES KLADAS (*lampadarios*) and MANUEL CHRYSAPHES. Some chants bear rubrics indicating usage in certain localities, for example, 'Hagiosophitikos' ('of Hagia Sophia'), 'Thessalonikos' ('of Thessaloniki') or 'Hagioreitikos' ('of Mount Athos').

About 20 akolouthiai manuscripts from the 14th century and over 40 from the 15th have so far been discovered; considerably more date from after the fall of Constantinople in the mid-15th century (and such manuscripts continued to be produced until the early 19th century). The oldest dated akolouthiai manuscript, *GR-An* 2458, was copied in 1336, probably during the lifetime of Koukouzeles. Two 15th-century manuscripts, *An* 2401 and 2406, the latter bearing the date 1453 (the year the

empire fell), are unusually large and rich anthologies containing chants by various composers from different regions of Greece as well as music sung in the city of Thessaloniki and some monasteries on Mount Athos.

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G. Stathēs: 'Hē asmatikē diaphoropoiēsē: hopōs katagraphetai ston kōdika EBE 2458 tou etous 1336' [A comparison of the chants in codex *Gr-An* 2458 dating from 1336], *Christianikē Thessalonikē, Palaiologeios epochē: Vlatadon 1987* (Thessaloniki, 1989), 165–211

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Akopyan, Levon Hovhannesovich. *See* HAKOPIAN, LEVON HOVHANNESOVICH.

Akses, Necil Kâzım (*b* Istanbul, 6 May 1908; *d* Ankara, 16 Feb 1999). Turkish composer. He was a member of the Turkish Five, a group of outstanding composers who, from the 1930s, promoted a Western musical style. Akses first played the violin and then took up the cello at the age of 14. He studied harmony with Cemal Reşit Rey at the Istanbul Municipal Conservatory. In 1926 he left for Vienna where he attended Joseph Marx's harmony, counterpoint and composition classes for advanced students at the Academy. After receiving his diploma in 1931, he went to Prague and studied with Josef Suk and Alois Hába at the Prague Conservatory. He returned to Turkey in 1934 and was appointed a teacher of composition at the Music Teachers School, becoming its director in 1948. He then took a number of official positions: in 1949 he was director general of the Fine Arts Section of the Ministry of Education, then cultural attaché in Berne (1954) and in Bonn (1955–7), and in 1958–60 he was director of the State Opera in Ankara. He subsequently taught at the Ankara State Conservatory and held the post of director general at the Ankara State Opera (1971–2). Akses's works are few in number, but lengthy and important in reflecting the influence of modern musical movements of central Europe; at the same time he skilfully incorporated into them melodies adapted from ancient Turkish art music and folk rhythms.

The composer's earliest works are for piano (1930). The most important orchestral work is his symphonic poem, *Ankara kalesi* ('The Ankara Fortress') which was completed in 1942 and performed in Ankara and in Berlin the same year; it was also recorded in Germany. Other noteworthy works are his *Poème* and his Violin Concerto, completed at the beginning of 1972 and performed in Ankara. Akses wrote two short operas and music for several plays. (*KdG*, M. Greve)

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(*selective list*)

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Orch: Ankara kalesi, sym poem, 1942; Poème, vc, orch, 1946; Ballade, 1950; Sym. no.1, 1966; Scherzo, 1972; Vn Conc., 1972; Conc. for Orch, 1976–7; Sym. no.2, 1978; İdil, vc, orch, 1980; Sym. no.3, 1980; War for Peace, sym. poem, 1981; Sym. no.4, 1983–4; Atatürk diyor ki [Atatürk says that], rhetoric sym., T, chorus, children's chorus, org, orch, 1988

Chbr and solo inst: Pf Sonata, 1930; 5 Pieces, pf, 1930; [7] Miniatures, pf, 1936; Str Qt no.1, 1946; Str Qt no.2, 1972; Str Qt no.3, 1979

Principal publishers: Universal, State Conservatory Edition (Ankara)

FARUK YENER/MÜNİR NURETTİN BEKEN

Aksyonov, Semyon Nikolayevich (*b* 1784; *d* Loshaki, Ryazan′ region, 1853). Russian guitarist and composer. He was a nobleman, and combined a military and administrative career with music. He was one of the first, and most successful, pupils of Andrey Sychra, with whom he studied in Moscow. In 1808 he was transferred to Siberia, and from 1810 lived in St Petersburg. In the 1830s he moved to his estate in Ryazan′ region, where he remained until his death. In contrast to Sychra and Vïsotsky, Aksyonov published only a limited number of guitar pieces, but most of them are of excellent quality. Unlike the majority of Russian guitarists, Aksyonov did not limit himself to the guitar: his skilfully written *romansï* for voice and piano appeared in various musical periodicals. His guitar adaptations of piano pieces (Field's *Kamarinskaya* and Dussek's *La chasse*) illustrate his striking sensitivity to the technical potential of the seven-string guitar. He was apparently the first guitarist for whom variations on Russian folk themes became a significant genre. His guitar compositions use innovative techniques that require perfection of left-hand effects, lengthy legatos and portamento. He also invented the technique of performing artificial harmonics on the guitar, a discovery first published in the 1819 revised edition of von Held's guitar method.

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O.V. Timofeyev: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of Russian Seven-String Guitar Music, 1800–1850* (diss., Duke U., 1999)

OLEG V. TIMOFEYEV

Akutagawa, Yasushi (*b* Tokyo, 12 July 1925; *d* Tokyo, 31 Jan 1989). Japanese composer. The third son of the novelist Ryūnosuke Akutagawa, he studied at the Tokyo Music School with Hashimoto, Shimofusa and Ifukube for composition and with Kaneko for conducting. In 1949, the year of his graduation, he won first prize in the Japanese radio competition, and the next year his Music for Symphonic Orchestra attracted the attention of Thor Johnson, who conducted it more than 200 times in the USA alone. He formed with Dan and Mayuzumi the Sannin no Kai (Group of Three) in 1953, and visited Moscow for the first time in 1954, after which date he returned frequently to the USSR, sometimes appearing as a conductor; he was thus able to develop relationships with Shostakovich, Khachaturian, Kabalevsky and other Soviet composers. His work shows a strong kinship with

Soviet music, particularly that of Prokofiev, whose scherzo style he skilfully emulated. He was also a master of modern orchestration, with a special fondness for strings. Other characteristic features of his music include an abundance of ostinatos and an individual kind of orientalism. His opera *Kurai kagami*, in which he aired his opposition to the atom bomb, successfully combined realism with fantasy, utilizing a parlando style; its revised version for TV, *Hiroshima no Orfe*, won the Anerkennungspreis when it was staged at the Salzburg Opera Festival in 1986. Note clusters are used in his *Orugan to ōkesutora no tame no hibiki*, written for the opening of the Suntory Hall, Tokyo, in 1968. Concerned with problems of music copyright, Akutagawa was assistant chairman (1969–80) and later chairman (1980–89) of the Japan Federation of Composers, and president of the Japanese Society of Rights of Authors and Composers (1981–9). He was also executive director of the Yamaha Foundation for Music Education (1972) and jury member of the annual competition organized by the Mainichi Press and Japanese radio.

WORKS
(*selective list*)

Ops: Kurai kagami [Dark Mirror], Tokyo, Yomiuri Hall, 27 March 1960, rev. as Hiroshima no Orfe [Orpheus in Hiroshima] (TV op), Tokyo, NHK TV, 27 Aug 1967

Ballets: Kotei no yume [The Dream of the Lake], Tokyo, 1950; Shitsuraku-en [Paradise Lost], Tokyo, 1951; Kappa, Tokyo, 1951; Kumo no ito [Spider's Web], Tokyo, 1968; Tsuki (La princesse de la lune), Tokyo, 1981

Orch: Prelude, 1947; Trinita sinfonica, 1948; Music for Sym. Orch, 1950; Triptyque, str, 1953; Sym. no.1, 1954; Divertimento, 1956; Sym. 'Twin Stars', for children, 1957; Ellora Sym., 1958; Inga [Negative Picture], str, 1966; Ostinata sinfonica '70, 1970; Rhapsody, 1971; GX Conc., 1974; Akita chihō no komoriuta [Lullaby from Akita District], vn, orch, 1977; Poipa no kawa to Poipa no ki [Poipa River and Poipa Tree], fable for children, nar, orch, 1980; Allegro ostinato, 1986; Orugan to ōkesutora no tame no hibiki [Sounds for Organ and Orchestra], 1986

Other works: La danse, suite, pf, 1948; Songs of Papua, S, pf, 1950; Ballata, vn, pf, 1951; Music for Str, 4 vn, 2 va, 2 vc, db, 1962; Sasara, vn, pf, 1978; Uta no tabi I–III, chorus, orch, 1978–80; 24 Preludes for Children, pf, 1980; *c*50 film scores

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha

WRITINGS

Watashi no ongaku dangi [My musical talks] (Tokyo, 1959)
Ongaku no genjō [The field of music] (Tokyo, 1962)
Ongaku o aisuru hito ni [For music lovers] (Tokyo, 1967)
Ongaku no kiso [The foundations of music] (Tokyo, 1971)

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K. Akiyama: 'Akutagawa Yasushi sakuhin ron nōto' [A note of Akutagawa's works], *Ongaku geijutsu*, xlvii/4 (1989), 44–55 [incl. full list of works]
K. Akiyama and others: *Akutagawa Yasushi: sono geijutsu to kōdō* [Akutagawa: his art and his achievements] (Tokyo, 1990)
R. Akutagawa: *Kagedōrō: Akutagawa-ke no hitobito* [Shadow-lantern: members of the Akutagawa family] (Tokyo, 1991)
K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999)

MASAKATA KANAZAWA

Ala, Giovanni Battista (*b* Monza, nr Milan, *c*1598; *d* Milan, *c*1630). Italian composer and organist. All that is known of his life derives from the title-pages of his publications and from Picinelli. In 1618 he was organist of the collegiate church in Desio and in 1621 of S Maria dei Servi, Milan. He died at the age of 32. Picinelli praised him as an excellent organist and a wonderful ('stupendo') composer. He was an adherent of the monodic and concertato style of, among others, Monteverdi, whose duet *Sancta Maria* he published for the first time in his *Primo libro di concerti ecclesiastici*.

WORKS

Canzonette e madrigali, 2vv, hpd, chit, other insts, libro I (Milan, 1617); lost, cited in Picinelli
Primo libro di concerti ecclesiastici, 1–4vv, org (Milan, 1618); contains Monteverdi's Sancta Maria
Secondo libro de concerti ecclesiastici, 1–4vv, org, op.3 (Milan, 1621)
L'Armida abbandonata e L'amante occulto: madrigali a 4 e arie a 1 e 2 (Milan, 1625), lost
Magnificat IV. tono a 4 concertato, 1626[5]
Madrigali, 2–4vv, libro V, op.9 (Venice, 1628)
Concerti ecclesiastici, 1–4vv, org, libro IV (Milan, 1628), lost
Iubilemus, 4vv, *c*1630[5]
Luscinia sacra sive cantiones, 1–4vv, bc, accedit litania nova B. virginis, 5vv (Antwerp, 1633)
Pratum musicum variis cantionum sacrarum flosculis consitum, 1–4vv, bc, quarum aliae decerptae ex libro secundo sacrarum cantionum I.B. Ala da Monza (Antwerp, 1634[2])

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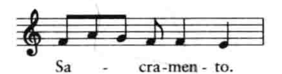
F. Picinelli: *Ateneo dei letterati milanesi* (Milan, 1670), 268–9
M. Donà: *La stampa musicale a Milano fino all'anno 1700* (Florence, 1961)

MARIANGELA DONÀ

Alabado [alabanza] (Sp.-American: 'praise'). A hymn of praise for the Eucharist, the Blessed Virgin Mary or other saints. It was brought to the New World at least as early as 1716 by the Franciscans, who continued the Spanish custom of chanting the *alabado*, or *alabanza*, as it is called in Spain, in their missions to Texas and California, as they had done in their monasteries. One of the earliest *alabados* taught to Indian converts is shown in ex.1; this

Ex.1

A - la - ba - do y en sal - za - do Se - a el Di - vi - no



was probably the melody used at all the missionary establishments. The form still survives in some parts of Argentina, Mexico and New Mexico, notably in the rites of the Penitential Brotherhood.

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A.B. McGill: 'Old Mission Music', *MQ*, xxiv (1938), 186–93
J.B. Rael: *The New Mexican Alabado* (Stanford, CA, 1951)

□

Alabanza. *See* ALABADO.

Aladaw [Aladov], **Mikalay** [Nikolay] **Il'ich** (*b* St Petersburg, 9/21 Dec 1890; *d* Minsk, 4 Dec 1972). Belarusian composer and teacher. He received composition lessons from Yakov Prokhorov and in 1910 graduated from the St Petersburg Conservatory as an external student. During the early 1920s he worked at the Kazan' Conservatory and at the State Institute for Music Research in Moscow; from 1924 he worked in Minsk. He was one of the organisers of the Belorussian Technical Secondary School for Music (1924), the Conservatory of Belorussia (now the Belorussian Academy of Music), and the Belorussian Composers' Organisation (1932). He taught at the conservatories at Moscow and Saratov (1941–4), and in 1946 he was appointed professor of the Conservatory of Belorussia (from 1944 to 1948 he was rector). From 1948

to 1949 he was the chairman of the BSSR Union of Composers, and in 1955 received the title of People's Artist of the BSSR.

Aladaw is one of the founders of the Belorussia School of Composition. In his early works of the 1920s and 30s, such as the Piano Quintet, the opera *Taras na Parnase* ('Taras on Mount Parnassus'), and the First and Second symphonies, he established a precedent for these genres in professional Belorussian music. All these works are notable for the varied use of folk idioms. The Second Symphony occupies a major place in the composer's work, and represents the two types characteristic of his style, namely the dramatic epic, and the lyrical Aladaw, who is drawn towards classical forms as well as programmatic and theatrical elements in his symphonic works, makes use of the principle of through-composed thematic development in order to ensure cyclical unity. Aladaw's important contribution to Belorussian chamber and instrumental music includes the popular First String Quartet, his Sonata for Piano Quartet, and his sonatas for various woodwind instruments. An adherent of clarity in his musical thinking and of classical and traditional forms, the composer created a musical style which occupies a unique place in Belorussian music.

WORKS
(*selective list*)

Taras na Parnase [Taras on Mount Parnassus] (Yu. Dreyzin, after the anon. narrative poems *Taras na Parnase* and *Ėneida navïvorot* [The Aeneid the Other Way Around]), 1928; Andrey Kastsenya (P. Glebka, 1948), Minsk, 1970

Choral: Nad rakoyu Aresay [Above the River Aresa] (Ya. Kupala), sym. poem, chorus, orch, 1933; 4 cants.

10 syms: 1921, 1930, 1951, 1953–4, 1956, 1960, 1963, 1965, 1967, 1971

Other orch: Sinfonietta, 1936; V surovïye dni [During Harsh Days], sym. ballad (1942); Kontsertnaya fantaziya [Conc. Fantasia], vn, orch, 1950; Kontsertnaya fantaziya, fl, orch, 1957; 4 fantasy suites; fantasy ov.

5 str qts, 1934–70

Other chbr and solo inst: Pf Sonata, 1910; Pf Trio no.1, 1912; Sonata, vn, pf, 1918; Pf Qt no.1, 1925; Pf Nonet, 1933; Fantaziya, vn, 1942; Sonata, cl, pf, 1948; Sonata no.2, vn, pf, 1953, Pf Trio no.2, 1955; Pf Qt no.2, 1964; Sonata no.3, vn, pf, 1969; Sonata for Pf Qt, pf, 2 vn, vc

Songs for 1v, pf to words by N. Gilevich, A. Kol'tsov, Ya. Kupala, A.S. Pushkin, M. Tank

Arrs. of folksongs

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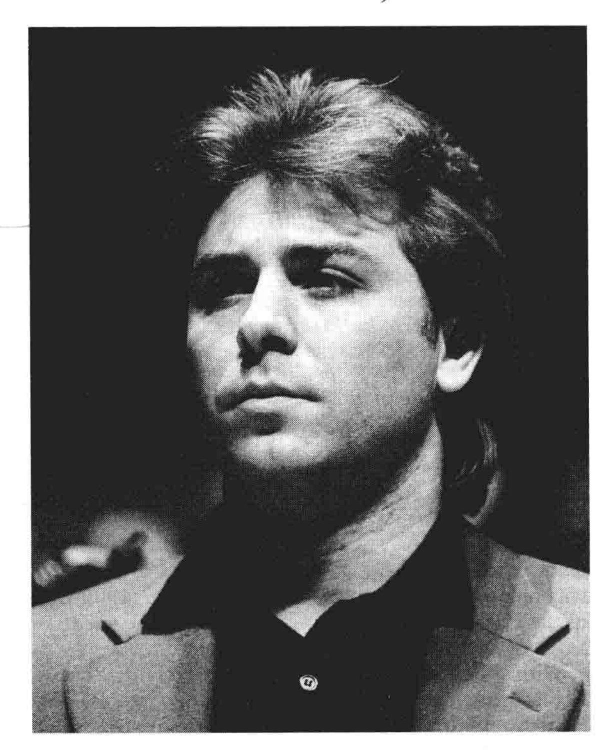
T.A. Dubkova: 'Simfonii M. Aladava' [The symphonies of M. Aladaw], *Belaruskaya simfoniya* [The Belorussian symphony] (Minsk, 1974), 81–150

T. Shcherbakova: 'Dzesyataya simfoniya Aladava' [Aladaw's 10th Symphony], *Belaruskaya muzïka*, i (1975), 72–9

Yu.B. Lettets'ky: 'Polifoniya v tvorchestve N.I. Aladova' [Polyphony in the work of M.I. Aladaw], *Sbornik' statey po muzïkal'nomu iskusstvu* [Collection of articles on the art of music] (Minsk, 1976), 50–64

OL'GA DADIOMOVA

Alagna, Roberto (*b* Clichy-sous-Bois, 7 June 1963). French tenor. Born of Sicilian parents, Alagna began his career as a cabaret singer in Paris, accompanying himself on the guitar while studying with Raphael Ruiz, a Cuban émigré in Paris. After winning the Pavarotti International Voice Competition in Philadelphia in 1988 and receiving encouragement from Pavarotti himself, he began his career singing Alfredo Germont with Glyndebourne



Roberto Alagna

Touring Opera the same year. He repeated this role, and sang Rodolfo in *La bohème*, at the Monte Carlo Opera the following season, when he also appeared as Nemorino at Toulouse. Alagna made his début at La Scala as Alfredo, with Muti conducting, in 1990, a performance issued on video and CD; he has subsequently sung the Duke of Mantua and Macduff at La Scala. In 1992 he sang the title role in *Roberto Devereux* at Monte Carlo, Rodolfo and Alfredo in Barcelona, and made his much lauded Covent Garden début as Rodolfo, following it with an equally admired Romeo in Gounod's opera (1994) and, in 1996, Don Carlos and Alfredo. He appeared in Paris as Edgardo (*Lucia di Lammermoor*) at the Opéra Bastille in 1995 and Don Carlos at the Châtelet the following year. He made his Metropolitan début in 1996 as Rodolfo, which he followed with Nemorino (*L'elisir d'amore*), a role he recorded on video at the Lyons Opéra with his wife Angela Gheorghiu as Adina. The pair appeared at Monte Carlo in Mascagni's *L'amico Fritz* in 1999. He has recorded discs of solos and duets (the latter with Gheorghiu). These and his recordings of Gounod's *Roméo et Juliette* and Puccini's *La rondine* (both with Gheorghiu) capture the plangent lyricism of Alagna's tone and the appealing ardour and inner fire of his style.

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A. Blyth: 'Roberto Alagna', *Opera*, xlviii (1997), 1403–8

ALAN BLYTH

Alaigrement (Fr.). *See* ALLEGRO.

Alaimo, Simone (*b* Villabate, 3 Feb 1950). Italian bass-baritone. He studied in Palermo and Milan making his début in 1977 at Pavia as Don Pasquale, then taking part in Soliva's *La testa di bronzo* at the Piccola Scala (1980). A Rossini specialist, he sings a wide range of comic and

serious roles, among them Selim, Dandini, Alidoro, Polidoro (*Zelmira*), Mustafà (on his US and British débuts at Chicago in 1987 and Covent Garden in 1988) and Mahomet. Alaimo's other roles include Count Robinson (*Il matrimonio segreto*), Dulcamara, Belcore, Henry VIII (*Anna Bolena*), Nottingham (*Roberto Devereux*) and Rodolfo (*Sonnambula*). He returned to the Covent Garden company as Don Basilio, Pharoah (*Mosè in Egitto*) and Don Magnifico. His many recordings include Apolloni's *L'ebreo*. The exceptional range of his keenly focussed, flexible voice enables him to sing Verdi baritone roles in addition to the *basso buffo* characters at which he excels.

ELIZABETH FORBES

Alain. French family of musicians.

(1) Albert Alain (*b* 1 March 1880; *d* Saint Germain-en-Laye, 15 Oct 1971). Organist, composer and organ builder. From a family of craftsmen, amateur musicians and devout Catholics, Alain studied at the Paris Conservatoire (1896–1907) with Caussade, Vierne and Guilmant, winning a *premier prix* for harmony in 1904. He was organist of St Nicolas, Maisons-Laffitte (1900–18), of the Franciscan Chapel (1903–71) and of the parish of Saint Germain-en-Laye (1924–71).

With abbé Claude Besse and the painter Maurice Denis, Alain formed a musical circle in Saint Germain. He participated in the revival of French church music along the lines prescribed in the Vatican's *Motu proprio* of 1903. He composed new settings of canticles in which the sobriety of the melody did not preclude refined harmonies, with the frequent use of modality and chromaticism.

92 Latin motets, nine mass settings and three oratorios complete his prolific output of religious music, mostly written for use in churches at Saint Germain-en-Laye, Versailles and Paris between 1905 and 1960. His organ works are in the symphonic tradition of his teachers, but his short liturgical pieces for organ or harmonium use a highly individual musical language.

A self-taught organ builder, he built a large salon organ with mechanical action, 42 ranks, four manuals and pedals. The conception of this instrument was extremely original and it was one of the first organs after 1914 to include a large number of mutation stops. Its influence on organ building between the wars was considerable. A friend of André Marchal, and a founder-member of the Amis de l'Orgue, Alain was appointed an inspector for historical monuments in 1946.

WORKS
(*selective list*)

all MSS are held by the Alain family

CHORAL

Canticles, for 2–4vv, org: A l'eucharistie, op.3 (1945); A la Vierge Marie, ballade grégorienne, op.5 (1918); Cantate à Ste Louise de Marillac, op.12 (1934); Choral final, op.22 (1922); 5 cantiques sur des chorals de Bach opp.23–7 (1914); Le chant choral classique, opp.63–7 (1922); Le chant populaire, opp.68–77 (1909); Les nouveaux cantiques, opp.80–83 (1919); L'hostie blanche, op.84 (1918); Nos cantiques populaires, opp.91–103 (1921); Notre-Dame des orphelins, op.107 (1920); Ps cxii, op.131 (1935); St François et les petits oiseaux, op.137 (1912); 6 cantiques, opp.147–52 (1913); Le jardin de notre soeur Claire, op.155 (1926)

Latin motets: Adoro te, op.165 (1933); O sacrum convivium, op.203 (1933); O salutaris hostia, op.208; Salut à voix égales, opp.219–23 (1927); Salve Regina, op.229 (1926); 12 settings of Tantum ergo incl. op.231 (1926); Salut sur des chorals de Bach, opp.233–5 (1913), Tu es Petrus, op.251 (1904)

Masses: Messe du premier ton, op.259 (1921); Messe sur des noëls, op.262, SATB, 2 org (1925); Messe en l'honneur de St Louis, op.263, SSAATTBB, 2 org (1930)

Orats: Tobie, op.269 (orat.), chorus, orch (1926); La cathédrale incendiée, op.266, 1927; Le mystère de la Nativité, op.268, 1937

ORGAN AND HARMONIUM

Andante, G, op.306, org (1935); Final sur Cantemus Domino, op.323, org (1933); 1er recueil sur les tons dièses, opp.338–57, hmn/org (1930); 2e recueil sur les tons dièses, opp.358–73, hmn/org (1951); 3e recueil sur les tons bémols, opp.373–93, hmn/org (1959); 14 pièces, op.394–407, hmn/org (1998); Scherzo, e, op.423, 1911; 6 pièces, opp.424–9, org (1998)

Other works: 22 short pf pieces; works for vn, pf

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A. Decourt-Gommier: 'Contribution à la connaissance de la musique liturgique en région parisienne au début de XXe siècle: Albert Alain, organiste et maître de chapelle entre 1930 et 1935', *L'orgue*, no.227 (1993), 1–21; no.228 (1993), 13–21

A. Decourt-Gommier: *Albert Alain, musicien français* (diss., U. of Paris IV, 1999)

(2) Jehan (Ariste) Alain (*b* Saint Germain-en-Laye, 3 Feb 1911; *d* Petit-Puy, nr Saumur, 20 June 1940). Composer and organist, son of (1) Albert Alain. He was taught first by his father, then studied the piano with Augustin Pierson. He attended the Paris Conservatoire (1828–39), winning *premiers prix* in harmony with André Bloch (1933), fugue with Georges Caussade (1933) and organ in Marcel Dupré's class (1939). His composition teachers were Dukas and Roger-Ducasse. His studies were interrupted by illness, a break for military service at Nancy (1933–4), his marriage in 1935 to Madeleine Payan (with whom he had three children) and the consequent need to start earning his living: he was organist in 1935–9 at St Nicolas, Maisons-Laffitte, and the synagogue in rue Notre-Dame de Nazareth, Paris. Alain was profoundly influenced by the tragic death of his sister Odile while she was mountaineering in the Alps in September 1937. Mobilized in 1939 as a motorcycle dispatch rider, he was evacuated from Belgium to England in May 1940; he returned to France in the following month and died heroically near Saumur, for which he was awarded the Croix de Guerre posthumously.

His compositions received early recognition, including a prize from the Amis de l'Orgue in 1936 for the *Suite*. During his lifetime several important pieces were published, including the *Suite monodique* (Hérelle, 1935), the *Choral dorien* and *Choral phrygien* (as 'Deux chorals', Hérelle, 1938), and the *Variations sur un thème de Clément Jannequin*, *Le jardin suspendu* and *Litanies* (as 'Toris pièces', Leduc, 1939). In 1943 Leduc issued the organ works in three volumes, following this the next year with the music for piano.

His delightfully versatile personality is revealed not only in his music but also in his correspondence, his many drawings and his *carnet de notes*, a document of rare insight which his widow described as 'revealing his soul as a musician, poet and artist' (Schauerte, 1985). A man with an irresistible sense of humour, Alain was also mercurial, liable to veer from wild gaiety to bitter sadness.

Alain wrote his 120 compositions between the ages of 18 and 28 which makes their originality and maturity all the more remarkable. They reveal a number of influences, yet these, paradoxically, are a long way from the Conservatoire. In Gregorian chant it was the rhythmic freedom and the suppleness of the melisma that appealed to Alain. Similarly, it was rhythmic ambiguity which drew

him to jazz. The Colonial Exhibition of 1932 introduced him to the music of Morocco and India, where he discovered obsessional dance rhythms and unexpected melodic outlines with augmented and diminished intervals, modal scales and unfamiliar timbres. Alain was an enthusiast for early music and old instruments; it was a visit to the organ of Petit-Andelys that inspired him to write the *Variations sur un thème de Clément Jannequin*.

It was his music for organ, amounting to about a quarter of his total output, that first made Alain's name. A virtuoso with a deep knowledge of the instrument, his conception of organ sound was shaped in part by the remarkable salon organ constructed by his father, and in part by a vision of a modern instrument possessing the classical virtues (mechanical action, and registration that sparkled, with lucid and cleancut timbres). Some of the pieces demand great virtuosity (*Trois danses*), others take only a few bars to establish a meditative or intimate atmosphere (*Postlude*), but all, frescoes and miniatures alike, attest his mastery of the instrument. The *Trois danses* and *Litanies* are among the greatest works in the 20th-century organ repertory.

The piano works generally preceded those for organ. Above all, they reflect the temperament of a brilliant improviser. Their brevity suggests that they were composed quickly, but the stylistic rigour points more to economy than to haste. Alain spoke of his piano pieces as a 'series of impressions' and as 'transient visions'. These highly characterized pieces encompass lightning sketches, improvisations, exotic landscapes and dreamy meditation. Alain's piano writing has something in it of Satie, of Debussy and of Poulenc, yet the voice is completely individual. Alain had a predilection for the flute (*Trois mouvements*), and his writing for strings (particularly in the quintet with two violas) makes the loss of the orchestral version of the *Trois danses* all the more regrettable.

The vocal music is a blend of Debussyan harmony and the freshness of popular song. The *Messe modale* ingeniously balances voices and instruments. The *Messe de Requiem* and *Prière pour nous autres charnels* are marked by a mood of tragedy and austerity, while the *Ave Maria* shows Alain's melodic gift at its most tender.

Alain's musical language is a faithful reflection of his original personality. An instinctive musician, but one trained in the disciplines of counterpoint, he wrote music that has a natural fluidity, infused with the spirit of dance. It requires from the performer what Olivier Alain has called an 'active rubato'. Alain's preferred forms are the fantasy and the variation, but with an acute sense of proportion, an avoidance of exaggeration, and the absolute sincerity of a generous, passionate nature. Harmonies are immensely rich, polymodal or chromatic; the composer loved sequences of 6th chords and the polytonality of superimposed triads.

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ORGAN

AWV	
5	Berceuse sur deux notes qui cornent, 1929; arr pf, 1929
8	Ballade en mode phrygien, 1930
10	Lamento, 1930; arr. pf, 1930
13	Postlude pour l'Office de Complies, 1930
29	Variations sur l'hymne 'Lucas creator', 1932
30	Fugue en mode de Fa, 1932; arr. pf, 1932
35	Complainte à la mode ancienne, *c*1932
37	Petite pièce, *c*1932
57	Prélude profane no.1, 1933
58	Prélude profane no.2, 1933
59	Fantaisie no.1, 1933
61	2 danses à Agni Yavishta, 1934
62	Choral cistercien, 1934
63	Le jardin suspendu, 1934
64	Climat, 1934
65b	Andante from Suite monodique, 1934
73	Fantasmagorie, *c*1935
74a	Intermezzo 'Fileuse', 1935
75	Choral dorien, 1935; arr. pf, 1935
76	Choral phrygien, 1935; arr. pf, 1935
77	Prélude et fugue, 1935
85	L'année liturgique israélite, 1935
86	Suite, 1934–6
91	Fantaisie no.2, 1936
98	Amen, 1937
99	Variations sur un thème de Clément Jannequin, 1937
100	Litanies, 1937
109a	Monodie, 1938
119	3 danses: Joies, Deuils 'Danse funèbre pour honorer une mémoire héroïque', Luttes, 1937–9
120	Aria, 1938

PIANO

1	Adagio capricieux, 1928
2	Fox-trot, *c*1928
3	Togo, 1929
4	Ecce ancilla Domini, 1929
6	Etude sur un thème de quatre notes, 1929
7	Chanson triste, 1929
9	Prélude et 5 variations 'Patte de velours', 1930
11	14 variations brèves, 1930
12	Des nuages gris …, 1930
14	Choral 'Seigneur, donne-nous la paix éternelle', 1930
15	Etude sur les double notes, 1930
16	Pour le déchiffrage, 1930
17	Petite rhapsodie, 1931
18	Mélodie-sandwich, 1931
19	Verset-choral, 1931
20	Lumière qui tombe d'un vasistas, 1931
21	Histoire dur des tapis, entre des murs blancs, 1931
23	Heureusement, la bonne fé sa marraine y mit bon ordre, 1931
24	Nocturne, 1931
25	En dévissant mes chaussettes, 1931
26	26 septembre, 1931, 1931
27	Dans le rêve laissé par la ballade des pendus de Villon, 1931
28	Mythologies japonaises: choral et variations, 1932
31	Un cercle d'argent, 1932
32	Le rosier de Madame Husson, 1932
33	Chant donné, 1932
34	Romance, pf. 1932
36	Grave, 1932
41	Obsession matinale 'Une scie', 1932
42	Il pleuvra toute la journée, 1932
43	Sur le mode: Ré, Mi b, Fa, Sol b, La b, Si bb, Do, 1932
45	Amen, kbd, 1932
46	Sonata, 1932
47	Méphisto, 1932
48	La peste, 1932
49	Sujet, kbd, 1932
50	Comme quoi les projects les plus belliqueux finissent souvent par un baîlement ou une promenade en barque, 1932
51	Le bon roi Dagobert, 1932
53	Un très vieux motif … peut-être le premier, 1933
55	Théorie, 1933
56	Le gai liseron, 1933
60	Andante, 1933
65	Suite monodique, 1934
69	Histoire d'un homme qui joue la trompette dans la forêt vierge, 1935

71 Canon en mode dorien, pf, hmn, 1935
72 De Jules Lemaître, 1925
78 Nocturne
81 Quand Marion …, 1935
82 Nous n'irons plus au bois …, 1935
87 Berceuse, 1936
88 Prélude, 1936
90 Tarass Boulba, 1936
95 Le petit Jésus s'en va-t-à l'école, 1937
104 Suite facile, 1938
106 Cantique 'O pain du ciel', kbd, c1938

SOLO VOCAL

— Chant nuptial, S/Bar, 1932
39 O quam suavis est, Mez/Bar, org, 1932
68 Laisse les nuages blancs (F. Jammes), S/T, pf, 1935
70 Foire pour voix du compositeur, 1v, pf, 1935
89 Chanson du chat qui s'en va tout seul (R. Kipling), S, pf, 1936
93 Vocalise dorienne, S, org, 1937
— O salutaris hostia, S, org, 1939

CHORAL

38 Cantique en mode phrygien, S, SATB, org, 1932
40 Chanson à bouche fermée, SATB, 1932
52 Variations vocales sur l'hymne 'Sacris solemnis', SSATB, 1933
54 Post-scriptum, SSA, 1933
67 Fantaisie à bouche fermée, SATB, 1935
80 O salutaris hostia de Dugay, SATB, c1935
83 Complainte de Jean Renaud, SATB, 1935
84 Salve virilis pectoris, SAB, org, c1935
96 O salutaris hostia, SS, 1937
101 Tu es Petrus, SAB, org, 1937
102 Tantum ergo, SS, org, 1938
102a Tantum ergo, TTBB, 1938
110 Messe modale, SS, fl, str qt/org, 1938
111 Messe grégorienne de mariage, T, str qt, 1938
112 Messe de Requiem, SATB, org, 1938
113 Prière pour nous autres charnels (C. Péguy), TB, org, 1938
115 Noël nouvelet, SAB, 1938
116 Que j'aime ce divin enfant, SAB, 1938

CHAMBER AND ORCHESTRAL

44 Adagio, vc, pf, 1932
47a Adagio en quintette, vn, 2 va, 2 vc, 1933
60a Largo assai, vc, pf, c1933
65a Prélude, 2 vn, 2 va, vc, 1934
66 3 mouvements, fl, pf, 1934
66a Intermède, vn, pf, 1934
74 Intermezzo, 2 pf, bn, 1935
86a Andanté varié et scherzo, 2 vn, 2 va, vc, 1936
92 Invention, fl, ob, cl, 1937
— Marche de Saint-Nicolas, 2 bugles, tambour, org, c1937
114 Marche des Horaces et des Curiaces, 2 bugles, tambour, org, c1937
119 3 danses: Joies, Deuils, Luttes, orch, 1939–40, lost; no.2 as 'Sarabande', str qnt, timp, org, 1939–40

TRANSCRIPTIONS

132 L.-N. Clérambault: Récit de Nazard de la Suite pour orgue du 2e ton, arr. fl, org
133 F. Campion: Pièces de guitar, arr. org
135 J.S. Bach: Premier choeur de la cantate BWV 172 'Erschallet ihr Lieder', arr. 2 tpt, org
138 G.F. Handel: Allegro du Concerto en Sol majeur, arr. 2 tpt, org
139 G.F. Handel: 1er mouvement du Concerto en Si b majeur, arr. 2 tpt, org

Principal publishers: Leduc, Schola Cantorum, Doblinger, Universal

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(3) Olivier Alain (*b* St Germain-en-Laye, 3 Aug 1918; *d* 28 Feb 1994, Elancourt, Ile de France). Composer, pianist and musicologist, brother of (2) Jehan Alain. He learnt to play the organ and piano as a child. Equally drawn to the study of literature, he did not enter the Paris Conservatoire until after graduating from the Sorbonne; at the Conservatoire (1948–51) he was a pupil of Aubin and Messiaen. In addition to his activities as a composer and concert pianist, he worked as music critic for *Le Figaro* (1957–70) and for *Les nouvelles Littéraires* (1965–8); he also taught sight-reading, analysis and composition. He directed the St Germain-en-Laye Conservatory (1950–64) and the Ecole César Franck, Paris (from 1961), and acted as an inspector of music with special responsibility for conservatories (from 1970). In 1974 he identified Bach's *14 Canons* (BWV1087), on the aria ground from the Goldberg Variations (autograph now in *F-Pn*). His compositions, of notable clarity and harmonic refinement, include many motets, organ works and piano pieces, and also an oratorio, *Chant funèbre sur les morts en montagne* (1950).

WORKS
(selective list)

Org: Chanson de la brume en mer, 1941; Suite, 1951; Lacrimae, in Le Tombeau de Gonzalez, 1957; Introït, 1959; Offertoire, 1961; Fantasie, 1961; Elévation, 1962; Microludes, 1981–2
Chbr: Aventure, fl, org, 1953; Suite française, tpt, org, 1964; Mneia (Souvenance), ob, org, 1973
Vocal: Sous le pont Mirabeau (G. Appolinaire), 1940; Cantique spirituel (St John of the Cross), 1942; Marche française (L. Aragon) 1945; 8 chansons reverdies (M. Elskaps), 1947; Chant funèbre sur les morts en montagne (orat., Samivel), solo vv, chorus, orch, 1950
Pf: numerous works, incl. Intermezzo, 1964

Principal publishers: Leduc, Schola Cantorum, Salabert

WRITINGS

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'Liszt le novateur: essai de recensement', *Génies et réalités: Liszt* (Paris, 1967), 233–69
with H. Schack and M.-C. Alain: *L'oeuvre d'orgue de Jean-Sébastien Bach* (Paris, 1968)
Bach (Paris, 1970)
'Un supplément inédit aux Variations Goldberg de J.S. Bach', *RdM*, lxi (1976), 244–94

(4) Marie-Claire Alain (*b* St Germain-en-Laye, 10 Aug 1926). Organist, daughter of (1) Albert Alain and sister of (2) Jehan Alain. She studied at the Paris Conservatoire with Duruflé for harmony, Plé-Caussade

for counterpoint and fugue, Dupré for organ and Beaufils for aesthetics, gaining four *premiers prix*. In 1950 she won the organ prize at the Geneva International Competition, and after further studies with Marchal and Litaize began a career as a concert organist. She has given more than 2000 concerts throughout the world, participated in several television productions and made more than 200 recordings; these include the complete works of Bach, which she has recorded three times, French Baroque repertory and Romantic music. She helped to introduce the works of her brother Jehan Alain to the repertory, accompanying her recording of his music with her own essays, and making an edition of his complete works from sketches and manuscript sources.

Alain has specialized in French and German Baroque works, and her playing of this music is distinguished by a lively musicality, clarity of articulation and colourful registration. She has carried out extensive research into the interpretation of early music, and uses historically appropriate mechanical organs for French and German repertory. From 1965 to 1987 she was a member of the Commission des Orgues des Monuments Historiques. She has published numerous articles and written brochures to accompany her own recordings, including *L'oeuvre d'orgue de Jean-Sébastien Bach*, with her brother (3) Olivier and Hans Schack, issued with the first of her complete recordings of Bach. She taught at the Rueil-Malmaison Conservatoire, and is director of organ studies at the Conservatoire National de Région in Paris; she has also given masterclasses and lectures. She is an Officer of the Légion d'Honneur and a Commander of the Ordre National du Mérite.

WRITINGS

'Appunti sulla *maniera francese*', *L'organo*, v (1964–7), 6–19
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with N. Dufourcq: 'Marie-Claire Alain et ses intégrales Bach', *L'orgue*, no.184 (1982), 1–8
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AURÉLIE DECOURT-GOMMIER (1), GEORGES GUILLARD, (2), BRIGITTE MASSIN (3), GILLES CANTAGREL (4)

Alain de Lille [de L'isle; Alanus de (ab) Insulis] (*b* Lille, 1114–28; *d* Cîteaux, ? 12 July 1202 or 1203). French philosopher, theologian and poet. He was a scholar of such encyclopedic learning that he became known as *Doctor universalis*. He probably taught at the schools of Paris from about 1157 to 1170, at Montpellier from about 1171 to 1185, and then possibly again at Paris. He retired as a simple lay brother to Cîteaux, where he died.

Alain was particularly famed in his day for two of his Latin poems, *De planctu naturae* (1160–75) – a satire on human vices – and *Anticlaudianus* (1182–3), a long and elaborate moral allegory on the liberal arts which serves as the basis for his musical importance. In the *Anticlaudianus* the Seven Liberal Arts, daughters of Prudence, are introduced, and each discusses the particular art she represents. Music is the fifth sister, and Alain, following the philosophical emphasis of his time, has her expound the moral worth of music rather than its practical application. Boethius's threefold classification is combined with contemporary neo-Platonic thought: *musica mundana* controls the changes of the seasons and the times, conjoins the elements, and produces the motions and melodies of the heavenly bodies. *Musica humana* builds the members of the human body, unites the rational and irrational parts of the soul, and exercises control in blending soul and body. *Musica instrumentalis* is not divided in the Boethian manner (string, wind, percussion) but illustrates the combining of voices in harmony, gives sound its quality (enharmonic, diatonic, chromatic), and it makes clear the nature of consonance (diapason, diapente, diatesseron).

Exceptivam actionem, a lyric dialogue for each of the Seven Liberal Arts, has been attributed to Alain in three different sources and appears in a musical setting in the main Notre Dame manuscript *I-Fl 29.1*, f.444*r*(ed. in Anderson). It is set strophically, opening with a modest melisma and concluding with a short refrain; these features suggest a time of composition close to that of the *Anticlaudianus*. Alain's musical importance does not end with these works, for in about 1280 Adam de la Bassée wrote an important *Ludus super Anticlaudianum* with many musical interpolations.

See also THEORY, THEORISTS.

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F.J.E. Raby: *A History of Christian-Latin Poetry from the Beginnings to the Close of the Middle Ages* (Oxford, 1927, 2/1953), 297
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G. Raynaud de Lage: *Alain de Lille: poète du XIIe siècle* (Paris, 1951)
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W. Wetherbee: 'Alan of Lille', *Dictionary of Middle Ages*, ed. J. Strayer (New York, 1982–9)

GORDON A. ANDERSON/THOMAS B. PAYNE

Alaire [Allaire, Alere] (*fl* 1534–49). French composer. According to Fétis, there was a singer called Allaire at Notre Dame in Paris in April 1547, but the name is not mentioned in Chartier's study of the *maîtrise* or in Wright. All the surviving music ascribed to Alaire, one mass and eight chansons, was published in Paris by Attaingnant; none of it was reprinted in any form, although two of the chansons were copied into a manuscript owned by a

Bruges merchant. It is unlikely that Alaire can be identified with either of the contemporary Flemish musicians Simon Alard or Jacques Alardy, or with the 'Alardino' whose six-voice madrigal *Passa la nava mia* was printed in Venice (RISM 1561[16]). Despite the limited dissemination of Alaire's works, evidence of his influence can be seen in later settings of Marot's poem *Quant je vous ayme ardentement* by Arcadelt (1547) and Certon (1570), which borrow melodic motifs from Alaire's hauntingly beautiful setting.

Bien mauldit, in which two of the five voices proceed in strict canon, is fairly typical of the contrapuntal style of the post-Josquin generation. The remaining chansons resemble those of Sermisy in their use of duple rhythm, concise minor-mode melodies, their alternation of imitative and homophonic passages and clear reflection of poetic structure. The mass makes extensive use of material from a motet for equal voices by Hesdin (also published in Paris in 1534), expanding its basic motifs and adding others with broader-arching phrases within a wider vocal range. Alaire seems to have favoured the Aeolian mode (whose *finalis* A was represented in contemporary solmization theory by the vowels in his name: A = *la mi re*), using it in the mass and in four chansons.

WORKS

for 4 voices unless otherwise indicated

Missa 'Sancta et immaculata', 1534[2] (on Hesdin's motet)

Bien mauldit est l'estat des amoureux, 5vv, 1534[13]; Cruelle mort qui de rien n'est contente, 1534[13], *F-CA* 125–8, ed. in Trésor musical, xvii (Brussels, 1881) with substitute text, De peu de bien; Il n'est douleur qui tant soyt admirable, 1549[24]; Martin menoit son pourceau au marché (C. Marot), 1534[14]; N'aurai-je point de mon mal allégéance, 1534[13]; Pour vous donner parfaict contentement (Margaret of Navarre), 1535[6], ed. in Cw, cxxvi (1979); Quant je vous ayme ardentement (Marot), 1538[14]; Triste pensif par le pourchas de rigueur, 1534[13], *CA* 125–8, ed. in Trésor musical, xviii (Brussels, 1882)

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C. Wright: *Music and Ceremony at Notre Dame of Paris, 500–1550* (Cambridge, 1989)

FRANK DOBBINS

Ala-Könni, (Martti) Erkki [Erik] (*b* Ilmajoki, 2 Feb 1911; *d* Tampere, 2 Sept 1996). Finnish musicologist and folklorist. He studied at Helsinki Conservatory (1929–36) and under A.O. Väisänen at Helsinki University (MA 1942), where he took the doctorate in 1956 with a dissertation on the polska in Finland. His extended fieldwork on folk music and instruments in Finland and Sweden resulted in a collection of over 10,000 melodies (now in Tampere University library). After teaching music at Helsinki Conservatory (1951–7) and lecturing at Helsinki University (1957–62) he held a research grant from the State Humanities Committee (1962–75). He was professor of folk research at Tampere University (1975–7) and director of the university folk research institute (1977–81). He was active in many folk music research organizations. A list of his writings is included in the Festschrift *Kentältä kentälle: juhlakirja Erkki Ala-Könnin 70 - vuotispäiväksi 2.2.1981*, ed. P. Virtaranta and others (Tampere, 1983) which was published to mark his 70th birthday.

WRITINGS

Die Polska-Tänze in Finnland (diss., U. of Helsinki, 1956; Helsinki, 1956)

Suomen Kansanmusiikki (Kaustinen, 1986) [anthology of Ala-Könni's writings]

FOLKSONG EDITIONS

Ilmajoen nuottikirja [Tune book from Ilmajoki] (Vammala, 1973)

Jalasjärven nuottikirja [Tune book from Jalasjärvi] (Vammala, 1974)

ERKKI SALMENHAARA

Alalá (Sp.). Genre of Galician (Spanish) song, characterized by the refrain sung at the end of each verse to the vocables 'ay-la-la'. *See* SPAIN, §II, 3.

Alaleona, Domenico [Ottavio Felice Gaspare Maria] (*b* Montegiorgio, Ascoli Piceno, 16 Nov 1881; *d* Montegiorgio, 28 Dec 1928). Italian musicologist, conductor and composer. He studied the piano, organ and composition at the Liceo Musicale di S Cecilia, Rome, where he gained his diploma in 1906 and was from 1912 professor of aesthetics and music history. He also graduated in 1907 from Rome University with a thesis on the Italian oratorio, subsequently expanded into an important book. His scholarly writings – notably those on Italian *laudi spirituali* and on Carissimi – in general helped to lay the foundations of modern Italian musicology. As a conductor he specialized in choral music, and in 1926 he founded the Madrigalisti Romani. He also fought hard for the improvement of Italian music education. His most ambitious composition, the opera *Mirra*, is eclectic and uneven, but shows technical enterprise – not least in the brief use of a specially constructed 'pentaphonic harmonium', in which the octave was divided into five equal parts (cf Indonesian *slendro*). Various kinds of equal divisions of the octave, and even entire 12-note chords are among the possibilities discussed in two much cited theoretical articles he published in the *Rivista musicale italiana* in 1911. Only rarely, it seems, did such speculations lead him to write wholly satisfactory music, but his harmonic novelties are sometimes poetic and his musicological researches helped to give a pleasantly archaic tinge to some of his vocal works.

WORKS

(*selective list*)

for fuller list see Tampieri (1980)

Vocal: Attollito portas, op.4, solo vv, chorus, orch, 1906; Mirra (op, after V. Alfieri), 1908–12, Rome, Costanzi, 31 March 1920; Il cantico di Frate Sole, chorus, org, 1926, orchd 1928; Requiem, chorus, org, 1927; many songs, incl. at least 21 settings of G. Pascoli

Inst: La città fiorita, op.12, pf, 1918; 2 canzoni italiane, op.15, str, hps, cel, timp, 1917; Sinfonietta italiana prima 'mondana' (4 canzoni italiane), op.37, pf version, 1910, later orchd; Sinfonietta italiana 'spirituale' (4 laudi italiane), op.38, small orch, after 1910; 6 canzoni italiane, op.3, str qt, 1922

Principal publisher: Ricordi

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Studi su la storia dell'oratorio musicale in Italia (Turin, 1908; 2/1945 as *Storia dell'oratorio musicale in Italia*)

'Le laudi spirituali italiane nei secoli XVI e XVII', *RMI*, xvi (1909), 1–54

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'L'armonia modernissima: le tonalità neutre e l'arte di stupore', *RMI*, xviii (1911), 769–838

'Il rinascimento musicale italiano e Giacomo Carissimi', *Nuova antologia*, cclv (1914), 662–75

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JOHN C.G. WATERHOUSE

Alamani, Jo. [?Johannes] (*fl* 14th century). Composer. He is possibly to be identified with the 'Johan d'Alamanya, juglar del duch Aendrich de Gascunya' mentioned as one of the minstrels of King Peter IV of Aragon in 1351. His only known work is an incomplete three-voice Credo (ed. in PMFC, xxiii, 1989, no.121), which is clearly based on the popular discant-style 'Sortes' Credo (both works ed. in CMM, xxix, 1962). Possible corroboration of his identity with the minstrel comes from the fact that the Credo survives in a manuscript of which fragments exist in *E-Bbc* 971 and *E-G*.

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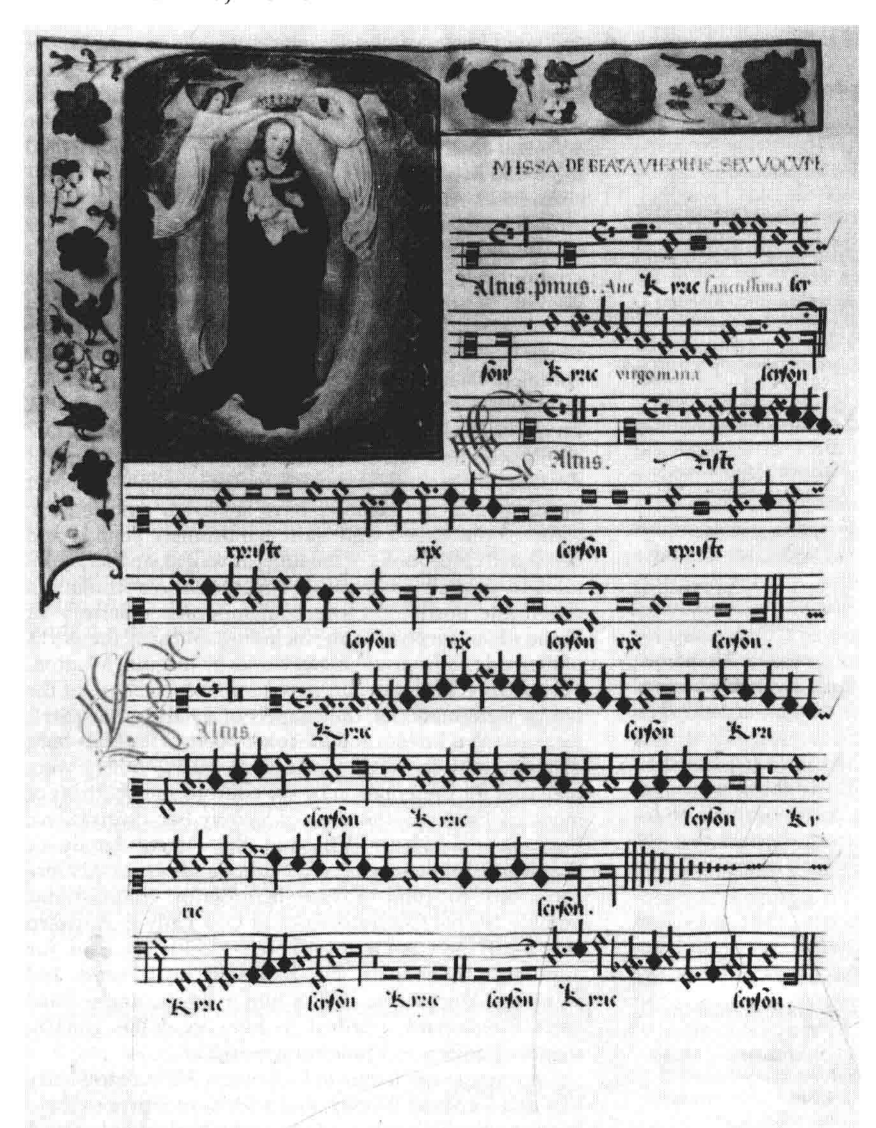
GILBERT REANEY

A la mi re. The pitches *a* and *a′* in the HEXACHORD system.

Alamire, Pierre [Petrus; Imhove, Peter; van den Hove, Peter] (*b* Nuremberg, *c*1470; *d* ? Mechelen, 26 June 1536). South Netherlandish music scribe of German birth. He was a member of the Nuremberg merchant family Imhof, but settled in the Netherlands in the early 1490s. He was active principally at the courts of Margaret of Austria, regent of the Netherlands, her successor Mary of Hungary and Emperor Charles V, in Mechelen and Brussels. He was one of several copyists – the others are anonymous – of a complex of more than 60 manuscripts of polyphonic music produced there between about 1495 and 1535. The earliest references to Alamire appear in the accounts for 1496/7 of the Confraternity of Our Lady in 's-Hertogenbosch. He is listed once as a new member, and was paid for having copied one book of masses and portions of a second book, as well as a book of motets. In 1499 the Confraternity of Our Lady in Antwerp paid him for having copied a book of motets and *Magnificat* settings. By 1503 he was living in Antwerp, and in that year Philip the Fair, Duke of Burgundy, bought from him 'a large book of music, made up of 26 *cahiers* of parchment, containing several masses and other pieces used in the divine service which is celebrated daily in the domestic chapel of the household of this lord'. Alamire was still living in Antwerp in 1505, but by 1516 had moved to Mechelen.

In 1509 Alamire was attached to the chapel of the Archduke Charles (later Charles V) as 'scribe and keeper of the books'. He retained this position, apparently continuously, for 25 years, probably supervising the copyists who worked with him in producing music manuscripts. He may well have edited or designed many of the books and engaged book-painters and binderies to complete them. He actually signed only a few pages, all in informal script, so his hand cannot be identified with certainty in the more usual formal style of writing. 47 choirbooks and sets of partbooks, as well as 14 sets of detached leaves and fragments, copied in whole or in part or supervised by Alamire, have survived, among them some of the largest and most handsomely penned and decorated choirbooks of the time, as well as smaller, more modest sets of partbooks. Together these contain a significant portion of the contemporary repertory of Franco-Flemish polyphony, including almost all the works of Pierre de La Rue, and many works by Josquin, Mouton, Févin, Obrecht, Isaac and lesser composers. Some of the books were made for the chapels of Charles, Margaret, Emperor Maximilian and other members of the Habsburg dynasty, and for highly placed courtiers; others were prepared for presentation by the court to such patrons of music as Frederick the Wise of Saxony (see illustration), Pope Leo X, Henry VIII and the Fugger family of Augsburg. While serving the Netherlands court Alamire continued to fulfil private manuscript commissions, notably for the Confraternities of Our Lady in Antwerp (1512–20) and 's-Hertogenbosch (1530–31), and for important individuals. He also sold instruments and paintings. Documents calling him a singer, and a four-voice *Tandernack* ascribed to him (in *A-Wn* 18810), suggest that he was a practising musician.

Four autograph letters in Latin from Alamire to Henry VIII and Cardinal Wolsey, and a series of letters to them from the English ambassadors at the Netherlands court, show that between 1515 and 1518 Alamire not only supplied music manuscripts and instruments to Henry, but also served the king, whom he visited in 1516, as a spy against Richard de la Pole, exiled pretender to the English throne. Alamire gathered political information in Metz, where de la Pole lived, Wittenberg, Frankfurt and France, doubtless acquiring new music during his travels. His service for the king ceased when it was found that he was also a counterspy for de la Pole. Alamire also travelled as a diplomatic and private courier. In 1519 he was sent by Margaret of Austria to Augsburg and Wittenberg in connection with the election of Emperor Charles V, and between 1517 and 1520 he carried a number of messages and letters from Frederick of Saxony to Margaret of Austria, and from Frederick's secretary, Georg Spalatin, and the Nuremberg humanist Willibald Pirkheimer to Erasmus. The last, humorously describing how Alamire had delivered six old letters to him in August 1519, calls the scribe 'a not unwitty man', a portrait corroborated by Alamire's letters, as well as epigrams and insults directed at the singers in his manuscripts. That he had other, surprising areas of expertise can be seen from a payment



Part of the Kyrie (A and B) of Pierre de La Rue's 'Missa "Ave sanctissima Maria"', copied in the Alamire workshop for Frederick the Wise of Saxony (D-Ju 4, f.8)

to Alamire by Pompeius Occo of Amsterdam, a wealthy financial agent for whom he produced a book of sacred music, for giving lessons in 'the craft of mining' to Occo's guest, King Christian IV of Denmark. By order of Mary of Hungary (Margaret's successor), acting for the emperor, Alamire was pensioned off on 1 January 1534, but he continued to be paid for books of music for Mary's chapel, and for other services, until June 1535.

Four of the other scribes involved in copying the corpus of manuscripts produced at the Netherlands court have been designated Netherlands court scribes B, B1, C and C1. It is possible that B, the main copyist of five manuscripts dating between about 1495 and about 1508, was Martin Bourgeois, a chaplain in the service of Margaret, Philip the Fair and Charles V from 1498 to 1514, and Alamire's predecessor as principal music scribe. Scribe B1 was a different copyist, though contemporary with B; he executed two manuscripts. The workshop of Scribe B is thus represented by seven manuscripts, the earliest layer of the Netherlands court sources. Scribes C and C1 were active at the same time as Alamire and collaborated with him on occasion. Eight manuscripts, dating from about 1508 to 1523, can be wholly or partly attributed to them and are considered part of the production of Alamire's workshop. These scribal identifications may have to be modified in the light of ongoing analysis of scripts. In a recent study, Flynn Warmington has distinguished the hands of seven main scribes of both music and text, as well as three further copyists of music alone and six of text alone (see Kiel and Warmington in *Levven 1999*).

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Workshop of Alamire: *A-Wn* Mus.15495 (Scribe C), Mus.15496, Mus.15497 (partly Scribe C), Mus.15941, Mus.18746 (partly Scribe C), Mus.18825, Mus.18832, Vind.4809, Vind.4810, Vind.9814 (ff.132*r*–152*v*; detached leaves), Vind.11778, Vind.11883 (several fascicles); *B-Amp* B948 IV (covers),

M18.13/1 (fragments), M18.13/2 (fragments), R43.13 (Scribe C; fragments); Bruges, Rijksarchief, Aanwinsten 756 (fragment); Brussels, Algemeen Rijksarchief, Archief van St Goedele, 9423–4 (fragments; facs. in Schreurs, 1995); *B-Br* 215–16, 228 (Scribe C1; ed. Picker, 1965; facs. (Peer, 1986); see Picker, 1986), 6428, 15075, IV 922 (facs. in Facsimilia musica Neerlandica, i (Buren, 1979)); Ghent, Rijksarchief, Varia D 3360B (fragment; facs. in Schreurs, 1995); *B-MEa* choirbook; Tongeren, Stadsarchief, Oud regime 183 (fragment; facs. in Schreurs, 1995); *D-Ju* 2, 3 (Scribe C), 4, 5, 7, 8, 9 (detached leaves), 12 (Scribe C), 20, 21; *Mbs* Mus.ms.6, Mus.ms.7, Mus.ms.34, Mus.ms.F; *E-MO* 766, 773; *GB-Lbl* Roy.8 G VII (partly Scribe C; facs. in RMF, ix, 1987);*Ob* Lat.lit.a8 (detached leaves; facs. in Schreurs, 1995); *I-Rvat* C.S.34, C.S.36, C.S.160, Pal.lat.1976–9; *SUsb* 248; *NL-SH* 72A, 72B, 72C; *URc* 47 (fragments 1–2)

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HERBERT KELLMAN

Alamo, Lázaro del (*b* El Espinar, nr Segovia, *c*1530; *d* Mexico City, between 17 March and 19 May 1570). Spanish composer, active in Mexico. He served as a choirboy at Segovia Cathedral from 1542 to 1549, where he was taught by Gerónimo de Espinar (who later taught Victoria at Avila) and from 1544 by the *maestro de capilla* there, Bartolomé de Olaso (*d* 1567). He was employed at Salamanca University by Matheo Arévalo Sedeño, a rich nobleman, who later acted as his sponsor at Mexico City; he became a cathedral singer there on 16 October 1554 and, after being ordained, was appointed *maestro de capilla* on 2 January 1556. For the commemoration services for Charles V held in Mexico City on 29 November 1559 he composed an *alternatim* psalm setting in four parts. His several 'motetes, villancicos y chanzonetas' composed for Corpus Christi and Christmas (many to texts by Juan Bautista Corvera) earned the approval of the Archbishop Alonso de Montúfar, who had him promoted from prebendary to canon on 25 June 1568. Alamo's services to the cathedral include the establishment of a fine library of choral music, the recruitment of Manuel Rodríguez, an outstanding Portuguese organist, and the training of choirboys and adult singers there.

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ROBERT STEVENSON

Alandia (Cañipa), Edgar (*b* Oruro, 12 Aug 1950). Bolivian composer. He left Bolivia for Rome at the age of 19 to study composition with Ravinale at the Conservatorio di S Cecilia (1969–77) and with Donatoni at the Academia di S Cecilia Academy (1979–80). He also trained in conducting at the Conservatory (1979–81). Apart from a brief sojourn in Belgium, where he worked as a pianist for the choreographer Maurice Béjart (1977–8), he has remained in Italy, holding teaching posts (from 1980) at the Conservatories of Pesaro, S Cecilia (Rome), Pescara and (from 1995) Perugia. He has also lectured in various Latin American countries, including Bolivia and (regularly since 1994) Cuba. In 1983 he became director of the ensemble Nuove Forme Sonore, based in Rome.

Alandia has retained an aesthetic allegiance to his Bolivian roots: the orchestral work *Sajsayhuaman* (1980), for instance, is made up of discrete blocks of tightly organized material, in seeming analogy to the drystone construction of the eponymous Inca fortress. His music bears the audible marks of the Italian avant garde, with traceable links to Nono, Maderna and Dallapiccola. His use of politically committed texts by Neruda and Che Guevara sits well with both traditions. Often, as in *se me ha perdido ayer . . . el canto de las estrellas* (1993), a slow pace of structural development contrasts with a glittering hyperactivity on the surface, evoking the contrast between the starkness of the Andean high plateau and the twinkling luminescence of its unusually clear night-sky.

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AGUSTÍN FERNÁNDEZ

Alanus, Johannes (*fl* late 14th century or early 15th). English composer. He composed the motet *Sub Arturo plebs/Fons citharizancium/In omnem terram* and perhaps four songs; for the composer of one or possibly two pieces in the Old Hall Manuscript (*GB-Lbl* Add.57950) *see* ALEYN. The composer of the motet (ascribed 'Jo.Alani' and containing a reference to 'J. Alani minimus') is sometimes identified with the Dominus Johannes Aleyn who was chaplain in Edward III's Chapel Royal and canon of St George's Chapel, Windsor, from 1362 until his death in 1373 (full documentation in Wathey, pp.167–8); 'unus rotulus de cantu musicali' was bequeathed by him to the chapel. Many other prebends and favours appear to indicate royal patronage, particularly from Queen Philippa.

The motetus text of *Sub Arturo plebs* refers to earlier theorists whose work had led Alanus to compose a piece of such novel complexity. But the work's main historical fascination lies in its triplum text, which names 14 musicians, most of them first identified by Brian Trowell among the royal households. Trowell originally associated the motet with two events at St George's Chapel, Windsor: the foundation of the Order of the Garter in 1349 or the 1358 celebrations of the victory at Poitiers (1356). Roger Bowers established, with further research and identifications, that the musicians named cannot all have been active at the same time and that the list must be to some extent retrospective. Ursula Günther pointed to the advanced musical style and suggested a date of 1367. Margaret Bent held that, but for the composer datings, the musical style would suggest composition after 1400. As an uneasy compromise she opted for the early 1370s (Bent, 1973, 1977; Bent and Howlett, 1990), a dating proposed on other grounds by Bowers and (independently) Wathey; but an even later date becomes possible once it is accepted that the composer may not have been the man who died in 1373 and that some of the musicians were already dead when the work was written.

The motet appears in *F-CH* 568, *I-Bc* Q15 and the English 'Yoxford' fragment; its tenor alone is cited in an Italian-language treatise (in *I-Fl* Redi 71; ed. in CSM, v, 1957, p.57). It is not transmitted in any source likely to date from much before 1400; and the musical style strongly indicates composition later than the 1370s. Bent (1973) drew attention to its 'classical 15th-century structure, . . . three levels of diminution, and rhythmic overlapping between upper voices and tenor in the final section'. One could add that contrapuntal process, the manner in which the pan-isorhythm is treated and the pitch juxtaposition of the rhythmic repetition in the triplum all fall very much into line with the early 15th-century motet tradition. *Sub Arturo plebs* remains a key problem since a date in the 1370s would call for a heavy adjustment to received notions of mid-14th-century style or styles.

Four songs ascribed 'Alanus' in the lost Strasbourg manuscript (*F-Sm* 222, probably of Swiss origin) are inevitably hard to compare with the motet. The virelai *S'en vous pour moy* (also in *F-Pn* n.a.fr.6771, ed. in CMM, liii/1, 1970) and *Min herze wil all zit* (also with the contrafactum text *O quam pulchra*, ed. in Cw, xlv, 1937, pp.9–10) could just be aligned stylistically with the English song repertory of the years around 1400; but *Min frow, min frow es tut mir we* (ed. in Rosenberg) seems thoroughly German in style and its text fits the music well. Of the fourth song only an untexted incipit survives.

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DAVID FALLOWS

Alanus de [ab] **Insulis.** *See* ALAIN DE LILLE.

Ālāpa (Sanskrit: 'conversation'; Hindi *ālāp*; Urdu *ālāp*; Tamil *ālāpanam*). In South Asian music an unmetred introduction to the performance of a metrical composition, comprising an exposition of the mode or *rāga* of the composition. *Ālāpa* is normally improvised according to traditional principles (*see* INDIA, §III, 3(ii)(a–d); MODE, §V, 3), and is variable in length from a few minutes to an hour or more. The most extended examples are performed by Hindustani *dhrupad* singers and players of *sitār*, *sarod*, *bīṇ* and other melodic instruments, and by Karnatak musicians in the genre *rāgam-tānam-pallavi* (*see* INDIA, §III, 5(xiii–iv and ex.1). Notated examples are found in the 13th-century *Saṅgīta-ratnākara* of Śārṅgadeva, the *Rāga-vibodha* of Somanātha (17th century) and more recent didactic works. A short *ālāpa* may precede a devotional song in many of the religious music traditions of South Asia (*see* NEPAL, §I, 2(ii)).

RICHARD WIDDESS

Alard, (Jean-)Delphin (*b* Bayonne, 8 March 1815; *d* Paris, 22 Feb 1888). French violinist and composer. At the age of ten, he performed Viotti's Concerto no.12 so well that the citizens of Bayonne decided to send him to Paris. There he entered Habeneck's class at the Conservatoire in 1827 and won first prize in 1830. He continued to study composition with Fétis (1831–3) while serving as a violinist in the Opéra orchestra. In 1831 he made his début as a soloist with the Société des Concerts du Conservatoire, earning the praise of Paganini, present in the audience, who subsequently dedicated to Alard his 6 Sonatas op.2. Soon Alard became known as an excellent

performer. At the memorial concert for Mendelssohn in 1848, he was chosen to perform the composer's recent Violin Concerto. He also became known as a superb chamber music player, particularly with his own string quartet, which he had formed in 1835 with the cellist Pierre-Alexandre Chevillard. Alternately with the quartets of Armingaud and Maurin, Alard's ensemble performed at the weekly concerts of the Cercle de l'Union Artistique, or Cercle des Mirlitons, founded in 1860 by Prince Poniatowski. In 1840 he was appointed a member of the royal orchestra and became solo violinist on Baillot's death in 1842; he assumed a similar post in 1853 with the imperial orchestra.

Alard's most enduring achievement was his long period (1843–75) as professor at the Paris Conservatoire. Appointed as successor to Baillot, he transmitted the great Italian-French tradition of Viotti to a generation of violinists. His most famous student was Sarasate, a *premier prix* winner in 1857. Alard's teaching skill is evident in his excellent *Ecole du violon: méthode complète et progressive* (Paris, 1844), which was translated into several languages, and his numerous studies (among which is a set of caprices in all keys, op.41). His other compositions, including two violin concertos, two *symphonies concertantes* and many opera fantasias, have disappeared from the repertory. His collection *Maîtres classiques du violon* (Mainz, 1863), valuable for rescuing many older pieces from oblivion, consists of 56 compositions by 18th- and early 19th-century composers; unlike many contemporary editors, Alard was faithful to the originals, merely adding an unpretentious realization of the figured bass. He played until late in life and was last heard at a benefit concert in 1884. Through his father-in-law, the famous luthier Vuillaume, he owned some of the most beautiful violins, including the 'Alard' Stradivari and the incomparable 'Messiah' Stradivari.

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BORIS SCHWARZ/CORMAC NEWARK

Alard, Lampert (*b* Krempe, 27 Jan 1602; *d* Brunsbüttel, 29 May 1672). German theologian, historian, poet and music theorist. After studying in Krempe and Hamburg he completed his studies at Leipzig University in 1624 and in the same year became Poet Laureate. Meanwhile in 1621 he had become tutor to the children of a wealthy Leipzig bookseller, Henning Gross. Disappointed at not being made a professor at the university, he became a pastor and from 1630 practised his vocation at Brunsbüttel; he was also assessor to the consistory at nearby Meldorf. He was in contact with the Dutch humanists Johannes Meursius and Daniel Heinsius. He devoted only one work to music, *De veterum musica* (Schleusingen, 1636). Its point of view is that of a moralist and erudite humanist, and it contains many references to Greek and Latin texts; it is divided into 29 short chapters. After studying the relationship of music to other sciences, Alard presented some rudiments of Greek theory. There follow ten chapters on the effects of music: when well employed it exorcises evil, demons and madness and inspires virtue and piety. Alard then denounced the corrupt music of his time and censured the intrusion of virtuosity and ornaments into religious music. He devoted the last chapter to the mythological or legendary inventors of musical instruments. In an appendix he included the Greek text of a treatise of MICHAEL PSELLUS with a Latin translation.

MONIQUE ESCUDIER

Alard, Simon (*b* Péronne; *d* St Quentin, *c*1530–40). Franco-Flemish singer. He is possibly identifiable with the composer ALART.

Alardino. *See* ALART.

Alardy [Alard, Alardi], **Jacques** [Jacobus] (*b* Nivelles, *c*1515; *d* ?Madrid, after 1592). Flemish singer. He is possibly identifiable with the composer ALART.

Alarie, Pierrette (Marguerite) (*b* Montreal, 9 Nov 1921). Canadian soprano. She studied in Montreal with Salvator Issaurel and Jeanne Maubourg and in Philadelphia with Elisabeth Schumann. She made her début in 1938 in Montreal with the Variétés Lyriques, later singing in *La fille du régiment*, *Il barbiere di Siviglia*, *La traviata* and *Mireille*. In 1943 she sang Mozart's Barbarina under Beecham. She made her Metropolitan Opera début in 1945 in *Un ballo in maschera* under Bruno Walter after winning the Auditions of the Air. In 1949 she made her début at the Paris Opéra-Comique as Olympia in *Les contes d'Hoffmann*; remaining in Paris for several seasons, she appeared frequently with the tenor Léopold Simoneau, whom she had married in 1946. At the 1953 Aix-en-Provence Festival she sang for the first time *Chanson* and *Romance du comte Olinos*, two concert arias written for her by Egk. She appeared at the 1959 Salzburg Festival in *Die schweigsame Frau*. For some years she taught in Montreal before moving to San Francisco in 1972, and to Victoria, British Columbia, in 1982, where she founded and directed Canada Opera Piccola with her husband. She was made an Officer of the Order of Canada in 1967 and received the honorary doctorate at McGill University in 1994.

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GILLES POTVIN

Alart [Alardino] (*fl c*1535–60). Franco-Flemish composer. The name appears in the ascriptions of two works published over 20 years apart. The four-voice motet *Dum transisset Sabbatum* was rather widely distributed, ascribed consistently to 'Alart' without first name or initial (RISM 1539[13], 1549[10], 1549[10a], 1554[10], 1562[2], *H-Bn* Bártfa 22 (anon.), *I-TV* 7, Breslau, Stadtbibliothek, MSS 2, 5, lost; ed. in SCM, xiii, 1993). It is a conventionally imitative work on the whole, but the bass frequently repeats the opening of a point of imitation in ostinato fashion. In many details of style it resembles the kind of motets being written for the French royal chapel in the second quarter of the 16th century, especially by Claudin de Sermisy. The six-voice madrigal *Passa la nave mia* is ascribed to 'Alardino' (RISM 1561[16]).

Surnames similar to 'Alart' or 'Alardino' were not uncommon among musicians: Vander Straeten (iv) records a Joos Alaert, wind-player of Ghent in 1568, and a Petrus Alardi [Anardi] of Savoy had been a ducal singer

in Milan from 1473 to 1499, though neither is at all likely to have written the works in question. The best-documented candidate for identification with the composer (and the only one who could have written both works) is the Flemish singer Jacques Alardy [Alard, Alardi] (*b* Nivelles, *c*1515; *d* ?Madrid, after 1592). He is first recorded in Bruges on 1 June 1524 as a chorister in the chapel of Charles V; during the next 12 months he was in Toledo with the emperor. On 1 March 1530, his voice having broken, he was sent back to the Low Countries for his studies, matriculating at the University of Leuven on 12 November 1532. By 1540 he was a chaplain of the *missas rezadas* or plainchant chapel at the Spanish court, in which capacity he is last recorded in 1559. He returned as a chaplain of the *missas cantadas* or polyphonic chapel on 3 March 1570, having been in the Low Countries as a chaplain of the Duke of Alba. He is last listed among the officers of the Spanish royal chapel in 1593.

Because Jacques Alardy would have been only in his mid-twenties when *Dum transisset Sabbatum* was printed in 1539, because the motet is not transmitted with music from the courts of Charles V or Philip II, and because of its distinctively French style, its composer may be better identified with Simon Alard (*b* Péronne), canon and precentor of the French royal church of St Quentin, who was buried there apparently in the 1530s. Most scholars have followed Gomart in assuming him to be the 'Allard' listed among the singers at the funeral of Louis XII of France in 1515, but Brobeck has shown that this was Michel Hallart of the diocese of Paris, who had been a member of the French royal chapel since at least 1 September 1511 and remained at least until 30 September 1518. Either might have composed *Dum transisset Sabbatum*, but Simon Alard is probably the likelier candidate because his known dates are closer to that of the motet's publication. Date and genre make it next to impossible that either wrote *Passa la nave*.

Conversely, ALARD DU GAUCQUIER, who was born about 1534, cannot have composed the motet but may well have written the madrigal, though no other secular music of his is known. He was, however, almost certainly the composer of the untitled four-voice mass ascribed to 'Allardo musico caesareo' (dated 1580 in *D-As* 19; ed. in Musica divina, xvi, Regensburg, 1962); it is in his style, and at the time of copying he had recently left the imperial chapel after many years of service, whereas Alardy had not been an 'imperial musician' since the abdication of Charles V in 1556.

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Alauro, Hieronymo. *See* LAURO, HIERONYMO DEL.

Ala Venture, Johannes. *See* LONGUEVAL, ANTOINE DE.

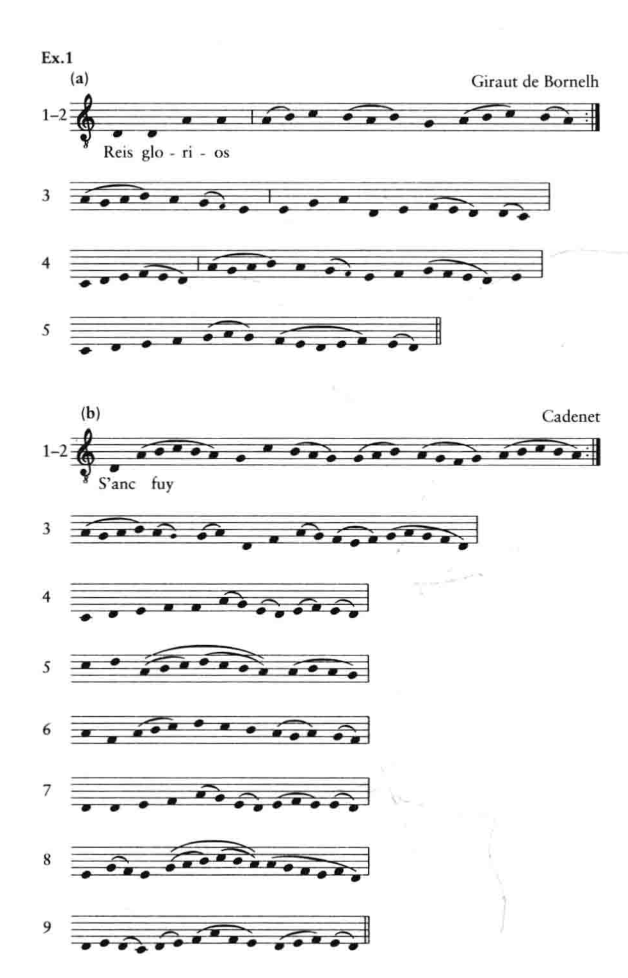
Alba (Provençal: 'dawn'). A minor genre of troubadour lyric, of which 19 examples survive. Several are anonymous or of uncertain attribution; of those whose authorship is reasonably secure, only *Reis glorios*, by Giraut de Bornelh (PC 242.64), is the work of a poet of the first rank. Few can be dated with any precision, but the period of composition appears to extend from the last quarter of the 12th century to the end of the 13th. Most have a refrain – a rare feature in the troubadour lyric – and this normally includes the word 'alba'.

The dawn plays a number of different roles in these pieces. Six of the poems are religious, and use the dawn as a symbol of redemption or awakening from sin. The remainder are amorous, and most of these are concerned with the parting of lovers at daybreak, though in two cases the lover is looking forward to the dawn. The surviving poems include the unique *serena* (evening song) by Guiraut Riquier (PC 248.4), which can reasonably be counted as a variant of the alba; here it is an evening assignation that is eagerly anticipated. Modern commentators have tended to assume that the dawn-parting scenario represents the original form of the alba, and that the other varieties arose later, but there is little evidence for this.

Most of the poems have what may loosely be called a dramatic element, in that the words are placed in the mouth of one of the protagonists: the lover himself, the castle watchman or occasionally the lady. Sometimes more than one character speaks, each delivering a separate monologue; true dialogue, in which the speakers actually answer one another, is not a feature of the genre. The watchman is a particularly important figure, and it is his presence more than anything else that distinguishes the alba and its derivatives from the dawn-parting songs that are so widespread in the literature of other cultures. As well as announcing the coming of day, he often takes it upon himself to dispense practical or moral advice to the lovers; in the religious pieces he exhorts the faithful to arise from their spiritual torpor, and expounds the allegorical content of the poem.

Only two albas survive with music, both in the troubadour manuscript *R* (*F-Pn* fr.22543). These are Giraut de Bornelh's *Reis glorios* and the piece by Cadenet which begins in some sources *Eu sui tant cortesa gaita* and in others *S'anc fuy bela ni prezada* (PC 106.14). Although Cadenet's tune is longer and more florid than Giraut's and the two poems are entirely unlike in metrical form, the close resemblance between the two melodies is unmistakable (ex.1). Almost every phrase in Cadenet's tune corresponds closely to one of Giraut's; lines 5 and 6, which extend the compass up to *d′*, are the only exceptions. It seems clear that one of these tunes, probably Cadenet's, is a deliberate imitation of the other. (There have been unconvincing attempts to identify a liturgical source for Giraut's tune.)

Contrafacta of both these tunes are known. In a 14th-century Provençal play of St Agnes, the saint's mother



and sister sing 'in sonu albe REI GLORIOS VERAI LUMS E CLARDAT', with close textual imitation of Giraut's poem. Cadenet's tune is used for *Virgen madre groriosa*, no.340 (also no.2 'de loor') of the *Cantigas de Santa Maria*, which uses the refrain word *alva* as an epithet for the Virgin. This may imply that the alba was better known than the small number of surviving examples may suggest.

Modern writers have coined the term 'aube' to refer to a handful of Old French lyrics whose subject matter recalls that of the secular alba, but whose overall character is usually closer to that of the Old French *chanson de femme* or CHANSON DE TOILE. The only one with extant music is *Gaite de la tor* (Linker, 265–722; *F-Pn* fn.20050), in which a watchman is exhorted to ensure that the lovers are not disturbed by intruders. The tune bears no resemblance to the two alba melodies. Music also survives, in unstaved neumes, to a rather mysterious piece from the 10th or 11th century, *Phebi claro* (*I-Rvat* Reg.lat.1462), which has become known as the 'aube de Fleury'. This consists of three three-line stanzas in Latin, with a refrain that appears to be Provençal but whose meaning is somewhat obscure. The poem features a watchman or herald exhorting slothful people to rise up against an enemy at daybreak, and the refrain resembles that of Raimon de las Salas' 13th-century alba *Dieus, aydatz* (PC 409.2), but its relationship to the later repertory is highly controversial. The German TAGELIED is a related form.

See also TROUBADOURS, TROUVÈRES, §I, 5.

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STEPHEN HAYNES

Alba [Alva, Alua], **Alonso (Pérez) de** (*fl* late 15th century or early 16th). Spanish composer. A number of sacred works and at least one song are attributed to this composer in Iberian sources; one work, a four-voice Agnus Dei, bears the ascription 'Alonso Perez de Alba'. There are two possible candidates who may be identified with this composer.

In 1503 an 'Alonso de Alva' was appointed *maestro de capilla* in charge of the choristers at Seville Cathedral. He died before 4 September 1504, and after his death some books of polyphony in his possession were purchased by the cathedral chapter. He may well have been a composer, and the fact that Alba's works are preserved among pieces by Peñalosa and Escobar, both of whom were closely connected with Seville, may be significant, even though he died considerably earlier than these composers.

The music attributed to Alba is also included in manuscripts associated with the royal chapels, and another Alonso de Alba can be found in the registers of the Castilian royal household. This man is first recorded as a chaplain in Queen Isabella's chapel on 10 September 1497; he quickly became sacristan, and held this position until the queen's death in 1504, when he retained the same post in the household of her daughter, Juana 'the Mad'. He was awarded several benefices: from 1501 he is referred to as Archdeacon of Jaén, and in 1505 as a canon of Segovia Cathedral. In 1504 he accompanied Isabella's catafalque to Granada Cathedral, and he served in Juana's chapel in the period after Philip the Fair's death when she retained his Flemish choir in Spain; Alba thus served alongside such composers as La Rue and Anchieta. He was paid in his role as sacristan until his death on 14 August 1522, but is nowhere referred to as a singer (Barbieri's reference to his appointment as a singer in the Castilian royal chapel in April 1491 has not been verified);

however, it is likely that as a royal chaplain he was musically trained.

The surviving works attributed to Alonso de Alba are stylistically homogeneous and share the musical idiom developed among royal chapel composers such as Escobar and Anchieta, embracing some of the compositional techniques cultivated by the Franco-Flemish composers of the late 15th century and the early 16th (for example in the strict canonic writing in the Gloria of Alba's complete mass setting), but he rarely used imitation in an extended manner. Rather, the texture of his works is largely homophonic, and his liturgical pieces are essentially harmonic elaborations of the plainchant, which is sometimes employed (as in the alleluias) as an even-note cantus firmus in the middle of the texture, or lightly ornamented in the superius (notably in the hymn *Veni creator spiritus*). His motets are more varied, and more experimental, in the manner of works by Peñalosa: freely composed, following the structure of the text and contrasting passages of more imitative writing with homophonic declamation. One villancico is definitely attributed to Alba in the Cancionero Musical de Palacio (*E-Mp* 1335); other songs are ascribed simply to 'Alonso' and may or may not be by him.

WORKS

all sacred works in E-TZ 2–3

† – attributed to Alba on stylistic grounds

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Alleluias: Alleluia, Angelus Domini, 3vv†; Alleluia, Ascendo ad Patrem, 3vv; Alleluia, Assumpta est Maria, 3vv†; Alleluia, Nativitas tua, 3vv†; Alleluia, O adoranda Trinitas, 3vv†; Alleluia, Vidimus stellam, 4vv

Antiphons: Ave Maria, 3vv; Vidi aquam, 4vv; Vidi aquam, 4vv

Hymns: Beata nobis gaudia, 4vv; Christe, redemptor omnium, 4vv; Tibi Christe, splendor Patris, 4vv; Ut queant laxis, 4vv; Veni Creator Spiritus, 4vv, also in *E-SE*; Vexilla Regis, 4vv; all ed. in Cw, lx (1957)

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TESS KNIGHTON

Alban Berg Quartet. Austrian string quartet. It was founded in 1970 by Günter Pichler (*b* Kufstein, Tyrol, 9 Sept 1940), Klaus Mätzl, Hatto Beyerle and Valentin Erben (*b* Pernitz, 14 March 1945). Mätzl was replaced in 1978 by Gerhard Schulz (*b* Linz, 23 Sept 1951) and Beyerle in 1981 by Thomas Kakuska (*b* Vienna, 25 Aug 1940). In 1969 the original members heard the LaSalle Quartet play virtually all the quartet music of the Second Viennese School at the Vienna Festival; and for the 1970–71 season they studied in Cincinnati with the LaSalle. In the autumn of 1971 they made their joint début at the Konzerthaus in Vienna, becoming the first full-time string quartet in that city's history – previous ensembles had combined chamber music with orchestral playing. In 1972 Berg's widow gave them permission to use his name. From the start the Alban Berg Quartet tried to include a contemporary work in every recital: its premières have included works by Leitermeyer, Einem, Wimberger, Rihm, Schnittke and Berio, and two each by Urbanner and Haubenstock-Ramati. Its playing, combining warmth and precision in a recognizably Viennese manner, has consistently reached the highest level of accomplishment, although its style has altered slightly. A change of second violinist made little difference but the substitution of Kakuska for Beyerle caused a noticeable switch of emphasis; a fine Mozart ensemble became a fine Haydn ensemble instead. Its homogeneity of tone – partly attributable to the fact that all except the cellist studied with Franz Samohyl – has remained constant throughout. The group's recordings have won many prizes. Berg's Quartet and Lyric Suite have been documented twice, as have the mature works by Mozart and Schubert and the Beethoven cycle – the second Beethoven set was recorded live. The individual members are professors at the Vienna Hochschule für Musik und Darstellende Kunst and the Cologne Hochschule für Musik, and all have musical interests outside the quartet: Pichler is a conductor, Schulz plays in other ensembles such as the Waldstein Trio, and Kakuska and Erben are soloists. Their instruments include a 1715 Stradivari violin, a 1780 Storioni viola and a 1722 Gofriller cello. Pichler has used a variety of costly violins but now plays a modern instrument, with no loss of quality.

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TULLY POTTER

Albanese [Albanèse, Albaneze], **(Egide-Joseph-Ignace-) Antoine** (*b* Albano Laziale, nr Rome, 1729; *d* Paris, 1800). French castrato and composer of Italian origin. Educated in Naples, he went to Paris in 1747 and soon found employment in the royal chapel of Louis XV. From 1752 to 1762 he was a prominent soloist in the Concert Spirituel, appearing frequently in performances of Pergolesi's *Stabat mater*. He also performed duos with a pupil, Mlle Hardy (or Hardi), at these concerts. He apparently retired from public performance about 1764–5, and thereafter taught singing and composed solo songs and duos with various combinations of instrumental accompaniment. In 1774 he received a life pension of 2000 livres annually, equivalent to the total income from his royal appointments. His published works include several collections of *airs* for one or more voices (some in collaboration with Joseph Mongenot or with J.-G. Cardon and all but one published between 1767 and 1781), as well as some chamber music. He also wrote the music for two lyric scenes performed by the Petits Comédiens du Bois de Boulogne, *Les adieux d'un soldat* (24 October 1778) and *Le soldat français* (1 June 1779; a collaboration with Stanislas Champein).

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KENNETH LANGEVIN

Albanese, Licia (*b* Bari, 22 July 1913). American soprano of Italian birth. She studied with Giuseppina Baldassare-Tedeschi, and began her career at the Teatro Lirico, Milan, where in 1934 she was an emergency replacement for an indisposed Butterfly in the second half of the opera. The same opera, always closely identified with her, occasioned her formal début at Parma (1935) and her

début at the Metropolitan (1940). During her career she made more than 1000 appearances in 48 roles, in the lyric or *lirico spinto* repertory, including Mozart (Donna Anna, Zerlina, Susanna) and French opera (Micaëla, Manon, Gounod's Marguerite) as well as the obvious Italian challenges; her speciality was the Puccini heroines. A singer of extraordinary technical skill and emotional intensity, she was the Violetta and Mimì in Toscanini's recorded NBC broadcasts. She is perhaps best represented by the excerpts from her tragic Butterfly and her 1938 recording of Mimì in a complete *La bohème* from La Scala. Active in the movement to save the old Metropolitan Opera House, she never rejoined the company at Lincoln Center. In later years she taught, and sang sporadically in concert and in roles the Metropolitan had, perhaps wisely, denied her, such as Aida and Santuzza.

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MARTIN BERNHEIMER/R

Albani [Albana, Albano, Albanus]. Italian makers of stringed keyboard instruments. At least four builders of this name were active during the 16th and 17th centuries, three of whom are known to have been members of the same Roman family. Documents show that from at least 1623 onwards Andrea Albani (*b* Rome, *c*1552; *d* Rome, 19 August 1639) built harpsichords at a workshop near the church of S Stefano del Cacco. He was assisted by his son Silvestro and his nephew Giovanni Battista Monti (*b* *c*1611). Although no instrument by Andrea survives, it is known from an essay by G.B. Doni (*c*1632–5) that he was persuaded by theorists to build some enharmonic harpsichords with split keys, each note divided either 'into five parts, according to the principles of Don Niccola [Vicentino], or into four, following the practice which they attribute to Aristosseno'.

Orazio (*b* Rome, *c*1588; *d* Rome, 14 Nov 1648), son of Andrea, worked as a harpsichord builder from at least 1631 in a workshop near the church of the Gesù. In 1634–5 he was commissioned by the painter Domenico Zampieri ('Il Domenichino') to build an arcicembalo based on the theories of Vicentino, with 31 keys per octave (the keyboard must have been similar to that of the harpsichord advocated by Galeazzo Sabbatini, since the enharmonic division was in the black keys). Although this instrument is lost, two harpsichords almost certainly built by Orazio survive, dated 1628 and 1643. There is also a spinet of dubious provenance bearing the inscription HORATIUS ALBANA ROMANUS 1589. His brother, Silvestro (*b* Rome, *c*1598; *d* Rome, 20 February 1628), worked permanently in his father's workshop but died at 29 of venereal disease. A trapezoidal ottavino by him, dated 1617, has survived.

Nicola Albani (*fl* 1579–90) appears not to have been related to the family of builders described above. He was of Venetian origin and active in Naples from at least 1584 to 1590 (Valdrighi, Noverino). None of his work was thought to have survived, until 1996 when L.F. Tagliavini acquired a richly decorated harpsichord with the inscription NICOLAUS ALBANA VENETUS FECIT NEAPOLI 1584 (originally an 8′ single-manual instrument with a five-octave keyboard, *C/E-c''''*).

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PATRIZIO BARBIERI

Albani [Lajeunesse], Dame **Emma** (**Marie Louise Cécile**) (*b* Chambly, nr Montreal, 1 Nov 1847; *d* London, 3 April 1930). Canadian soprano. Her father was a professor of the harp, piano and organ. She was educated at the Couvent du Sacré-Coeur at Montreal. She gave concerts in some Quebec towns before her family moved to Albany, New York, in 1864; there she became a soloist at St Joseph's church and the Albany bishop and others advised Lajeunesse that his daughter should adopt a musical career. She went to Paris in 1868 where she was taught by Duprez. Later she studied with Lamperti in Milan. In 1870 she made her début at Messina as Amina in Bellini's *La sonnambula*, adopting, as suggested by her elocution teacher, the name of Albani, borrowed from an old Italian family. She then sang successfully at Malta and Florence.

On 2 April 1872 she made her London début at Covent Garden as Amina. The beautiful qualities of her voice and the charm of her appearance were at once appreciated. She sang nearly every season there until 1896, in a great variety of parts, notably as Elsa (1875; see illustration)



Emma Albani as Elsa in Wagner's 'Lohengrin'

and Elisabeth (1876) in the first London performances of *Lohengrin* and *Tannhäuser*. In 1878 she married Ernest Gye, who became lessee of Covent Garden on his father's death. Later she was very successful as Eva (*Die Meistersinger*) and Desdemona (she sang in the first Covent Garden and Metropolitan productions of *Otello*). The last and greatest triumph of her career was on 26 June 1896, as Isolde to the Tristan and King Mark of Jean and Edouard de Reszke.

Albani was for many years a great favourite at the Handel and provincial festivals and sang in many new works, notably in those of Gounod, Sullivan, Mackenzie, Cowen, Dvořák, Elgar (*The Apostles*), and in 1886 in *St Elizabeth* on the occasion of Liszt's farewell visit to England. She also sang in opera and concerts in Paris, Brussels, Germany, the USA, Mexico and Canada, and later on tour in India, Australia and South Africa. Her voice was a rich soprano of remarkably sympathetic quality. The higher registers were of exceptional beauty, and she had perfected the art of singing *mezza voce*.

On 14 October 1911 she gave a farewell concert at the Royal Albert Hall, afterwards devoting herself to teaching the Lamperti method. In June 1925 she was created DBE.

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ALEXIS CHITTY/GILLES POTVIN

Albani, Mathias (*b* St Nikolaus, nr Kaltern [now Caldaro], 28 March 1621; *d* Bozen [now Bolzano], 7 Feb 1712). Tyrolean violin maker. Labels with his name are found in many violins, mostly of ordinary 18th-century German manufacture, and it is clear that his name was misused in the 19th and 20th centuries by unscrupulous dealers. The false labels are dated from 1640 onwards; genuine labels, however, appear only from about 1690, when Albani was an old man, and they continued until the year of his death. Albani, who was active in Bolzano, did not marry until 1671, and since after his death both of his sons, Michael and Joseph, made instruments, it is possible that they were partly or almost entirely responsible for much of the work supposed to be by their father. In any case, the Albani influence was strong among Tyrolean makers of the 18th century, and especially on the Jais family of Bolzano, and Mayr and his fellow members of the Salzburg school. Albani in Bolzano, Joannes Tononi in Bologna, and Kaiser and Goffriller in Venice all emerged in north-eastern Italy at the end of the 17th century, but it is not known who taught whom. Albani's work was praised by Galeazzi in his *Elementi teorico-pratici di musica* (1791).

Albani's instruments, those with genuine labels, have little if anything in common with those by Stainer, his famous Tyrolean contemporary, nor do they look like the first efforts of a man of over 70. They are quite neatly made on normal A. and H. Amati lines, with a very good orange craquelé varnish of Italian quality. Albani's violins do not quite have the tonal quality or response of a Venetian or a Bolognese instrument. Perhaps this is because the varnish is a shade more brittle, even though it has worn off easily and dissolves as quickly as any. (*LütgendorffGL*; *VannesE*)

CHARLES BEARE

Albania (Alb. Republika e Shqipërisë). Country in south-east Europe. Under Ottoman rule from 1385, Albanians proclaimed their independence in 1912. This was recognized by international conferences in 1913 and again after World War I. The country was occupied by Italy from April 1939 and during World War II by Germany. In 1946 a people's republic was proclaimed with a Soviet-type constitution. China succeeded the USSR as Albania's chief patron (1956–71); thereafter the country lived in isolated 'revolutionary self-sufficiency' until 1990, when a pluralist political system was adopted and the first non-communist government elected (1992).

I. Art music. II. Traditional music.

I. Art music

1. 1830–1944. 2. 1944–91. 3. Since 1991.

1. 1830–1944. Art music along Western lines began in Albania during the *Rilindja Kombëtare* (National Renaissance), a broad political and cultural movement for the country's independence dating from the 1830s. In the 19th century the main cultural centres were Shkodra (northern Albania) and Korça (southern Albania). The first Western instruments, the violin and the clarinet, were known in Shkodra by about 1825 and 1850 respectively. The main factors promoting art music during this period were bands, often associated with the struggle for independence; local choruses and mandolinatas, especially in the south; and Franciscan or Jesuit priests, many of whom had a broad musical culture.

The first theatre in Albania opened at the Jesuit Collegio Saveriano in Shkodra in 1879; it was followed by others, in Franciscan monasteries and the convent of the Suore Stimmatine. A music school existed in Shkodra by this time and provided clarinettists for the earliest Albanian band, which from 1880 was conducted by Palokë Kurti (?1860–1920). Kurti composed numerous polkas, quadrilles and other works for the band, and between 1901 and 1911 conducted another band drawn from students of the Shkolla e Artizanatit (Artisans' School). Kurti's son Lec (1884–1948), who studied in Pesaro, was the earliest professionally trained Albanian composer; among his compositions are an opera, a string quartet and piano music. Frano N'doja (*d* 1923) founded a band in about 1889 and, apart from a fragment of an opera (1907), composed well-known patriotic songs and some other works. Two Albanian-born composers active in Russia in the 19th century were Harallamb Kristo Koçi (*fl* after 1850) and Vladimir Gjergj Kastriot-Skënderbej (1820–79).

The earliest attempts at opera in Albania were two works by Martin Gjoka (1890–1940), a Franciscan monk and pioneer of Albanian music, active as a composer and teacher in Shkodra. Gjoka also founded a chorus and orchestra in 1917 and a wind band in 1922. Other musical organizations established in Shkodra at this time were Rozafa (1918), Vllaznia (1919–22) and Bogdani (1919); Rozafa included a mandolinata and Vllaznia had its own wind band, while Bogdani mustered an orchestra which performed symphonic works under the direction of Zef Kusti. Rozafa and Bogdani suspended their activities with the 1939 Italian invasion. In 1933 Dom

Michele Koliqi, a highly cultured polyglot who had studied in Milan, organized the Schola Cantorum choir of Shkodra Cathedral, which attained high professional standards in works by Bach, Mozart, Schubert and others. Koliqi's own compositions include motets for his choir and three so-called melodramas – virtually operas – to texts by Andrea Zadeja.

In 1916 a group of Albanian emigrants from the Korça area under the flautist, conductor and composer Thoma Nasi (1892–1964) founded the 32-strong band Vatra in Worcester, Massachusetts. The band joined in the struggle against the foreign troops occupying Albania in 1920 and settled in Korça, giving concerts whose typical programmes included an overture, excerpts from operas and transcriptions of symphonic works, together with dances and Albanian folksongs. Artet e Bukura was founded, with Nasi as president, in Korça in 1920. It included a male chorus, a group of solo singers and an orchestra consisting mainly of members of Vatra, occasionally augmented by strings. Artet e Bukura passed the torch to Lira, founded in 1928. Initially this consisted of a mixed chorus and a mandolinata, later developing into a small orchestra. After 1930 the conductor of the chorus and orchestra was the composer Kristo Kono (1907–91). Lira's activities were suspended after the Italian invasion in 1939, but were resumed after the war.

Other composers, primarily of songs, and band conductors active in Albania in the first part of the 20th century included Thanas Floqi (*d* 1945), Filip Papajani, Isuf Myzyri (1880–1956), Luigj Filaj (*d* 1969) and Neço Muko Marioti (?1899–?1934), a pioneer of Albanian light music and compiler of a discography of folksong. Several composers of this generation chose to work abroad, among them Dhimitër Mihali 'Toskani' (1888–1962), who was active in Romania, and Fan Noli (1882–1965) and Murat Shehu (1897–1978), who settled in the USA. Noli was an extraordinarily versatile figure: a politician, clergyman, poet and musicologist as well as a talented composer in a predominantly neo-classical style.

In 1920 Tirana became the new capital of Albania (*see* TIRANA (i)), and a number of Korça's musicians, notably Nasi, moved there. Information about music in Tirana before 1939 remains sporadic, but it was an active period with singers such as the baritone and chorus conductor Mihal Ciko, the tenor Kristaq Antoniu, and the sopranos Jorgjia Filçe-Truja, Tefta Tashko-Koço, Maria Paluca-Kraja and Gjuze Kosturi. After 1944 they became the pioneers of Albanian opera. But in 1938, after some experimental transmissions, Radio Tirana was officially inaugurated. The radio's early musical staff included the composer Pjetër Dungu (1908–89), the pianists Lola Aleksi-Gjoka, Tonin Guraziu and Mario Ettore, and several singers, notably Mihal Ciko and Tefta Tashko-Koço.

2. 1944–91. In July 1944, before the liberation of Albania from occupation, Gaqo Avrazi (1915–85), from Korça, founded the Ansambli i Ushtrisë Popullorë (Ensemble of the People's Army); later in the same year, in Tirana, the Kori i Rinisë Antifashistë (Antifascist Youth Chorus), under the composer Konstandin Trako, gave its first concert.

An incontestable achievement of the postwar socialist regime was the development, within 30 years, of music and musical education to a high professional level. The attainment of such standards by a small, undeveloped country, and the establishment of what gradually became a flourishing musical industry, began with the foundation of the first Albanian music school, Jordan Misja, in Tirana in 1946 and the official inauguration of the Filarmonia Shqiptare (Albanian Philharmonia) in 1950. The latter comprised the radio orchestra, a chorus, ballet and singers. It was succeeded in 1953 by the Teatri i Operës dhe i Baletit (Theatre of Opera and Ballet), which in November that year performed Dargomïzhsky's *Rusalka*, the first opera to be given with an all-Albanian cast. During the 1950s many of the most talented Albanian composers completed their studies in Moscow or Prague. These included Tish Daija, Çesk Zadeja, Pjetër Gaci, Nikolla Zoraqi, Vath Çangu, Tonin Harapi and Kozma Lara. Dhora Leka, who composed a number of well-loved partisan songs, spent many years in prison for her opposition to the regime of Enver Hoxha.

In the postwar years Albanian composers began to tackle traditional Western musical genres. The first Albanian oratorio, Trako's *Partia* ('The Party', 1953), was followed by the first operetta, Kono's *Agimi* ('Dawn'), 1954), string quartet (by Daija, 1954–5), symphony (by Zadeja, 1956), opera (Jakova's *Mrika*, 1958) and ballet (Daija's *Halile Hajria*, 1963). The development of instrumental forms, opera and large-scale choral works coincided with Albania's total breach with the USSR in 1960 and the dissolving of cultural links with Eastern European socialist states. In early 1961 all Albanian music students abroad were ordered to return. The foundation of the conservatory in Tirana in 1962 inaugurated a period of total control over musical matters by the ruling communist party. Music by native composers was performed at a vast network of festivals throughout the country commemorating historical anniversaries and celebrating political events such as party congresses. Very little non-Albanian music was heard until the fall of the communist regime in 1991. Composers such as Prokofiev and Shostakovich were banned on political grounds. French Impressionism was rejected, the music of Wagner and Richard Strauss was condemned for its perceived Nazi associations, and jazz and rock were taboo. Cut off from foreign influences, Albanian composers drew deeply on the rich native tradition of folk music. In keeping with the communist ethic, works were composed with a specific social or educational purpose. Choral cantatas, symphonic poems and rhapsodies, and light music, including film music, were particularly important. After about 1970 the artistic climate in Albania became slightly less rigid; and works like Daija's Symphonic Dance, no.1 (1971), his ballet *Bijt e peshkatarit* ('The Fisherman's Sons', 1972) and Ibrahimi's Piano Concerto, no.1 (1971) explore a relatively advanced harmonic idiom. However, this 'laxity' was temporary. The 11th song festival of the RTV (Dec 1972), echoing jazz, led to Enver Hoxha's famous report at the Fourth Plenum (June 1973) of the Labour Party's Central Committee proclaiming an intensification of Albania's cultural 'isolation'. No composer suffered any damage, yet this report, combined with previous directives, determined the course of Albanian music and culture until 1991.

From the 1960s every major city in Albania possessed its own chorus, band and symphony orchestra. Tirana, the capital, had no fewer than five symphony orchestras and a chamber orchestra. Particular attention was given to amateur ensembles in factories, cooperatives and

schools, and to folk and dance ensembles. A vast repertory was created, especially of vocal and orchestral music, with older works neglected in favour of new ones. The most prominent composers between the 1960s and the 1990s have been Abdulla Grimçi (*b* 1921); Koço Uçi (1923–82); Çesk Zadeja (1927–97); Gjon Kapidani (*b* 1933); Mark Kaftalli (*b* 1933); Gjon Simoni (*b* 1936); Zef Çoba (*b* 1951); Avni Mula (*b* 1926), also a well-known baritone; Agim Prodani (1928–89); Agim Krajka (*b* 1937); Limos Dizdari (*b* 1942); Shpëtim Kushta (*b* 1946); Thoma Gaqi (*b* 1948); Kujtim Laro (*b* 1948); Lejla Agolli (*b* 1950); Hajg Zaharjan (*b* 1951); Aleksandër Peçi (*b* 1951); Gazmend Mullahi (*b* 1951), also a double bass soloist; Iossif Minga (*b* 1953); Sokol Shupo (*b* 1954); David Tukiçi (*b* 1956); Thoma Simaku (*b* 1958); and Besa Alia (*b* 1960). Some of these composers have settled abroad. Most of the works composed in the period 1960–90 adopt a post-Romantic idiom, with thematic material either drawn directly from Albanian folksong or based on its modes and rhythms.

From 1961 musical and theatrical activities in the larger towns and cities were organized by palaces of culture and in smaller towns by houses of culture. The music sector of the Lidhja e Shkrimtarëve dhe e Artistëve (Union of Writers and Artists, founded 1946), financed by the state, played an important role in musical life and musical education, and provided financial assistance to composers and performers. It also publishes scored through Shtëpia Qendrore e Krijimta-risë Popullore (Central House of People's Creation) and, since 1977, through Shtëpia Botuese e Librit Shkollor (Educational Publishing House). There were dozens of specialist primary music schools in Albania, and a secondary music school in each of the major towns and cities.

The country's most important festivals, in chronological order, are the Festivali i Këngës në Radiotelevizion (Albanian Radio and Television Song Festival), founded in 1962 and still held annually; Festivali Kombëtar i Këngës për Fatosa dhe Pionierë (National Children's and Pioneers' Festival), founded in Shkodra in 1963 and likewise still held annually; the 10-day Koncertet e Majit (May Concerts), held between 1967 and 1990 at the Tirana Opera, and the leading festival for new Albanian art music; and the Festivali Folklorik Kombëtar i Gjirokastrës (National Folklore Festival of Gjirokastra), first given in 1968 in the ancient city of Gjirokastra, and subsequently held every five years. The festival was revived in Berat by the ethnomusicologist Ramadan Sokoli in 1995. A number of new festivals have been founded in Tirana since 1991.

3. Since 1991. The upheavals caused by the collapse of communism in 1991 had serious consequences for Albanian music. Hundreds of good musicians emigrated, mostly to Greece. The Union of Writers and Artists was deprived of funds, orchestras and choruses were reduced, and several primary and secondary music schools closed. However, private sponsors began to appear, while Albanian composers rapidly acquired modern compositional techniques and began to promote their music abroad. Catholic composers like Harapi, Simoni and Kapidani were now free to compose religious works; other composers such as Daija, Zadeja, Kushta, Laro and Lara turned to chamber music, hitherto a neglected genre, and even explored atonality. Not surprisingly, it was the younger generation of composers that took the lead in experimentation. These included Peçi, Shupo, Simaku Ermir Dergjini (*b* 1955), Fatos Qerimi (*b* 1957), Nestor Kraja (*b* 1959), Vasil S. Tole (*b* 1963), Endri Sina (*b* 1967) and Albana Fejzo (*b* 1970).

The charting of Albanian art music would be incomplete without a reference to the composers of Kosovo. Until 1991, their studies and experience in Yugoslavia contrasted dramatically with those of their culturally isolated colleagues. Their works are often performed in Albania, yet information about them remains sparse. They include Shime Deshpali (*b* 1897); Lorenc Antoni (1903–91), also active as a folksong collector and ethnomusicologist; Ismaïl Hoxha (*b* 1934); Mark Kaçinari (1935–85); Vinçenc Gjini (*b* 1935); Krist Lekaj (*b* 1935); Fahri Beqiri (*b* 1936); Akil Mark Koci (*b* 1936); Esad Rizvanolli (*b* 1936); Halit Kasapolli (1937–59); the composer and musicologist Zeqirja Ballata (*b* 1943); Rauf Dhomi (*b* 1945); Rafet Rudi (*b* 1949) and Bahri Mulliqi (*b* 1959).

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II. Traditional music

Musical forms that are today recognized as Albanian folk or national music (*muzika popullore*) descend from types of music-making that characterized Albanian-speaking communities in the early decades of the 20th century. Until 1912, when Albanians declared their independence from the Ottoman Empire, musical life in Albanian territories was much like that in other regions of Ottoman Europe. In rural areas songs and instrumental music, performed largely by community members, were based on distinctive local styles. Urban music, in contrast, had absorbed features of both Middle-Eastern and European art musics, and was performed largely by professional musicians, many from the Rom (Gypsy) ethnic group. This division in repertory characterized the music-making not only of Albanian speakers, but also of other ethnic communities living in Albanian lands, including Aromânii (Vlachs), Macedonians (*see* MACEDONIA, §II), and Greeks (*see* GREECE, §IV). In the course of the 20th century, the distinction between rural and urban musics became blurred as musical styles were disseminated through the mass media as well as government-sponsored folk ensembles. The distinction nevertheless provides a useful starting point for considering national styles of Albanian music.

1. RURAL MUSIC. At present almost two-thirds of the population of Albania lives in rural areas. Until collective farms were established in the socialist period (1944–91), families typically lived in large patrilineal households, within which work activities were organized on the basis of gender and age. Women's lives revolved around childrearing and household maintenance, while men served as their family's spokesmen and defenders in affairs of the community and the state. When community members gathered to socialize, most activities took place among segregated groups of females or males, a practice that continues today in most regions.

Rural musical repertories have developed in line with such divisions. Each community has maintained a large corpus of songs (South Albania, *këngë*; North Albania, *kângë*) in local style. Women have sung primarily lyric songs whose themes address the concerns of family life. At life-cycle occasions celebrating a birth, a son's circumcision (in Muslim communities) or a betrothal or wedding, girls or women have been the principal vocalists, performing ritual songs suited to the particular event. At any social gathering they might also perform songs for dancing, sung in a variety of duple, triple and additive metres. Upon the death of a family member, women have performed highly emotional laments, known variously as *vaje*, *vajtim*, *kuje*, *me të qarë* ('with crying') or *të qarë me zë* ('cried with the voice'). In the past, girls and women sang to accompany work activities in the fields or the house, as well as for seasonal agricultural or pastoral rituals, but such songs are rarely performed today. Men have had their own (generally smaller) repertories of ritual and dance songs, and in many areas have sung rapturous love songs as well. The greatest number of men's songs are narratives that commemorate the deeds of legendary heroes or recount important moments in the history of the community or of the Albanian people as a whole. Men have also been the principal performers of instrumental music.

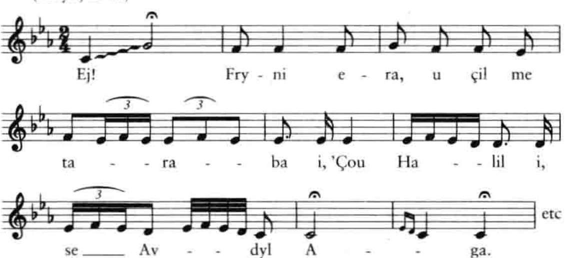
Albanians distinguish two major subgroups. North Albanians, or Gegs, live north of the Shkumbin River in Albania, as well as in adjacent areas of Macedonia and Yugoslavia (*see* YUGOSLAVIA, §III, 2). South Albanians, or Tosks, live south of the Shkumbin and in a few districts of southern Macedonia and northern Greece. The musical styles of the two subgroups are highly distinctive. While northern music is predominantly monophonic, southern musicians perform in a variety of polyphonic styles.

In the north the oldest musical genres are to be found in mountainous districts such as Malësi, which straddles the northern border with Montenegro (*see* YUGOSLAVIA, §III, 2). In these areas both men and women sing in a loud, forceful style typical of outdoor singing in many parts of the Balkan peninsula. Both also employ a variety of vocal techniques such as glottal shakes and, for women, lapses into head register. Melodies often have a small range and use narrow, non-tempered intervals. Particularly in Muslim communities, the most active female vocalists have generally been girls of less than marriageable age. Often they accompany metrical songs such as those for dancing with large frame drums, called *def* or *daire*. A more unusual type of accompaniment for women's singing is provided by a large metal tray called *tepsi*. While one woman rotates it on its edge on a level surface, other girls or women sing into it. The spinning of the *tepsi* alters the timbre of their singing and its deep rumble serves as a form of drone.

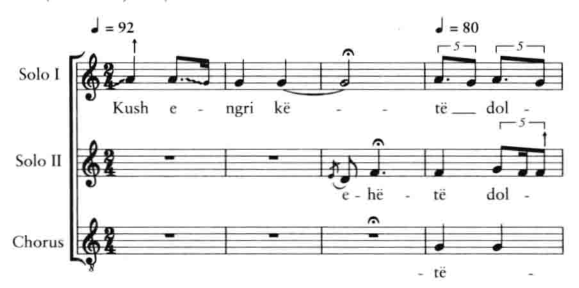
Men in mountain districts also perform a number of distinctive vocal genres. The *kângë malësorçe* ('song or the people of Malësi') of *kângë majekrahi* ('song sung over the peak of the arm') is sung by a soloist or pair of singers: each man cups his ear with his hand or places a finger in his ear, then projects his voice upward at full volume over his bent arm. *Kângë malësorçe* were used in the past by herdsmen as well as soldiers to signal from one mountain to the next and are also sung on festive occasions. A second genre is the *kângë kreshnikësh* (from Serbo-Croatian *krajišnik*, 'frontier hero') or *rapsodi* ('rhapsody'), a lengthy historical song that often includes fantastical elements. Specialists in this genre, known as *rapsodë*, have traditionally extemporised their songs in performance, basing their renditions upon verbal and musical formulas. Singers accompany their vocal line on a type of long-necked, one-string fiddle called *lahutë*, whose pegbox is decorated with patriotic or zoomorphic designs. The performer holds the instrument vertically at an angle and is expected to adopt a manly and heroic demeanour while singing. Like similar 'epic' songs sung to *gusle* accompaniment in Bosnia, Montenegro and southern Serbia, most *kângë kreshnikësh* recount military skirmishes that took place during the Ottoman period. Shorter historical songs with more fixed texts may also be sung to *lahutë* (ex.1). A third genre, known as *gjâmë*, is a type of elegy that was once commonly performed at the funerals of adult men. As with women's laments in this region, *gjâmë* might be performed by a family member or by a semi-professional lament specialist.
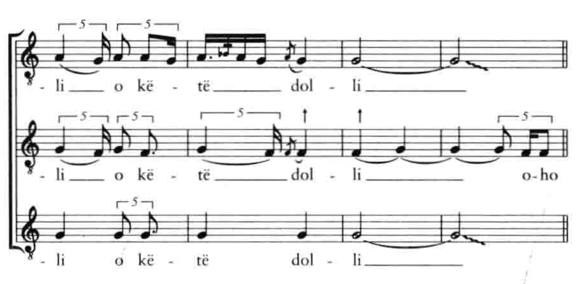
In low-lying districts and in settlements closer to towns, rural musicians have adopted some features of Middle-Eastern musical styles. Melodies often have larger ranges and more complex forms, and they may resemble specific Ottoman melodic modes (*makam*). In place of the *lahutë*,

Ex.1 from *Halil and Hajrije* ballad, male voice acc. by *lahutë*, north Albania (Lloyd, 1968)



Ex.2 Polyphonic singing with choral drone from drinking song, Lab male group (Stockmann, 1960)
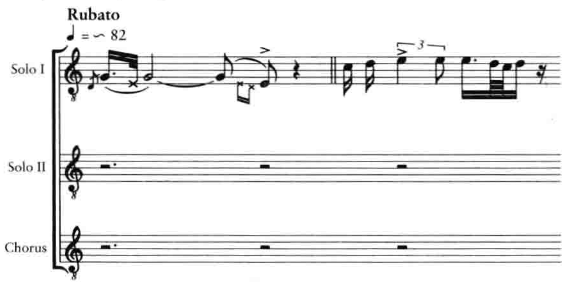




men generally accompany their singing on long-necked fretted lutes, of which the two-string *çifteli* (or *çiteli*) is the most popular. Unlike the *lahutë*, the *çifteli* is also used to play dance melodies as well as virtuoso solo improvisations. For large celebrations, families or whole communities may hire Rom men to perform loud, outdoor dance music. Their standard ensemble consists of one to two *surle* (*curle*, *zurlë*, *cigonë*), double-reed pipes with a conical bore; and one *lodër* (*lodërti*, *daulle*), a double-headed bass drum. This ensemble is particularly associated with the men's repertory of virtuoso dances, which often have a heroic character.
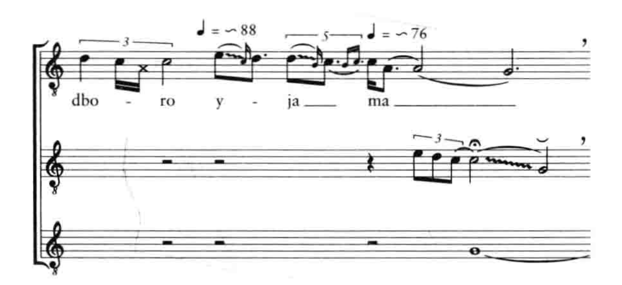
In southern regions, the prevalence of polyphonic singing indicates its importance as a communal social activity. At family celebrations, each adult has been expected to participate by singing the first solo line of a multi-part song, while others at the gathering have sung supporting lines or have joined in on a choral drone (*iso*). Most southern songs have a pentatonic tonality, although ornamentation is diatonic. Only recently have they been sung with instrumental accompaniment.
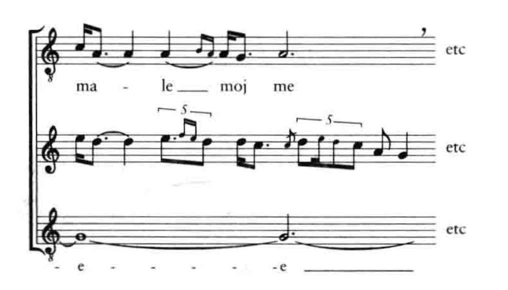
Albanian musicologist Beniamin Kruta has distinguished two main styles of southern polyphony. In the Lab style, characteristic of the region of Labëri in south-central Albania, two or three soloists declaim their text over the drone in a homophonic manner (ex.2). In the Tosk style, found in the regions of Myzeqe, Toskëri and Çaméri as well as adjacent areas of Macedonia and Greece, two soloists interweave their melodies above a drone that is sung most often to a single vowel sound (ex.3). These two types of polyphony also have parallels among neighbouring ethnic groups. The singing of Greek communities in Albania and in the district of Epirus in Greece closely resembles that of Labëri, while some Aromân and Macedonian communities sing songs in the Tosk style. The lullabies of southern Albanian women (ex.4), as well as laments and songs for seasonal rituals, have customarily been sung solo or in unison. In some communities, two-part songs without a drone are also sung.

Although southern men's and women's songs are similar in structure, they often differ in manner of execution. Younger women generally sing in a subdued,

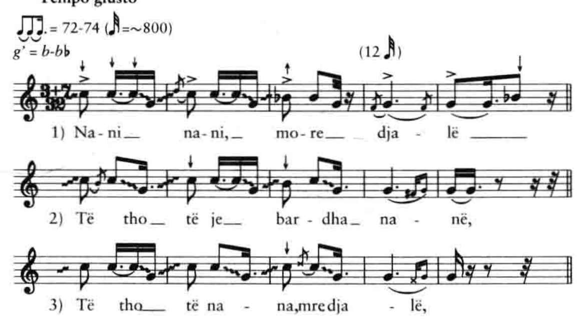
Ex.3 Polyphonic singing with choral drone from lyrical song, Tosk male group (Stockman, 1960)







Ex.4 from lullaby, Tosk female voice (Stockmann and Fiedler, 1965)



metrical manner that complements their reserved and dignified social demeanour. Younger men, by contrast, often sing in an exuberant and dramatic style, consistent with their more extroverted demeanour and evocative of the heroic affect that characterizes their repertory. Many men's songs are not metrical or are executed in an 'elastic' rhythm and singers perform them using an array of techniques such as portamento, melisma, vocal pulsation, yodelling, or leaps into falsetto register (see ex.3). A number of these techniques are said to be drawn from women's lament styles and infuse men'performances with a sense of melancholy or nostalgia. As men age, they often turn to a more sedate performance style, known as *shtruar* ('calm') that is closer to women's singing. Particularly in Lab communities, men may recognize a formal distinction between young men's songs (*këngë djemurishte*) and elders' songs (*këngë pleqërishte*). In turn, women as they age may begin to incorporate into their performances more demonstrative elements of the men's style.

Throughout Albania, men in stock-breeding communities have accompanied their herding activities with various types of aerophones. Most common are end-blown or duct flutes ranging in length from 20 to 90 cm. While the term *fyell* is known throughout the country, other regional names include *njijare* or *cule* in Labëri, *kavall* or *duduk* in Tosk areas, and *bilbil* or *fyelldrejti* for northern duct flutes. In some communities a double-bore duct flute is played, known as *binjak* ('twin') in the north and *culedyjare* ('double flute') in Labëri. Some herdsmen say that they use their flutes to calm their animals or to direct their movements. To do so they perform expansive, unmetrical melodies with descriptive titles such as 'When the sheep go to drink water' or 'Air of the shepherd in the mountain'. In southern areas herdsmen also perform melodies in the style of women's laments, which they term *vajtim* or *të qarë*. At smaller family gatherings, flute players might perform song tunes or melodies for group dancing.

A second type of herdsmen's instrument is the single-reed pipe, generally made from cane. In the north the most common such instrument is the *zumare*, which consists of two parallel pipes with a single bell made from an animal's horn. This instrument may be attached to a skin bag to form a bagpipe, known as *bishnicë* or *mishnicë*. In the south individual reed-pipes, known as *pipezë*, are sometimes played by pairs of men in the manner of a polyphonic song. The southern bagpipe or *gajde*, found only along the eastern border, has a wooden chanter and drone pipe, each with a single reed. Unlike other aerophones, the *gajde* is played primarily in farming communities (sometimes together with frame drum) to accompany singing or dancing.

2. Urban music. During the late Ottoman period, distinctive musical styles developed in both northern and southern towns. For religious holidays or family celebrations, land-owning families or members of the rising middle-class hired professional ensembles to perform songs and instrumental music for both dancing and listening. Their music was reserved primarily for men's gatherings, although in some areas women performers were engaged for female guests. While many of the performers were Roma, some were ethnic Albanians. The largest and most polished ensembles performed in the major towns, but smaller groups gradually introduced urban repertories to outlying towns and villages.

In the northern town of Shkodër and in the towns of Central Albania (particularly Tirana, Durrës and Elbasan), the most typical ensemble or *aheng* (*çallgi*, *saze*) of the early 20th century consisted of a long-necked, plucked *saze* or a short-necked, fretted *llautë*, a clarinet (*gërnetë*), a violin played vertically on the knee, and a frame drum (*def*) or goblet drum (*qypi*). The repertory of such ensembles was based on the system of Ottoman *makam*s and included locally created songs and dance tunes as well as Ottoman compositions and modal improvisations (*taksim*). Albanian-language songs that were created within this repertory may be in a variety of metres and generally alternate lines of text with instrumental interludes. Some songs are multi-sectional, incorporating several changes in metre. While Ottoman compositions are no longer performed, northern urban songs are still widely sung and have been recorded in recent decades by singers such as Fitnete Rexha, Hafsa Zyberi, Luçije Miloti, Myslym Leli and Merita Halili. Since World War II the accordion has largely replaced the plucked strings, and contemporary ensembles often augment or replace the older instruments with saxophone, synthesizer, electric guitar and bass, and Western drumkit. As Western instruments have been adopted, performers have gradually modified their intonation to a tempered diatonic scale.

In the south, early 20th-century ensembles or *saze* featured one to two clarinets and/or violins, a *llautë* and a large *def*. To these were eventually added accordion and, more recently, amplified instruments. Southern *saze* have performed music that is closer in style to nearby rural genres than to urban Ottoman ones. Typically, the lead clarinet and violin play interweaving, pentatonic melody lines, while *llautë*, accordion and any other instruments provide a chordal accompaniment. *Saze* have developed their own repertory of polyphonic songs and play a variety of dance tunes, including more rapid ones for women and slower tunes with more elastic metres for men. They are most renowned for virtuoso solo improvisations, played most often on clarinet or violin, that are known variously as *kaba*, *avaz*, *vajtim* or *me të qarë*. Similar to herdsmen's melodies but more expansive and highly ornamented, these performances draw on expressive features of women's lament styles to evoke feelings of longing and nostalgia. Most of the pre-World War II recordings of southern music featured performances by Rom *saze* from towns such as Korçë and Leskovik, sometimes accompanying Albanian singers. Performers of this repertory in recent decades have included clarinettist Laver Bariu and the Lela family, both from Përmet. Women singers such as Vaçe Zela from Vlorë and Eli Fara from Korçë have popularized the performance of monophonic songs based on southern pentatonic scales and accompanied by *saze* instrumentalists.

In towns throughout Albania, amateur musicians also developed repertories that they performed for their own enjoyment. Particularly in the south, men in the late Ottoman period created songs either in Turkish or local styles that they sang to the accompaniment of instruments such as the *ud*, *bakllama* (Turkish *bağlama*) and *buzuk* (Turkish *bozuk*). By the turn of the 20th century, these were often replaced by European instruments such as the guitar, violin and mandolin, used to accompany a new type of urban song (*këngë qytetare*) based on the Western tonal system. Another characteristic European

ensemble, the brass band, was also popular in early decades of the 20th century. Various types of urban songs, particularly those that can be spontaneously harmonised, are still sung enthusiastically by urbanites at many family occasions.

3. INSTITUTIONAL SETTINGS. Since the mid-19th century, when members of the intelligentsia first began to publish collections of song texts, forms of Albanian folk music have been systematically employed to encourage national loyalties and serve as models for a national culture. Following World War II, such practices became institutionalized as state policy under the new socialist government. Traditional songs were introduced at all levels of the school curriculum and became the basis for compositions in the Western classical style (see §I above). Both Radio Tirana (established in the 1940s) and the state television (initiated in the late 1960s) broadcast many hours of national music each week, disseminating state-sponsored musical styles to even the most isolated rural areas. While music-making continued in family and community settings, media forms came to set the standard for Albanian musical performance, not only within Albania but also in neighbouring Yugoslavia.

In emulation of Soviet models, a State Ensemble of Folk Songs and Dances (Ansambli Shtetëror i Këngëve dhe Valleve Popullore) was founded in Tirana, as were similar amateur ensembles throughout the country. Each full ensemble consisted of vocal soloists, a chorus, an instrumental group and a troupe of dancers. For younger Albanians especially, participation in an ensemble came to replace older, rural settings for music-making that had been rendered obsolete by policies such as the collectivisation of agriculture and, in 1967, the abolition of all forms of religious practice. In order to give the new ensembles showcase, a network of folkloric festivals was created. Most festival performances featured choreographed dance suites set to highly arranged and harmonised musical accompaniment. At the National Folk Festival, however, which was held every five years in the town of Gjirokastër, village groups presented performances that, while also arranged, were closer in style to community music-making. Partly to assemble materials that could serve as a basis for new artistic forms, scholars trained in ethnography, folklore, ethnomusicology and dance ethnology undertook detailed documentation of Albanian folkloric forms, resulting in an extensive programme of scholarly publication. Formerly assigned to several different institutes, after 1979 these scholars worked under the auspices of the Institute of Folk Culture (Instituti i Kulturës Popullore) in Tirana.

During the socialist period, artistic innovations were actively encouraged as long as they were viewed as contributing to the evolution of Albanian socialist culture. Many older song texts representing past modes of life or oppositional political stances were not performed. In their place, performers were encouraged to create new songs, known as *folklor i ri* ('new folklore'), that extolled the Party of Labour and its leader Enver Hoxha. Many groups also experimented with new musical formats. The orchestra of the State Ensemble began as an expanded version of a northern urban ensemble, but gradually adopted a core configuration of Western instruments, with local Albanian ones used for occasional colour. Some regional ensembles developed 'families' of *çiftell*, or *fyell*. or created orchestras of instruments that were formerly played separately. Such new configurations were often used to accompany types of singing that were once performed *a cappella*. Women joined men as prominent public performers of rural and urban styles, either as vocal soloists, singers in mixed ensembles or even instrumentalists. As in neighbouring countries, large integrated ensembles, performing complex arrangements with discipline and precision, came to be seen as embodying many of the ideals of socialist ideology.

The fall of the socialist system in 1991 precipitated large-scale social dislocation and economic hardship in Albania, affecting all aspects of musical life. Since the government can no longer support its extensive cultural institutions, the future of both professional ensembles and research institutes is now in question. Few Albanians have either the capital or the business expertise to open private recording companies or performance venues. Families that might once have hosted a large wedding celebration with a live band might now plan a small family gathering with dancing to recorded music. In response to such conditions, a number of prominent performers and scholars have left the country. Other musicians support themselves through concerts in neighbouring countries or tours of expatriate communities in western Europe and North America. Although recordings of national music are still broadcast on radio and television, many of the cassettes available for sale are imported from Macedonia. At present the most ubiquitous forms of music are popular styles from the United States and Western Europe. Only when Albania has recovered from the economic strains of recent years will an active musical life develop in which local musicians have a more prominent role.

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GEORGE LEOTSAKOS (I), JANE C. SUGARMAN (II)

Albano, Marcello (*fl* Naples, 1601–16). Italian composer and musician. He was mentioned by Cerreto (*Della prattica musica vocale et strumentale*, Naples, 1601/*R*) as one of a number of singers and instrumentalists in Naples. He published two volumes of music at Naples in 1616. The first, *Il primo libro di canzoni, e madrigaletti*, for three and four voices (RISM 1616[11]), includes settings of texts by Tasso, Marino and Francesco degl'Atti. The canzoni – in fact canzonettas – usually have four-line stanzas and use triple metre occasionally. The tenor parts can be omitted. The five madrigalettos (one of which is by Scipione Dentice) are longer and avoid triple metre but are similar in style to the canzonettas. Albano recommended that lute, harp or harpsichord accompaniment be used, that the tempo be a little rushed and that, whereas intermediate cadences must be sung in strict time, final cadences could be drawn out a little. His second published volume, *Madrigali* for five voices, survives incomplete. The texts, by Guarini, Rinuccini and Tasso, among others, are shorter and their textures more imitative than was usual in Neapolitan madrigals of the time. In both prints Albano was occasionally old-fashioned in that he set accented text syllables to high pitches on weak beats and unaccented syllables to low pitches on strong beats.

KEITH A. LARSON

Albareda, Marcián (*b* late 16th century; *d* probably Barcelona, mid-17th century). Spanish composer. He was appointed *maestro de capilla* of La Seu d'Urgell Cathedral on 15 January 1622. In 1626 he followed Joan Pau Pujol in the same capacity at Barcelona Cathedral, where he probably stayed for the remainder of his life. Only a few of his works survive: masses, motets, villancicos and unaccompanied romances, for four, six and eight voices. They lack Pujol's creative ingenuity and technical brilliance. Albareda's music is all in manuscript in the Cathedral, Barcelona, except the following four pieces, which are in manuscript at the Biblioteca de Cataluña there: *responsión*, *A la media noche*, 6vv; *Alma, llegad al convite*, 6vv; romance, *Convidando está a su mesa*, 4vv; villancico for the Holy Sacrament, *Hoy deste pan consagrado pienso comer un bocado*, 8vv. (J. Wolf: *Historia de la música, con un estudio critico de historia de la música española por Higinio Anglés*, Barcelona, 1943, rev. 4/1965 by J. Subirá)

BARTON HUDSON

ALBAUTOR. *See* Copyright, §VI (under Albania).

Albéniz, Isaac (Manuel Francisco) (*b* Camprodón, Gerona, 29 May 1860; *d* Cambo-les-Bains, 18 May 1909). Spanish composer and pianist. When he was a year old he moved with his family to Barcelona. His musical propensities soon became apparent, and his sister Clementina gave him piano lessons when he was about three and a half. A child prodigy, he made his first public appearance at about five, at the Teatro Romea in Barcelona. Shortly afterwards he began lessons with Narciso Oliveras. In 1867 he was taken to Paris where, it is said, he studied privately with Antoine-François Marmontel, eventually taking the entrance exam for the Paris Conservatoire; though impressed with his talent, the jury is said to have refused him admission because he was too immature. In 1868 Albéniz's father lost his government post, and, to earn money, took Isaac and Clementina on recital tours of the Spanish provinces. Soon the family moved to Madrid, where Albéniz was enrolled in the Escuela Nacional de Música y Declamación (now the Real Conservatorio Superior de Música). His studies were constantly interrupted; having experienced the life of a travelling virtuoso, he repeatedly gave recitals in the provinces or wherever fate took him. He returned intermittently to Madrid and studied for a time with Eduardo Compta and José Tragó. His travels took him to Puerto Rico and Cuba in 1875 before he finally settled down to serious studies.

Albéniz returned to Europe and enrolled at the Leipzig Conservatory in May 1876 but remained there for only two months; by summer he was back in Madrid seeking financial aid. Through the intercession of Guillermo Morphy, secretary to King Alfonso XII, he obtained a pension to attend the Brussels Conservatory. There he studied the piano until 1879, first with Franz Rummel and then with Louis Brassin, obtaining a first prize. He did not, as many biographers claim, go on to study with Liszt, though he seems to have travelled to Budapest in August 1880 with the goal of meeting the Abbé. By mid-September 1880 Albéniz was again in Madrid pursuing his performing career. He made tours of Spain and appearances in the Spanish-speaking Americas. He also began to conduct, and by 1882 he had become administrator and conductor of a touring zarzuela company in Spain. It is probably from this time that his earliest attempts at zarzuela originate – *El canto de salvación*, *¡Cuanto más viejo ...!* and *Catalanes de Gracia*. In 1883 he moved to Barcelona where he studied composition with Felipe Pedrell. While still continuing to perform he gave piano lessons, and on 23 June 1883 he married his pupil Rosa Jordana. By the end of 1885 they had moved to Madrid, where, through the protection of his old friend Morphy, Albéniz firmly established himself in Madrid's musical life, performing in the homes of nobility, organizing and participating in concerts and teaching. By 1886 he had written over 50 works, principally for piano, and on 21 March 1887 he gave a concert in the Salon Romero devoted solely to his own music. His own works were also featured in a series of 20 concerts given under the auspices of Erard, the French piano manufacturer, at the French pavilion of the 1888 Universal Exposition in Barcelona. A facile improviser, Albéniz composed quickly, producing a large body of solo piano pieces, much of it delightfully inspired salon music (dances, études and character-pieces) in simple forms, redolent with repeats. But he also undertook more ambitious projects, two piano concertos (op.78 and the *Rapsodia española*) and a four-movement symphonic piece (*Escenas sinfónicas*). By 1889 he was well known as a pianist-composer, with his compositions published by Spain's leading music publishers. In March he gave concerts in Paris; a few months later he appeared in London, where his success ensured repeated visits. In June 1890 he placed himself under exclusive contract as a composer and performing musician to the manager Henry Lowenfeld and moved to London by the end of the year with his wife and children (Alfonso, Enriqueta, and Laura; two others, Blanca and Cristina, had died in early childhood). Notable among the concerts Albéniz gave under Lowenfeld's management were two in November 1890 focussing on modern Spanish orchestral music, and a series of ten chamber music concerts that took place in the first half of 1891 (for which he invited his friend the violinist Enrique Fernández Arbós to participate).

Through Lowenfeld, who was associated with musical theatre, Albéniz agreed to compose music for a comic opera, *The Magic Opal*, written by Arthur Law. He also came into contact with Horace Sedger, manager of the Lyric Theatre, and became involved with its production of *Incognita* (an adaptation of Charles Lecocq's *Le coeur et la main*, opening 6 October 1892). On 19 January 1893 *The Magic Opal*, a work in the vein of Gilbert and Sullivan, had its première at the Lyric. After a successful run, it was revised slightly and staged at the Prince of Wales Theatre as *The Magic Ring* (11 April 1893) with Albéniz conducting. The next offering at the Prince of Wales, *Poor Jonathan* (15 June 1893), was an adaptation of Carl Millöcker's *Der arme Jonathan* to which Albéniz contributed some numbers and acted as musical director.

Albéniz's theatrical involvement brought him to the attention of Francis Burdett Money-Coutts, heir to the banking fortune of Coutts & Co. and financial investor in both the Prince of Wales and Lyric theatres. Money-Coutts, an amateur poet and playwright, had become a partner with Lowenfeld in the contract concerning Albéniz's musical talents; by July 1894 Money-Coutts was Albéniz's sole patron.

After *Poor Jonathan*, Albéniz moved back to the continent because of illness, settling in Paris. He soon resumed his performing activities in Spain, at the same time working on *Henry Clifford*, an opera based on the Wars of the Roses to a libretto by Money-Coutts. He spent the summer of 1894 in Paris completing the score as well as composing yet another stage work, *San Antonio de la Florida*, a one-act zarzuela to a libretto by Eusebio Sierra; this was first given in Madrid, at the Teatro Apolo on 26 October 1894, the composer conducting. Because it was more ambitious musically than the typical zarzuela in the accepted *género chico* style, *San Antonio* was not entirely successful. A month later Albéniz conducted his *Magic Opal* (presented in Sierra's Spanish translation under the title of *La sortija*) at the Teatro de la Zarzuela and was again criticized for writing a work that did not conform to the established mould. Disgusted, he returned to Paris. Albéniz was not the only Spanish composer to encounter resistance from the establishment. Efforts to elevate the artistic content of the zarzuela as well as to create a Spanish national opera (vigorously supported by Tomás Bretón and Felipe Pedrell) repeatedly faced deep-rooted prejudices.

In March 1895 Albéniz appeared as a soloist in a concert series sponsored by the Sociedad Catalana de Conciertos in the Teatro Lírico in Barcelona. The series of five concerts, fostered by Albéniz, was conducted by d'Indy, and marked the beginning of their friendship. Ernest Chausson, whose *Viviane* was performed on the series, became a close friend of Albéniz as well. In time Albéniz formed close ties with Charles Bordes, Paul Dukas and Fauré, and became a cherished member of the French musical community.

On 8 May 1895 Albéniz conducted the première of *Henry Clifford* at the Gran Teatro del Liceo in Barcelona. As was the custom there, the work was performed in Italian. Though not appreciated by the general public it proved a success with the critics, who felt that the music showed promise. Money-Coutts's and Albéniz's next endeavour was a one-act opera based on the novel *Pepita Jiménez* by Juan Valera. It had its première on 5 January 1896 at the Gran Teatro del Liceo (in Italian) to the decidedly enthusiastic applause of the general public; the press however were disappointed, having hoped for something more substantial from the composer of *Henry Clifford*. In March and April Albéniz set a group of poems by Money-Coutts and also began (though left incomplete) work on a choral piece *Lo llacsó* with text by the Catalan poet Apeles Mestres. Albéniz not only promoted Spanish music (his own as well as that of his compatriots) in the concerts he organized but also actively participated in the *modernismo* movement for the resurgence of Catalan culture, which had taken hold in Barcelona in the 1890s. By September Albéniz had expanded *Pepita* to two acts and, though he continued to give concerts, much of 1896–7 was devoted to promoting the opera's performance. On 22 June 1897 *Pepita*, conducted by Franz Schalk, was produced in German at the German Theatre in Prague to great praise. Angelo Neumann, manager of the theatre, contracted Albéniz to compose two stage works, which did not however materialize. Instead, the composer embarked on a trilogy, *King Arthur*, to a libretto by Money-Coutts. Albéniz's talent for inventing attractive vocal lines woven around a vibrant orchestral fabric had formed the compositional basis for *Clifford* and *Pepita*, operas that succeed from moment to moment. The immense undertaking of a trilogy, however, daunted rather than excited Albéniz's imagination. Contrary to his usual speed, Albéniz took four years to finish *Merlin* (1898–1902), *Lancelot* was left incomplete after the beginning of the second act and *Guenevere* remained untouched.

Meanwhile, from 1896, in addition to composing songs, many on texts by Money-Coutts, Albéniz sought inspiration from his native land in works for solo piano and for orchestra. Notable was *La vega* (initially intended for orchestra), which marked a turning-point in his piano style; his deliberate exploitation of the sonorous properties of the piano, juxtaposing its different registers and utilizing the piano for its colouristic effects, foreshadows *Iberia*.

From 1898 to 1900 he taught advanced piano at the Schola Cantorum (among his students was Déodat de Séverac); he had to resign because of poor health and in 1900 left Paris for the warmer climate of Spain. In Barcelona he became associated with Enric Morera and the movement to promote the performance of Catalan lyrical works. He made repeated attempts to have *Merlin* and *Pepita Jiménez* produced in both Madrid and Barcelona but met constant opposition from the establishment. In 1902 Albéniz agreed to compose a three-act zarzuela to a libretto by Cristóbal de Castro, *La real hembra*. He set little more than the prelude and first two scenes however, and Castro never completed the libretto. Though Albéniz had support from the press, his international reputation was a liability. He was viewed as a Spaniard 'in foreign attire' and thus not only lacked commitment from the public and the impresarios but also suffered from their intrigues and jealousies. Since all efforts to secure performances of his lyric works failed, at the end of 1902 Albéniz returned to France where, esteemed by colleagues there, he felt he could more effectively advance the cause of Spanish music.

Suffering from Bright's disease, he spent much time in the warmer climate of Nice. He resumed work on *Lancelot*, eventually putting it aside to revise the orchestration of *Pepita* for a performance in French at the Théâtre de la Monnaie, Brussels. *Pepita*, along with *San Antonio de la Florida* (translated into French as *L'ermitage fleuri*), was given on 3 January 1905 to enthusiastic reviews. Albert Carré, director of the Paris Opéra-Comique, expressed interest in *Pepita*, but it was not given there until 1923. Although the Monnaie announced plans to perform *Merlin* the following winter in a French translation by Maurice Kufferath, the production did not materialize. In April 1905 Albéniz began a lyric drama in four acts entitled *La morena*, but this too was left incomplete. Heeding the advice of his friends and the dictates of his conscience, he returned to the composition of piano music. From 1905 to 1908 he wrote his masterpiece, *Iberia*, a collection of 12 'impressions' (as the work was subtitled) in four books, wherein he captured and immortalized the sounds and rhythms of his native country. Whereas the first two books of *Iberia*, though difficult in certain aspects, emphasize colour, the remaining pieces show a greater density of texture and an



Isaac Albéniz

increased demand for virtuoso technique, a change in style that can be attributed to the pianist Joaquín Malats (winner of the prestigious Diémier prize in 1903). Deeply impressed by Malats's interpretation of *Triana* from *Iberia*, Albéniz composed the last two books under the direct influence of his esteemed compatriot's phenomenal abilities, creating music of extreme technical difficulty. Albéniz attempted the orchestration of the first book of *Iberia*, but not satisified with the results he asked Arbós to accomplish the task. Arbós ultimately orchestrated *Triana* and *El Albaicín* (and *Navarra*, which was originally conceived as part of *Iberia*) as well. (The remaining numbers of the work were later orchestrated by Carlos Surinach.)

In 1908 Albéniz set more Coutts poems, which were ultimately published as *Quatre mélodies*. His final composition, *Azulejos* for piano, was left unfinished at his death. His remains are buried in the cemetery in Montjuïc in Barcelona.

Throughout his virtuoso career Albéniz's playing was admired for its clarity and its exquisite delicacy of tone, qualities that were particularly lauded in his interpretations of Scarlatti. Although he made no commercial recordings, three improvisations on privately owned wax cylinders do survive and have been made available on *The Catalan Piano Tradition* (VAI Audio/International Piano Archive 1001, *c*1992).

Through his activities as a conductor, impresario, performer and composer within Spain as well as abroad, Albéniz, one of Spain's foremost musicians, not only contributed to the rebirth of Spanish nationalism but also gained international recognition for Spanish music. Where Pedrell used folk music in his works as a basis for a national style, Albéniz preferred to suggest, rather than quote, rhythms and melodic elements to evoke the Spanish landscape. He achieved popularity at the beginning of his compositional career with salon music. With his dramatic works, his writing gained depth. By the end of his life he was creating dense polyphonic textures that combined underlying diatonic harmonies (freely mixing major and minor tonalities with modal elements), animated by vibrant ostinato rhythms, overlaid with basically simple melodic lines and gestures embroidered with chromatic filigree.

Founded in 1987 by Paloma O'Shea, the Fundación Isaac Albéniz is dedicated to promoting and aiding musical activities in Spain; it administers the International Piano Competition of Santander (founded in 1972) and also acts as a resource centre for Albéniz research in particular and Spanish music in general.

WORKS

published in Madrid unless otherwise stated

Most surviving MSS are in *E-Bbc*, *Boc* and the Museu de la Música, Barcelona. Opus numbers do not necessarily reflect the chronology of compostion, and also contain gaps and duplications; some works were published under two different titles and opus numbers, and some unpublished works were re-used for later pieces.

PIANO SOLO

2 Caprichos, 2 Caprichos andaluces, Grande estudio de concierto, Marcha nupcial, Suite morisca (mentioned by Guerra y Alarcón, all lost); Marcha militar (?1869); Nelly, 1879, unpubd; Pavana-capricho, op.12 (Barcelona, 1884), also arr. 2 pf; Primera barcarola, op.23 (Barcelona, 1884); 6 peqeuños valses, op.25 (Barcelona, 1884), nos.3 and 5 also pubd as Valses de salon; Sonata no.1, A♭, op.28, scherzo pubd (Barcelona, 1884) [used as Scherzo of Suite característica], ?other movts lost

Suite española (1886): Granada, serenata, Cataluña, corranda, Sevilla, sevillanas [also arr. 2 pf], Cádiz, saeta [=op.181, added 1898; also arr. 2 pf], Asturias, leyenda [=op.232/1, added ?1898], Aragón, fantasía [=op.164/1, added ?1898; also arr. 2 pf], Castilla, seguidillas [=op.232/5, added ?1898; also arr. 2 pf], Cuba, capricho; Serenata árabe (1886) [used as int for The Magic Opal]; Deseo, estudio de concierto, op.40 (1886)

Suite ancienne, op.54 (1886): Gavota, Minuetto; Estudio impromptu, op.56 (1886); Diva sin par, mazurka (1886); Balbina Valverde, polka (1886); Suite ancienne no.2, op.64 (1886): Sarabande, Chaconne; 7 estudios en los tonos naturales mayores, op.65 (1886) [no.3 also pubd as Romance sans paroles (London, *c*1890)]; 6 mazurkas de salón, op.66 (1886): Isabel, Casilda [also pubd as op.140, no.1 (London, 1890)], Aurora, Sofía, Christa [also pubd as op.140, no.2 (London, 1890)], María; Sonata no.3, A♭, op.68 (1886); Angustia, romanza sin palabras (1886); Tercer minuetto (1886); Recuerdos de viaje (1886–7): En el mar [also pubd as On the Water (London, 1891)], Leyenda-barcarola, Alborada [op.71], En la Alhambra, Puerta de Tierra, bolero [also pubd as Andalucia (London, ?1889)], Rumores de la Caleta, malagueña, En la playa; Sonata no.2, op.60 (?pubd 1887), lost

Sonata no.4, A, op.72 (1887) [3rd movt also pubd as Celebre Minuet (London, 1892)]; Arbola-pian, zortzico (San Sebastián, 1887); Suite ancienne no.3 (1887): Minuetto, Gavotta; 6 danzas españolas (1887); Cotillon, album de danses de salon: no.1 Champagne (carte blanche), vals (*c*1887) [also arr. pf 4 hands (London, 1889), lost]; Recuerdos, mazurka, op.80 (Barcelona, 1887); Mazurka de salón, op.81 (Barcelona, 1887)

Sonata no.5, G♭, op.82 (1888) [2nd movt also pubd as Minuetto del gallo (1888)]; Pavana fácil para manos pequeñas, op.83 (1888); 12 piezas características, op.92 (1888): Gavotte sur un thème de Mlle Irene Landauer, Minuetto a Sylvia, Barcarola (Ciel sans nuages), Plegaria, Conchita, polka, Pilar, vals, Zambra, Pavana, Polonesa, Mazurka, Staccato, capricho, Torre Bermeja, serenata; 2 mazurkas de salón (1888): Amalia, op.95, Ricordati, op.96

Suite espagnole no.2 (1889): Zaragoza, Sevilla; Cadix-gaditana (London, 1889); Zambra granadina (London, 1889); 2 morceaux caractéristiques: Spanish national songs, op.164 (London, 1889), Jota aragonesa, Tango; España, op.165 (London, 1890): Prélude, Tango, Malagueña, Serenata, Capricho catalan, Zortzico; L'automne valse, op.170 (London and Barcelona, 1890) [also orchd, unpubd]; Sérénade espagnole, op.181 (London, 1890) [also orchd, ?unpubd]; Rêves, op.101 (London and Paris, 1891): Berceuse, Scherzino, Chant d'amour; Mallorca, barcarolle, op.202 (London, 1891)

Album of Miniatures (London, 1892): Spring, Summer, Autumn, Winter [also pubd as Les saisons, op.201 (Paris, 1893): Le printemps, L'été, L'automne, L'hiver]; Chant d'Espagne, op.232 (Barcelona, 1892): Prélude, Orientale, Sous le palmier, Córdoba [added 1898], Seguidillas [added 1898]; Menuet (Paris, 1894); Sonata no.7, op.111, minuetto pubd between 1900 and 1914, ?other movts lost; The Alhambra Suite: no.1; La vega [Fantaisie espagnole] (San Sebastián, ?1898), Espagne (Souvenirs): Prelude, Asturies (Barcelona, *c*1899); Yvonne en visite, in Album pour enfants (Paris, 1905)

Iberia, 4 bks: 1 Evocation, El Puerto (orchd 1907, unpubd], Fête-Dieu à Séville (Paris, 1906), 2 Rondeña, Almería, Triana (Paris, 1907), 3 El Albaicín, El polo, Lavapiés (Paris, 1907), 4 Málaga, Jerez, Eritaña (Paris, 1908); Navarra, inc., completed by D. de Séverac (Paris, 1912); Azulejos, inc., completed by Granados (Paris, 1911)

DRAMATIC

El canto de salvación, ?end of 1881 (zar, 2), lost

¡Cuanto más viejo …! (zar, 1, Zapino), Bilbao, Feb 1882, lost

Catalanes de Gracia (zar, 1, R.L. Palomino de Guzmán), Madrid, Salón Eslava, 25 March 1882, lost

The Magic Opal (comic op, 2, A. Law), London, Lyric, 19 Jan 1893, vs (London, 1893); rev. as The Magic Ring, London, Prince of Wales, 11 April 1893; as La sortija, Madrid, Zarzuela, 23 Nov 1894

Mar i cel, 1893–5 (after A. Guimerá), inc.

San Antonio de la Florida (zar, 1, E. Sierra), Madrid, Apolo, 26 Oct 1894, vs (Barcelona, 1894); in Fr. as L'ermitage fleuri, Brussels, Monnaie, 3 Jan 1905

Henry Clifford (3, Mountjoy [F.B. Money-Coutts]), in It. as Enrico Clifford, Barcelona, Liceo, 8 May 1895, vs (Barcelona, 1895); also known as Les deux Roses

Pepita Jiménez (lyric comedy, 1, Money-Coutts, after J. Valera), in It. trans., Barcelona, Liceo, 5 Jan 1896; rev. in 2 acts, Ger. trans., Prague, Neues Deutsches, 22 June 1897, fs and vs (Leipzig, 1897); rev., Fr. trans., Brussels, Monnaie, 3 Jan 1905, fs and vs (Leipzig, 1904); new Fr. trans., Paris, OC (Favart), 18 June 1923, vs (Paris, 1923); rev. P. Sorozábal in 3 acts, Sp. trans., Madrid, Zarzuela, 6 June 1964, vs (Madrid, 1963); rev. J. Soler in 2 acts, new Sp. trans., Peralada, Palace Garden, 27 July 1996, fs (1996)

King Arthur [Le roi Arthus] (trilogy, F. Coutts, after T. Malory: *Morte d'Arthur*), also known as La table ronde

Merlin, 1898–1902 (3), Barcelona, Tívoli, 18 Dec 1950, vs (Paris, 1906); in orig. Eng., Madrid, Auditorio Nacional, 20 June 1998 (concert perf.)

Lancelot, 1902–3 (3), inc., Guenevere (4), not comp.

La sérénade, 1899 (lyrical drama, 1), inc.

La real hembra, 1902 (zar, 3, C. de Castro), inc.

La morena, 1905 (lyrical drama, 4, A. Mortier), inc.

Song of Songs (after play by F. Coutts), *c*1906, inc., also known as Le cantigue des cantigues

Numbers for Incognita (F.C. Burnand, after C. Lecocq: *Le coeur et la main*), London, Lyric, 6 Oct 1892, vs for 'Oh! Horror! Horror!' (London, 1892); numbers for Poor Jonathan (after C. Millöcker: *Der arme Jonathan*), London, Prince of Wales, 15 June 1893, unpubd

VOCAL

Songs: 3 romanzas, Catalan, 4 romanzas, Fr. (mentioned by Guerra y Alarcón, all lost); [5] Rimas de [G.A.] Bécquer (1888): Besa el aura, Del salón en el ángulo oscuro, Me ha herido recatándose, Cuando sobre el pecho inclinas, ¿De dónde vengo?; 6 baladas (Marquesa de Bolaños) (1888): Barcarola, La lontananza, Una rosa in dono, Il tuo sguardo, Morirò!!!, T'ho riveduta in sogno; 6 melodías (A. de Musset) (?1889), lost; Chanson de Barberine (Musset), *c*1889 (1947) [?from 6 melodías]; Conseil tenu par les rats (J. de la Fontaine), ?1890s, inc. (Barcelona, 1998)

To Nellie (F.B. Money-Coutts), 6 songs (Paris, 1896): Home, Counsel, May-Day song, To Nellie, A Song of Consolation, A Song; Art thou gone for ever, Elaine (Money-Coutts), 1896 (Barcelona, 1998); Laugh at loving (Money-Coutts), 1896, frag. (Barcelona, 1998); Il en est de l'amour (C. de Beauregard) (Paris, 1897); 2 morceaux de prose de Pierre Loti (Saint-Sebastián, ?1898): Crépuscule, Tristesse; 6 Songs (Money-Coutts), lost except no.2 Will you be mine?, 1897, no.3 Separated, 1897 (both Barcelona, 1998); 2 Songs (F. Coutts) (Paris, 1913): The Caterpillar (La chenille), 1903, The Gifts of the Gods (Les dons de dieux), 1897; Quatre mélodies (F. Coutts) (Paris, 1909): In Sickness and Health (Quand je te vois souffrir), Paradise Regained (Le paradis retrouvé), The Retreat (Le refuge), Amor, summa injuria

Other vocal: El Cristo (orat), early 1880s, lost; Salmo sexto del oficio de difuntos, SATB, 1885 (1994); Lo llascó, poema sinfónico (A. Mestres), S, Mez, T, Bar, chorus, orch, 1896, inc.; Guajira (chant populaire cubain), solo v, orch, 1905, inc.

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Orch: Rapsodia española, pf, orch, op.70, arr. 2 pf (1887), pf solo (1922) [orchd by G. Enescu, 1911]; Pf Conc. no.1, a, op.78, arr. 2 pf (*c*1887), also known as Concierto fantástico; Escenas sinfónicas, 1888, unpubd: En la aldea (used as ov. in The Magic Opal), pubd for pf as La fiesta de aldea (1973), Idilio, Serenata, Final: Baile campestre; Suite característica, ?1889: Scherzo, En la Alhambra, Rapsodia cubana [no.3 arr. pf, op.66 (1886) (also used as ballet music in The Magic Opal)]; Pf Conc. no.2, E♭, 1892, inc.; The Alhambra (sym. poem, after F.B. Money-Coutts), 1896–7, inc.: La vega (completed for solo pf), Generalife (completed for solo pf as Prelude of Espagne), other movts not composed; Catalonia, suite populaire, movt 1 (Paris, 1899), movt 2 inc.; Aventura de los molinos (after Cervantes: *Don Quixote*), ?1890s, inc.

Chbr: Pf trio, F, early 1880s, lost; Serenata, vn, pf, *c*1883, lost [?used for 3rd movt of Escenas sinfónicas]; Suite de concierto, 2 vn, va, vc, db, pf, *c*1883, lost [?orig. version of Suite característica, orch]; Berceuse, vc/vn, pf, op.102 (London, 1891); Poèmes d'amour (Légendes bibliques), fl, ob, hn, str, hmn, pf, 1892, unpubd [written to accompany Tableaux vivants by C. Godebski after poems by A. Silvestre]

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FRANCES BARULICH

Albéniz, Mateo (Antonio) Pérez de (*b* Spanish Basque region, *c*1755; *d* San Sebastián, 23 June 1831). Spanish composer and theorist. After serving as *maestro de capilla* in San Sebastián, he took up the same post in Logroño collegiate church during the French invasion (1795). Five years later he returned to San Sebastián as *maestro de capilla* at S María la Redonda, where he remained until 1829. He composed a large number of sacred works, which enjoyed great success throughout northern Spain during his lifetime, in particular masses, Vespers, the Office for the Dead, motets and villancicos, many of which survive in manuscript at the churches which he served. He also wrote some piano music (of which a sonata is edited in J. Nin's *Classiques espagnols du piano*, i, 1925) and a 133-page theoretical work, *Instrucción*

metódica, especulativa, y prática, para enseñar á cantar y tañer la música moderna y antigua (San Sebastián, 1802), which relies on Antonio Soler for an explanation of Renaissance notation. But Albéniz was no blind traditionalist harking back to old styles; he extolled both Haydn and Mozart, and was the first in Spain to print extended examples from them for students to imitate. The operetta *Los enredos de un curioso* sometimes attributed to Albéniz is the work of Carnicer, Saldoni, Francesco Piermarini and Albéniz's son Pedro Albéniz y Basanta.

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ROBERT STEVENSON

Albéniz y Basanta, Pedro (*b* Logroño, 14 April 1795; *d* Madrid, 12 April 1855). Spanish pianist, composer and teacher. He was the son of Mateo Pérez de Albéniz, a keyboard player and composer, from whom he received his first music lessons. Later he went to Paris for further training; he studied piano with Henri Herz and composition with Friedrich Kalkbrenner, and became a friend of Rossini. Upon his return to Spain he was organist at the church of S María in San Sebastián, and later at a church in Logroño. When Queen María Cristina founded the Madrid Conservatory he was appointed a professor, on 17 June 1830, and in 1834 he became organist of the royal chapel. He gave private instruction to Queen Isabel II, and was the first to introduce modern methods of keyboard technique and pedagogy into Spain. Although his compositions are of little interest, and are generally inferior to his father's sonatas, he wrote a *Método completo para piano* (Madrid, 1840), which was the official textbook of the Madrid Conservatory.

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ANTONIO IGLESIAS

Alber [Alberus], **Erasmus** (*b* Bruchenbrücken, nr Friedberg, before 1500; *d* Neubrandenburg, 5 May 1553). German theologian and hymn writer. Related to the noble house of Reiffenstein, he studied in Mainz about 1517, and in Wittenberg from 1518 to 1520 with Luther, who later became a friend. From 1522 to 1527 he was a schoolmaster in Oberursel and from 1528 to 1539 a minister in Sprendlingen, bringing the Reformation to surrounding districts. There, too, he met academics and printers from Hessen, including Eobanus Hessus, Adam Krafft and Christian Egenolff. Thereafter he appears to have travelled frequently: in 1537 he was in Küstrin, later he visited Wittenberg and other cities, and in 1548 he went to Magdeburg. He was forced to leave in 1551 because of his strong Lutheran views. He was appointed senior minister in Neubrandenburg on 19 October 1552, and died there a few weeks after his arrival in March 1553.

Alber left an extensive corpus of writings including several volumes of fables freely adapted from Aesop, printed between 1534 and 1550, and a German dictionary, *Novum dictionarii genus* (Frankfurt, 1540/*R*). In these works he vividly portrayed the traditional music of his country, described instruments, and expressed his opinions on music-making and musical instruction in schools. He was a prolific hymn writer: in 1550 he wanted Egenolff to publish 40 hymns by him, and he must already have made a considerable contribution to the presumed first edition of Egenolff's hymnal of about 1535. The texts of about 30 hymns and other sacred or confessional songs are securely attributable to Alber, and others have been tentatively ascribed to him. Several of his hymns (e.g. *Christe, du bist der helle Tag* and *Wir danken Gott für seine Gab'n*) became well known. He wrote or arranged at least some of the melodies, and for others adapted existing tunes; the four-part setting of *Ihr lieben Christen, freut euch nun* (1546) may be his work, and it is likely that he composed further polyphonic settings of hymns by other writers.

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HANS-CHRISTIAN MÜLLER/HANS-OTTO KORTH

Alberch i Ferrament alias Vila, Pere [Alberch i Vila, Pere; Albercio Vila, Petro; Albert Vila, Pere; Villa, Petro] (*b* Vich, 1517; *d* Barcelona, 16 Nov 1582). Catalan composer and organist. He was the most distinguished member of an extended family of organists; he became organist of Barcelona Cathedral in 1536, thanks to an agreement by which his uncle, Pere Vila (1465–1538), established an endowment to restore the cathedral organ and supplement the salary of the organists in return for securing the position for his descendants. Alberch was mentioned in Bermudo's *Declaración de instrumentos* (1555) as being among the best Spanish organists of the time, and whose keyboard music was worth studying. He was made a canon in 1559. In 1580 he employed his young nephew Lluís Ferran i Ferrament alias Vila as an assistant, and was succeeded by him two years later. According to the obituary in the *Llibre de algunes coses asanyalades* (Barcelona, 1583, ed. J. Puiggarí, Barcelona, 1878), Pere Alberch tuned the organ in Barcelona like no other instrument in Spain and invented a 'certain kind of music', known as 'regalias', combining the different voices of the organ; his reputation attracted musicians from France, Italy and the rest of Spain to the city.

He composed two volumes of *odas*, neither of which survives complete. The *Odarum . . . liber primus* (1561) contains 39 settings of Spanish, Italian and Catalan lyrics for three to six voices; the *Liber secundus* (1560) contains ten short sacred works, for four, six and eight voices. A five-voice motet (the cantus having been added by Juan Orich, who is only otherwise known for another motet on the same text in *E-Boc* M.8), a three-voice Lamentation, two *ensaladas* and two keyboard tientos are also by him. A *Magnificat*, ascribed to 'Villa' in the index of *E-TZ* 2 and to 'Vila' on the folios containing the work, now at Barcelona Cathedral, has been attributed to Pere Vila (Gregori, 1986), but is probably by Pere Alberch. A book of tientos formed part of the library of João IV of Portugal; Figueras's doubt about its existence (1971) was mistaken.

WORKS

Odarum spiritualium ... liber secundus (Barcelona, 1560) (A only; Sup and B in *E-Bc* M.588/2)
Odarum (quas vulgo madrigales appellamus) ... liber primus (Barcelona, 1561) (A only)
Tentos de organo, lost, listed in *JoãoIL*
Magnificat, *Bc* M.1167 (also attrib. Pere Vila by Gregori, 1986)
O crux, ave spes unica, 5vv, *Bc* M.587; Lamentation, 3vv, *Boc* M.6
2 ensaladas, 1581[13]
2 kbd tientos, L. Venegas de Henestrosa, Libro de cifra nueva (Alcalá de Henares, 1557), ed. in MME, ii (1944/*R*)

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EMILIO ROS-FÁBREGAS

Alberdi Recalde, Lope (*b* Gauteriz de Arteaga, Vizcaya, 25 Sept 1869; *d* Barcelona, 19 March 1948). Spanish organ builder. He began his career as an apprentice in the workshops of Aquilino Amezúa in Barcelona in 1885, and was active for more than 50 years. In 1895, on the retirement of Amezúa, Alberdi became director of the firm, and in 1896 the owner. His sons, Antonio and Luis Alberdi Aguirrezábal, assisted him in the workshop, which was the most productive in Spain, building nearly 200 organs (in particular those at the monastery of Montserrat, the Jesuit church in Madrid and the cathedrals of Gerona and Santiago). Alberdi's construction methods were extremely advanced: he incorporated many of the best techniques of the time and invented others. His innovations included mixed mechanical systems and he was especially noted for using systems without sliding valves; later he abandoned the troublesome pneumatic machinery and exploited the possibilities of electricity. He always employed the best of the various methods and systems available. Organs from his workshop were built for use in South America and the Philippines.

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JOSÉ LÓPEZ-CALO

Alberga, Eleanor (*b* Kingston, 30 Sept 1949). British composer of Jamaican origin. She played the guitar with the acclaimed Jamaican Folk Singers while still at school. In 1970 she moved to London to study the piano and singing at the RAM, where her teachers included Richard Stoker. Her early musical career involved working as a concert pianist as well as dancing with the African dance company Fontom From. In 1978 she began to work for the London Contemporary Dance Theatre as pianist, composer and musical director. In 1988 she became a freelance pianist and composer, playing with Nanquindo (four players on two pianos) and in the violin and piano duo Double Exposure.

Alberga's music is always strongly structured, with a powerful rhythmic drive. Her earlier works, such as the three-movement orchestral piece *Sun Warrior* (1990) or the dramatic *Hill and Gully Ride* for four players on two pianos (1990), are firmly rooted in a tonal language and make much use of repeated rhythmic patterns. Later works, such as the two string quartets (1993 and 1994), employ a much greater degree of dissonance while retaining a characteristic sense of energy. The chamber work *Nightscape: the Horniman Serenade* incorporates jazz elements, while the large-scale entertainment *Snow-White and the Seven Dwarfs* (for narrators and orchestra) produces a riot of rich and effective colour. (*FullerPG*)

WORKS

Orch: Mobile I, str, 1983; Sun Warrior, 1990; Jupiter's Fairground, 1991; Snow-White and the Seven Dwarfs (R. Dahl), nars, orch, 1994
Chbr: Resolution, ob, gui, 1982; Clouds, pf, 2 vn, va, vc, 1984; Mobile II, 2 cl, 2 sax, pf, 2 vn, va, vc, 1988; Animal Banter, fl, gui, db, 1989; Dancing with the Shadow, fl, cl, vn, vc, pf, perc, 1991; The Edge, fl, vc, sitar, kbd, 1991; Nightscape: the Horniman Serenade, 2 ob, 2 cl, 2 basset-hn, 4 hn, 2 bn, db, 1993; Str Qt no.1, 1993; Str Qt no.2, 1994; The Wild Blue Yonder, vn, pf, 1995; Glinting Glancing Shards, sax qt, 1997; No-Man's-Land Lullaby, vn, pf, 1997; Under Light Manners, 4 bar sax, db, pf, drums, 1997
Pf: Jamaican Medley, 1983; Ice Flow, 1985; It's Time, 1986; Stone Dream, prep pf, tape, 1986; 2 Pf Suite, 1986; F.Y.S., 1988; Whose Own, prep pf, sound processor, 1988; Hill and Gully Ride, 2 pf (8 hands), 1990; 3 Day Mix, pf duet, 1991; Chasm, 6 pf, 1996; Only a Wish Away, 1997
Vocal: My Heart Danceth, SATB, 1996; De profundis, SA, 1997
Film, TV: Escape from Kampala, 1991; Market of the Dead, 1997

SOPHIE FULLER

Albergati (Capacelli), Pirro (*b* Bologna, 20 Sept 1663; *d* Bologna, 22 June 1735). Italian composer. Born of noble parents, Marcantonio Albergati Capacelli and Vittoria Carpegna, he soon took a lively part in Bolognese musical life, and was a friend (and perhaps pupil) of G.A. Perti and Corelli. The dedication of Albergati's op.5 to Leopold I led Eitner to assume that he was in that emperor's service, but this thesis is unsupported. Although Albergati accepted a post as *maestro di cappella* in Puiano in 1728, his chief musical activity besides composition was that of enlightened dilettante and patron of other composers. G.M. Bononcini and Giuseppe Jacchini both dedicated works to him. The Albergati palace in Bologna, according to the chronicles, was the scene of many festive serenatas, academies and cantatas. Between 1682 and 1731 Albergati was elected 24 times to the governing body of Bologna, the Anziani. From 1701 to 1708 he served six times as gonfalonier of justice. In 1721, at the age of 58, he married a woman of 21, Elisabetta della Porta of Gubbio; she died only six years later.

Although never a member of the important Accademia Filarmonica, Albergati was a prolific composer, publishing 15 sets of instrumental works, sacred music and

cantatas. He also made significant contributions to the Bolognese oratorio, though mostly only the librettos of his works survive, as do those for several theatrical works. Albergati's ties with the Bolognese instrumental school of the late 17th century are evident in the sonatas and dance pieces (especially the sonata for trumpet and strings), though they lack the skill shown by his more famous contemporaries. He was at his best in vocal music: the solo cantatas and oratorios show considerable vocal virtuosity, dramatic vigour and interesting instrumental settings. His fast movements are written in an idiosyncratic manner in which fugal passages are frequently interrupted by rests, producing an abrupt style. In both fast and slow movements he frequently employed the term *spicco* (detached, accentuated) for notes separated by rests in all parts. The mass and psalm settings of op.4 show him firmly rooted in the Bolognese tradition of concerted sacred music established by his contemporaries, G.P. Colonna and Perti. Two of his letters to Perti are extant (in *I-Bc*).

WORKS

ORATORIOS

music lost unless otherwise stated

Nabucodonosor, Bologna, S Maria di Galliera, Palm Sunday 1686
Giobbe, Bologna, S Maria di Galliera, 3rd Sunday in Lent 1688
S Orsola, Bologna, S Maria di Galliera, Palm Sunday 1689
L'Iride di pace, o sia il B. Nicolò Albergati, Bologna, S Maria di Galliera, Palm Sunday 1690
Il convito di Baldassare, Bologna, S Maria di Galliera, 1691, score, 1702, *A-Wn*; facs. in IO, vii (1986)
L'innocenza di S Eufemia, Bologna, S Maria di Galliera, Passion Sunday 1694, score, 1700, *Wn*
Il martirio di S Sinibaldo, Bologna, Palazzo Albergati, 13 May 1696
Il ritorno dalla capanna, Bologna, Congregazione di S Gabriele, Christmas 1696
La B. Caterina da Bologna tentata di solitudine, Bologna, Congregazione di S Gabriele, All Saints Day 1697, pubd in op.10
S Eustachio, Bologna, Congregazione di S Gabriele, Palm Sunday 1699, pubd in op.10
Maria Annunciata dall'Angelo, Bologna, Congregazione di S Gabriele, 19 March 1701
S Ottilia, Bologna, Congregazione di S Gabriele, Palm Sunday 1705
Morte di Cristo, Bologna, Arciconfraternità della Morte, Good Friday 1719
Il trionfo della Grazia ovvero la conversione di Maddalena, Bologna, 1729
S Petronio principale protettore di Bologna, Bologna, 1732

OTHER SACRED VOCAL

op.
4 Messa e salmi concertati, 1–4vv, insts (Bologna, 1687); score, *I-Bc*
7 Motetti e antifone della B. Vergine, 1v, bc (Bologna, 1691)
11 Hinno e antifone della B. Vergine, 1v, insts (Bologna, 1715)
12 Motetti con il responsorio di S Antonio di Padoa, 1–3vv, insts (Bologna, 1717)
15 Messa, Litanie della BV, Tantum ergo, etc., 4vv (Venice, 1721)
— Laudate Dominum, 4vv, insts, *GB-Lbl*
— Missa, 4vv, insts, org, *F-Sm*

OPERAS AND SERENATAS

all lost

Serenata, 2vv, Bologna, public square, 27 Aug 1692
Gli amici (pastorale, P.J. Martelli), Bologna, Malvezzi, Aug 1699
Il principe selvaggio (op, F. Silvani), Bologna, Formagliari, Jan 1712

OTHER VOCAL

op.
3 Cantate morali, 1v (Bologna, 1685)
6 Cantate da camera, 1v (Bologna, 1687)
9 Cantate spirituali, 1–3vv, insts (Modena, 1702)
10 Cantate et oratorii spirituali, 1–3vv, insts (Bologna, 1714)
13 Corona de pregi di Maria (cant), 1v (Bologna, 1717)
— Già ch'Amor così vuole (cant), in Melpomene coronata da Felsina: cantate musicali … date in luce da signori compositori bolognesi, 1v (Bologna, 1685)
— 3 cants, A, bc: Cintia appassionata, Io ti lascio, Sfogava un dì sue pene; *I-Bsp*
— Quella cara pupilletta (cant), 1v, *I-Pca*

INSTRUMENTAL

op.
1 Balletti, correnti, sarabande e gighe, 1/2 vn, vle (Bologna, 1682)
2 Suonate, 2 vn, org, theorbo/vc (Bologna, 1683)
5 Pletro armonico composto di 10 sonate da camera, 2 vn, bc, vc obbl (Bologna, 1687)
8 Concerti varii da camera a 3, 4 e 5 (Modena, 1702)
14 Caprici vari da camera a 3 (Venice, 1721)
— Sonata a 5 strumenti con tromba, *Bsp*

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ANNE SCHNOEBELEN

Alberghi, Paolo Tommaso (*b* Faenza, bap. 31 Dec 1716; *d* Faenza, 12 Oct 1785). Italian violinist, composer and teacher. He studied with Tartini, probably between 1730 or 1731 and 1733, by which date his name appears in the list of musicians at Faenza Cathedral, as third (and last) violinist under the direction of his brother, Don Francesco Alberghi, *maestro di cappella*. In 1742 he was referred to in Faenza chronicles as 'Paolo Alberghi, Professore', and both his virtuosity and his compositions – sonatas and violin concertos – were extravagantly praised. In 1753 he became first violinist and, on his brother's death in 1760, *maestro di cappella* as well; he retained both positions until his death. Alberghi supplemented his small salary from the cathedral by playing for civic festivities and for the two academies of Faenza, and by composing and teaching; among his pupils were Bernardo Campagnoli, Antonio Bisoni, Cristoforo Babbi and possibly Giuseppe Sarti (unconfirmed). A portrait of Alberghi in the Biblioteca Comunale of Faenza (which, together with the Archivio Capitolare del Duomo, contains much biographical material in manuscript) indicates that he was blind in one eye.

Alberghi was granted the civic position of *Depositario all'ordinario* in 1747, holding it intermittently until his death. In this post he was responsible for collecting taxes and paying wages, including his own. In his last years he was evidently in ill health and began to delegate an increasing portion of his responsibilities to his students and sons.

Alberghi was essentially a late Baroque composer. The structural designs, harmonic treatment and idiomatic violin writing in his instrumental works, of which only a small portion are extant, are characteristic of mid-18th-century practices and reveal strong links with Tartini's music prior to 1760. Most of the solo sonatas and trios are in three movements, but there are a few two-movement works and some early four-movement trio *sonate da chiesa*. Individual movements are often monothematic. The solo sonatas are more technically demanding than

the trio sonatas and were clearly intended for Alberghi's own performance. The works focus on rhythmic and melodic detail, technical finesse and passionately expressive melodic lines.

Alberghi's concertos also follow Tartini's three-movement model: the opening movements are in ritornello form, the slow movements are instrumental arias, accompanied by two violins and cello only, and concluding movements are often dance-like and *galant* in character and suggest a folksong influence. The violin writing, especially in the concertos, bears out Alberghi's reputation as a virtuoso: he used extensive ornamentation integrated into the melodic structure, with chains of trills, intricate dotted rhythms, long sequences of figuration, often with patterns that require rapid string crossing. Later works call for performance in 7th position and long passages in multiple stops, often with two melodies carried simultaneously. In the concertos the solo passages become increasingly elaborate during the course of each movement, culminating in extremely difficult caprices, and usually ending with improvised cadenzas.

Alberghi's extant sacred music is generally more conservative in style than his instrumental music: the textures are consistently contrapuntal, with overlapping phrases and flowing, rhythmically animated melodies. Careful attention is paid to text declamation. In his later works, the counterpoint becomes more complex, but the style is freer and the melodic lines smoother and increasingly expressive. The melodic style and vocal treatment in the *Gloria* and incomplete *Veni creator spiritus*, both composed after 1765, suggest the aria style of the contemporary *dramma giocoso*.

His son (Angelo) Ignazio Alberghi (bap. Faenza, 17 Dec 1758; *d* ? Bologna, after 1836) was a tenor *di mezzo carattere* and a church composer. He sang in most of the major theatres in north Italy, Rome and Naples, and between 1785 and 1795 divided his time between Italy and Germany, performing in operas in both countries, serving as *maestro di cappella* of Faenza Cathedral, 1787–96, and for 20 years in the service of the Elector of Saxony in Dresden. His only extant work is a cantata, dated 1797, for solo voice and orchestra, celebrating the birth of Prince Frederick August (in *D-Dl*).

WORKS

SACRED

in I-FZac, unless otherwise stated

Messa ... per la Quaresima, SATB, org, 1763; Gl, SATB, org, 1775; Mag, SATB, vle, vc, org, inc.; resp. for Holy week, double SATB choir, org

25 hymn settings, SATB, org, 1 inc.; 1 hymn setting, double SATB choir, org

Veni creator spiritus (motet), S, SATB, org, inc.

Compieta (for Proper of Offices: 5 pss, ant, hymn, Canticle of Simeon), double SATB choir, org

Il genio romano e il genio faentino (componimento drammatico, N. Tosetti), S, B, org, Faenza, 1767, music lost, lib pubd (Faenza, 1767)

Faenza liberata dalla peste (componimento drammatico, F. Maccabelli), S, A, T, B, org, Faenza, 1769, music lost, lib pubd (Faenza, 1769)

SECULAR

for works in US-BEm see Duckles and Elmer

20 vn concs., 2 dated 1756, *US-BEm*; 3 vn concs., 1 dated 1759, *Wc* [1 duplicates a conc. in *BEm*]; 1 vn conc.; 1 conc., dated 1743, *I-Bc*; 2 ornamented conc. slow movts, *US-BEm*

Ov. and scene 'Tu resterai mia cara', *Wc*

12 sonatas, vn, b, *BEm*; 1 sonata, vn, b, *I-Bc*; 1 sonata, vn, b, *Vlevi*

17 trios, 2 vn, b, *US-BEm*; 23 trios, 2 fl, b [11 duplicate trios for 2 vn, b in *BEm*], *BEm*; 1 trio, 2 fl, b, *I-PS* [duplicates trio for 2 vn, b, in *US-BEm*

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GLORIA EIVE

Albericus Archiepiscopus Bituricensis [Alberic of Reims] (*d* 1141). French ecclesiastic. He was a celebrated scholar who headed the cathedral school at Reims from about 1114 to 1136, when he became Archbishop of Bourges. One polyphonic piece in the Codex Calixtinus (*E-SC*), *Ad superni regis decus*, is attributed to him. Since an earlier version of this piece appears (late 11th century) in the 'Saint-Martial' repertory as *Noster cetus psallat letus*, the attribution to Alberic would appear to apply to the new text, rather than to this redaction of the music. The status of attributions in this manuscript is, in any case, uncertain. (*See* SANTIAGO DE COMPOSTELA; see also J. López-Calo: *La musica en la Catedral de Santiago*, v: *la edad media* (La Coruña, 1994), pp.307–17, 342.)

SARAH FULLER

Albero [Alvero] **y Añaños, Sebastián Ramón de** (*b* Roncal, Navarra, 10 June 1722; *d* Madrid, 30 March 1756). Spanish composer and organist. He was a member of the choir of Pamplona Cathedral from 1734 to 1739. In 1748 he was made first organist of the Spanish royal chapel, an appointment that placed him in the orbit of Domenico Scarlatti for a period of at least eight years. It is possible that he was in Madrid before then.

Albero's extant music survives in two undated manuscripts: *Sonatas para clavicordio* (*I-Vnm* It. IV 197b/9768) and *Obras, para clavicordio, o piano forte* (*E-Mc* 4/1727(2)). The first of these was probably taken to Italy by the castrato Farinelli when he left Spain in 1759. The Madrid source is possibly the earliest Spanish manuscript to indicate the pianoforte in its title. It is apparent that Scarlatti and his sonatas influenced Albero's style, and that José Elías, principal organist at the convent of the Descalzas Reales and Albero's teacher by 1749, also had a profound influence on the younger composer's contrapuntal music. The Venice manuscript contains 30 sonatas, mostly in *galant* style. The Madrid source, copied between 1746 and 1756 and dedicated to King Fernando VI, has

18 pieces arranged in six groups, each consisting of a *recercata*, a fugue and a sonata. The *recercatas* are in a free, improvisatory style without bar-lines, recalling the *préludes non mésurés* of 17th-century French clavecinistes. The fugues are quite fetching, but suffer from the Spanish trait of excessive sequences. Many of the sonatas smack of Scarlatti, with folk influences, hand-crossing and acciaccaturas.

The contents of the Madrid manuscript have been published in *Nueva biblioteca española de música de teclado de los siglos XVI al XVIII* (vols. i, ii, iv–vi, ed. A. Baciero, Madrid, 1977–80); the Venice sonatas have been edited by G. Gálvez (Madrid, 1978).

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LINTON POWELL

Albersheim, Gerhard (Ludwig) (*b* Cologne, 17 Nov 1902; *d* Basle, 19 Oct 1996). American musicologist and pianist of German origin. After schooling in Cologne he was awarded a music teacher's diploma by the Austrian State Commission in 1930. He studied musicology at the University of Vienna (1933–8), and took the doctorate in 1938 with a dissertation on acoustical psychology. He also studied privately with Schenker. In 1940 he emigrated to the USA, later becoming an American citizen, and was active as a conductor, teacher, accompanist and répétiteur. He held teaching posts at the Los Angeles Conservatory of Music and Art (1947–53) and the University of California at Los Angeles (1953–6) before his appointment in 1956 as professor of music at the California State University at Los Angeles, where he taught until his retirement in 1970 as professor emeritus. He frequently served as accompanist to distinguished singers such as Elisabeth Schumann, Pinza and Fischer-Dieskau, and assisted Lotte Lehmann in her art-song courses. Albersheim was one of the first to write on the importance of the theories of Heinrich Schenker, whose influence is occasionally reflected in his writings. He wrote mainly on acoustics and the psychology of hearing, as well as its relationship to musical aesthetics.

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SAUL NOVACK

Albert (i), Prince Consort [Francis Charles Augustus Albert Emmanuel; Franz Karl August Albert Emanuel, Prince of Saxe-Coburg-Gotha] (*b* Rosenau, Coburg, 26 Aug 1819; *d* London, 14 Dec 1861). German musician, consort of Queen Victoria. Music formed a regular part of his early education and appears prominently in the rigorous programme of study which he drew up for himself at the age of 13. He became proficient in singing, played the piano and organ (Mendelssohn admired his organ playing) and began to compose before he was 18. In 1839 he sang the bass solo in a performance of Beethoven's *Der Preis der Tonkunst* at Dresden. After he married Queen Victoria in 1840 he made his mark on the court's musical life by expanding the private band into a fair-sized orchestra capable of taking part in the first English performances of Schubert's Symphony no.9, Bach's *St Matthew Passion* and Mendelssohn's *Athalie* and *Oedipus at Colonos*, given either at Windsor Castle or Buckingham Palace under the prince's organization. His enthusiasm for contemporary music was counterbalanced by an interest in earlier music and instruments. During his year as director of the Concert of Ancient Music he organized a programme in 1845 of Renaissance music, some of it sent from Brussels by Fétis for the occasion.

As a composer the prince showed a distinct talent in smaller forms; his melodic gifts were not matched by harmonic variety or adventurousness. In general, the music bears the stamp of the German Romantic school; in the later works the clearest influence is Mendelssohn. The prince left some 40 completed songs set to German words, with others in draft apparently dating from the late 1830s. Two songs have cello obbligato, and the *Lied des venezianischen Gondoliers* has a charming accompaniment for flute, basset-horn and bassoon. For his wedding Albert wrote a rapturous though over-long duet, *Die Liebe hat uns nun vereint*. Only one instrumental piece survives, a melody for violin and pianoforte. The church music, dating partly from the 1840s, is in vocal score only; his *Te Deum* in C was scored for choir, solo voices and orchestra by Ernst Lampert in 1845. The cantata *Invocazione all'armonia* is perhaps his best large-scale work. Albert's songs survive in manuscript (*GB-Lbl*) and in print. Various anthologies of his songs, mostly in bilingual versions, appeared in the latter half of the 19th century. An edition of his compositions, by W.G. Cusins and including 30 songs, church music and other pieces, was published in London (?1882/*R*).

Albert was not the only composing member of the house of Gotha and Coburg. His great-grandmother Duchess Maria Charlotte Amalie (1751–1822) is credited with many compositions including *12 Lieder einer Liebhaberin* (1786) and a symphony. Her musical effects were sold at auction in New York in 1857; only an inconsequential *Anglaise* survives. His grandfather Emil Leopold August (1772–1822) published a set of

songs from *Des Knaben Wunderhorn* (1807). The compositions of his elder brother Prince Ernst (1818–93) include songs and two operas, and his youngest daughter, Princess Beatrice (1857–1944), a talented songwriter, set poems by Disraeli.

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ALEC HYATT KING/DEREK McCULLOCH

Albert (ii). Australian firm of publishers. It was started about 1890 in Sydney when Jacques Albert (*b* Fribourg, 1850; *d* at sea, 1914) began importing violins. In 1894 he was joined by his son Michel François [Frank] (1874–1962), who became sole proprietor in 1896. He continued to trade as J. Albert & Son and in the early 1900s negotiated Australian publishing rights with overseas music houses for both the American Annuals and Sixpenny Pops series. The firm extended its merchandise to orchestral and brass band instruments but sold this stock in 1932 to Allan's in Melbourne. Shortly afterwards, J. Albert & Son Pty Ltd was formed to control the music publishing interests of the family. About 1970 the firm began the Albert Edition catalogue of predominantly Australian classical compositions, which now exceeds 500 titles and includes works by Ross Edwards, Margaret Sutherland, Wesley-Smith and Butterley. Alexis François Albert (1904–96) succeeded his father, Michel, as head of the firm, with his son Edward (*d* 1990) as Managing Director. Publishing interests, particularly in local contemporary music, were expanded and a record label, Albert Productions, was established. Following the death of Alexis in 1996, the company is now administered by his remaining sons, Robert and Anthony Albert. (*AusDB*, vii)

KENNETH R. SNELL/R

Albert, Charles Louis Napoléon d' (*b* Menstetten, nr Altona, Hamburg, 25 Feb 1809; *d* London, 26 May 1886). French dancing-master and composer, father of Eugen d'Albert. He was the son of a captain of cavalry in the French army, on whose death in 1816 d'Albert and his mother emigrated to England. D'Albert received piano tuition in London from Kalkbrenner and composition lessons from S.S. Wesley. After a period with the ballet in Paris (with Saint-Georges he wrote the libretto for Adam's ballet-pantomime *La jolie fille de Gand*, 1842) he became ballet-master at the King's Theatre, London, and Covent Garden, but gave up the stage in order to compose and teach. Eventually he settled at Newcastle upon Tyne and married there in 1863. His dance music was very popular, particular favourites being the *Bridal Polka*, *Sweetheart's Waltz*, *Sultan's Polka* and *Edinburgh Quadrille*. He also published *Ballroom Etiquette* (Newcastle upon Tyne, 1835).

A.J. HIPKINS/DAVID CHARLTON

Albert, Eugen [Eugène] **(Francis Charles) d'** (*b* Glasgow, 10 April 1864; *d* Riga, 3 March 1932). German composer and pianist. D'Albert's ancestry was as colourful as his life. Although it is natural to note the presence of the composers Giuseppe Matteo Alberti (1685–1751) and Domenico Alberti (*c*1710–40) among his ancestors, an equally interesting predecessor was his grandfather François (Franz) Bénédicte d'Albert, an adjutant of Napoleon I, who followed Marshall Davout to Hamburg and settled there out of sympathy for the German way of life. Although Franz's son Charles Louis Napoléon d'Albert earned his greatest fame as a local Johann Strauss in Britain, his son Eugen acquired an early enthusiasm for German culture and music. Hearing *Tristan und Isolde* had a greater influence on him than the education he received from his father or from Arthur Sullivan, Ernst Pauer and Ebenezer Prout at the National Training School for Music in London. In 1881, after attracting the praise of Anton Rubinstein and Clara Schumann, the young d'Albert was persuaded by Hans Richter to travel to Vienna, where he met Liszt. A year later he went to Weimar to study with the keyboard virtuoso. It was in Weimar that he met the first of his six wives, the most famous of whom was the pianist Teresa Carreño and the most long-lasting the singer Hermine Finck. D'Albert found it difficult to settle in Germany, however, and was increasingly drawn to Italy. This caused him some embarrassment on Italy's entry into World War I, which threatened to separate him from his central European public; eventually he settled in Switzerland.

D'Albert's career as a piano virtuoso reached its height in the last two decades of the 19th century. Liszt considered him to be one of his most important pupils. His repertory extended beyond that of the conventional 19th-century virtuoso, however. Attracted as much to Beethoven's music as to Liszt's, d'Albert acquired a reputation for his performance of absolute music. Although he played some part in introducing the music of Debussy to German audiences, d'Albert was fundamentally an interpreter of German repertory from Bach to composers of his own day. He was the recipient of a number of dedications, the most significant of which was Richard Strauss's *Burleske*. The style of his own keyboard works shows models as varied as Baroque pastiche (Suite, op.1) and Brahms (*Acht Klavierstücke*, op.5). Indeed his creative development led him into close contact with Brahms, whose piano concertos he performed with the composer conducting. As a result, d'Albert's own piano concertos, which represent the best of his non-operatic music, reflect stylistic influences from Schumann and Brahms in formal contexts more reminiscent of Liszt. His transcriptions and editions of Bach were often ranked as equal in importance to Busoni's by such contemporaries as Oscar Bie. Busoni himself regarded d'Albert as one of the most significant pianists of his time but like many others felt that he faltered in the new century as his career as an opera composer took over. (This estimate of his operatic works can be gauged from Busoni's reference to him as 'd'Alberich'.)

Although d'Albert was initially drawn to the theatre through Wagner, whose influence is clearly detectable in such early works as *Ghismonda* and *Gernot*, his choice of subjects and styles was diverse enough to justify Pfitzner's description of him as an eclectic. As early as his first opera, *Der Rubin* (1893), d'Albert showed an interest

in the exotic and magical, placing him more in the context of composers such as Peter Cornelius and Karl Goldmark than Wagner. This classification is exemplified by his taste for comic opera, in particular the one-act *Die Abreise* (1898), in which he anticipates the domestic comedy of Strauss's *Intermezzo*. After 1900, exotic settings (*Scirocco*) and an often unconvincing mystical element (*Die toten Augen* and *Der Golem*) tend to predominate in d'Albert's works, though historical and comic themes persist as well (most obviously when combined, such as in *Flauto solo*, with its plot from the court of Frederick the Great). Like Cornelius, Goldmark and Wolf, d'Albert retained elements of Wagnerian through-composition (most convincingly in *Kain*) but found that his melodic style adapted well to self-contained numbers which reflect 19th-century Italian practice.

D'Albert's masterpiece, *Tiefland* (*c*1903), is formally quite conservative, containing solo and duet numbers that seem modelled as much on late Verdi as on Puccini, Mascagni and Leoncavallo. In its original three-act version, *Tiefland* keeps closely to the spirit of Angel Guimerá's play, but the opera's relative lack of success caused d'Albert to cut several scenes. The ending of the opera replaced *verismo* with a species of Wagnerian transfiguration that is suggestive of d'Albert's musical beginnings. The highlands into which hero and heroine retreat take on the colour of a pure refuge that is at once mystic symbol and exotic alternative to the suffocating lowlands in which the drama of love and murder is played out. The influence of Wagner is also observed in the dramatic use of musical motives, but even more in the chromatic harmonies which illustrate the heroine's sufferings and the oppressive atmosphere of corruption. No less central to the success of the work, however, is the operetta-like facility with which d'Albert handles the elements of local colour. Such facility is the best argument against the view that he was primarily a pianist and only secondly a composer. If his music lacks the originality of such contemporaries as Strauss and Puccini, it possesses an undoubted theatrical effectiveness as well as some memorable themes.

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(*selective list*)

STAGE

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JOHN WILLIAMSON

Albert, Eugène (*b* Brussels, 26 April 1816; *d* Brussels, 11 May 1890). Belgian woodwind instrument maker. He is known chiefly for his clarinets. His three sons Jean-Baptiste (-Gustav) (1845–99), Jacques (-Emile) (1849–1918) and Joseph-Eugène (known as E.J. Albert; 1860–1931) were also woodwind instrument makers specializing in clarinets. Eugène Albert is recorded as a maker from 1839. He was so successful that the model of clarinet that he made is widely known (especially in the USA) as the 'Albert System' although it was basically Iwan Müller's 13-key clarinet augmented by the two rings (*brille*) added to the lower joint by Adolphe Sax. Albert's instruments were exceptionally well made and finely tuned. They were particularly popular in England, where his agents were Louis Jullien and then Samuel Arthur Chappell; the leading English clarinettist Henry Lazarus owned eight of his instruments. When Boosey and Co. began to make clarinets in about 1880 Albert visited London to assist them.

Virtually all the clarinets made by Eugène Albert were built to the high pitch (*a′* = *c*452), so that few were in use other than by amateurs after World War I. On the other hand E.J. Albert, whose independence as a maker dates from 1895, made proportionately far more instruments at *a′* = 440, so that his reputation survived long after his death, and some of his instruments remained in use to the end of the 20th century. E.J. Albert made a wider variety of clarinets (both Boehm-system and simpler models) than his father.

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NICHOLAS SHACKLETON

Albert, Heinrich (*b* Lobenstein, 8 July 1604; *d* Königsberg [now Kaliningrad], 6 Oct 1651). German composer and poet. His formal musical training began in 1622, when he

moved to Dresden and worked for his cousin Schütz. While a law student in Leipzig from 1623 to 1626 he began to compose arias, some of which he later included in his published collections; he was influenced by Schein, then Kantor at the Thomaskirche. He moved to Königsberg in 1626. In 1627 he set out for Warsaw with some Dutch diplomats and was taken prisoner by the Swedes for a year. He was not an altogether innocent bystander in the Thirty Years War, for when he returned in 1628 he was involved with the science of fortification. From December 1630 he seems to have given up his earlier profession, to become a full-time musician in Königsberg for the rest of his life. He became organist at the cathedral and studied with Johann Stobaeus. In 1634 he renewed contact with Schütz in Copenhagen and remained in touch with him.

Albert's main achievement lies in his eight volumes of *Arien*. The 170 songs, sacred and secular, reflect the political and artistic life of Königsberg: they were written for various occasions, such as weddings, funerals, anniversaries and the visits of important persons, as well as for the private enjoyment of friends. The dedications accompanying each song, with specific details of its purpose and a precise date, provide a valuable record of life in Königsberg. The songs show the influence of Schein's *Musica boscareccia*; a few for solo voice and basso continuo are arrangements of arias for two or more voices that were originally published separately. Nearly all are short, strophic and syllabic. A few are more elaborate, with ritornellos and melismas for word-painting, and there is some contrapuntal interest among the songs for several voices. The longest work (ii, no.20) was written in honour of Opitz's visit to Königsberg in 1638: numerous recitative verses alternate with instrumental passages, and it ends with a chorus. The poems, 18 of which are by Albert himself, are fine examples of the work of the Königsberg school; the poet he most frequently set was SIMON DACH, like him a leading figure in the Kürbs-Hütte literary group; other poets whose work he set include Andreas Adersbach, Johann Peter Titz, Robert Roberthin and Christoph Kaldenbach. Albert also set three poems by Opitz, whose reforms were their guiding principles. He based 25 songs on foreign tunes that he admired, mostly from France, Italy and Poland. His songs were extremely popular, and at least 25 of his tunes became chorales.

Mattheson was probably the first to point to the prefaces of the first two volumes as important for the study of basso continuo practice in the early Baroque period. Albert stated that continuo playing should not be 'like hacking cabbage'. He gave nine rules to guide the beginner in the proper realization of a figured bass, which in general should be light in texture – triads without much doubling; at imitative entries triads should not be brought in until all the voices have entered. The prefaces are also important for other suggestions about performance: it is pleasant, he said, if a violin is added for ornamentation, and when the voice part is recitative the words should be sung slowly and clearly without regular accents. In the *Musicalische Kürbs-Hütte*, he again provided useful material about performance. He presented the songs in score as an aid to the choir director and particularly to the organist, who could learn more easily how to realize a figured bass from this method. He also allowed for ornamentation of the parts as printed.

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Further songs in Seladons weltliche Lieder (Frankfurt, 1651), 1651[4], 1653[6], 1656[6] and the Clodius Liederbuch (*D-Bsb* Ger.Oct.231)

4 motets: Gott, sei uns gnädig, 1632; Wohl dem, den du erwählt, 1646; Herr, wer wird wohnen, 1647; So wird dein Licht in Finsternis ausgehen; Te Deum, 1647: *RU-KA*

*c*50 other works, some lost, including 2 dramatic allegories for which only the texts (S. Dach) survive (Cleomedes, 1635; Prussiarchus, oder Sorbuisa, 1645), *D-Bsb*, *Kl*, *RU-KA*

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JOHN H. BARON

Albert, Karel (*b* Antwerp, 16 April 1901; *d* Liedekerke, 23 May 1987). Belgian composer. He studied with Marinus de Jong at the Antwerp Conservatory. He was musical adviser and conductor of Het Vlaams Volkstoneel (a travelling Flemish theatre company) from 1924 to 1933, and assistant director with the NIR (Belgian National Broadcasting Service – Flemish Section) in Brussels until 1961. Later his activities were limited to music reviews (*Het toneel*) and composition. He became known for his modern stage music for Vlaams Volkstoneel and Théâtre du Marais. At first his musical style ranked him with the Expressionist school, but during World War II he turned to a more traditional, simple and comprehensible style, which slowly evolved from Expressionism into neo-classicism. Later on he experimented with atonal and serial music.

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Albert, Stephen (Joel) (*b* New York City, 6 Feb 1941; *d* Truro, MA, 27 Dec 1992). American composer. His musical training began as a youngster with piano, french horn and trumpet lessons. At the age of 15 he began composition studies with Siegmeister. He later studied with Darius Milhaud, Bernard Rogers, Karl-Birger Blomdahl, Joseph Castaldo and George Rochberg. He completed the BM degree at the Philadelphia Musical Academy in 1962. An appointment at the Juilliard School numbered among his several teaching positions. His many commissions included works for the Chicago SO, National SO, Philadelphia Orchestra, New York PO, Chamber Music Society of Lincoln Center, Library of Congress, and the Fromm and Ford foundations. From 1985 to 1988 he served as composer-in-residence of the Seattle SO. He was awarded the 1985 Pulitzer Prize for his symphony *RiverRun* and received a posthumous Grammy Award for his Cello Concerto.

In the mid-1960s, influenced by the music of Mahler and Brahms, Albert turned from serialism to modified 19th-century compositional techniques. He sought to discover new connections with the music of the past and to capture the gestures of Romanticism within a 20th-century idiom inspired by Bartók, early Stravinsky and Sibelius. His powerfully dramatic and colourful music characteristically integrates melodic and harmonic structures through the exploitation of selected scale patterns and intervallic relationships. Together these interwoven patterns create a unified, freely flowing musical environment with a strong sense of direction and inevitability. Another favourite technique, the juxtaposition and gradual unification of fragmentary musical ideas, is first evident in early works such as *Cathedral Music* (1971–2) and *Voices Within* (1975).

The works of James Joyce provided the stimulus for four of Albert's mature compositions. Albert's first major work, *To Wake the Dead* (1977–8) is a large-scale song cycle inspired by *Finnegans Wake*. Employing both straightforward and surrealistic styles, the music complements, counterbalances and occasionally elucidates Joyce's fragmented and dissociated texts. The author's Irish sentiment and bawdy zest for living are captured in fragmented marches, children's songs, music-box tunes and raucous pub songs. Allusions in *Finnegans Wake* to the legend of Tristan and Isolde prompted Albert to write *TreeStone* (1983–4), a song cycle incorporating themes of humanity's fall from innocence and the cyclic nature of history, as well as archetypes from Jungian psychology. Albert won the Pulitzer Prize with his symphony *RiverRun* (1983–4), an instrumental adaptation of *TreeStone*, which deals abstractly with Joyce's recollections of the Liffey River, from its origin as driving morning rain to its final surge to sea at dusk. *Flower of the Mountain* (1985), inspired by *Ulysses*, is the most lushly romantic of Albert's works. In the work, Molly Bloom poignantly recalls her husband's marriage proposal of 16 years earlier; *Sun's Heat* (1989), a companion piece, reveals Leopold Bloom's version of the betrothal. *Distant Hills* (1989) is a pairing of these two monologues. Also intrigued by Greek myths, the hard-edged soundworlds Albert creates in the two *Bacchae* works (1967 and 1968) and *Into Eclipse* (1986) reflect the emotional atmosphere of their terror-filled texts.

During the last five years of his life, Albert composed much instrumental music, including concertos for the violin, cello and clarinet. The epic Cello Concerto (1990), written for Yo-Yo Ma, reveals Albert at the height of his creative powers. Its sophisticated, abstract instrumental style is imbued with the melodic breadth of his vocal works. Traditional structural forms are used in novel ways that become integral to the motivic development. At the time of his death, Albert had just finished a detailed short score for his Symphony no.2, commissioned by the New York PO for its 150th anniversary.

WORKS

VOCAL

With orch: Supernatural Songs (W.B. Yeats), S, chbr orch, 1964; Winter Songs (R. Frost, W.C. Williams, W.D. Snodgrass), T, orch, 1965; Bacchae Canticles (Euripides, trans. W. Arrowsmith), solo vv, SATB, nar, sax, elec gui, elec db, orch, 1968; Wolf Time (10th-century Icelandic edda), S, amp chbr orch, 1968–9; TreeStone (J. Joyce: *Finnegan's Wake*), S, T, orch/12 insts, 1983–4; Flower of the Mountain (Joyce: *Ulysses*), S, orch/chbr orch, 1985; Sun's Heat (from Joyce: *Ulysses*), T, orch/chbr orch/11 insts, 1989; Distant Hills (Joyce: *Ulysses*), S, T, orch/chbr orch/11 insts, 1989

With chbr ens or solo pf: Wedding Songs (E. Dickinson, R. Frost, R.M. Rilke, W.C. Williams), S, pf, 1964; To Wake the Dead (Joyce: *Finnegans Wake*), S, fl + a fl, cl + b cl, hmn, pf, vn + va, vc, 1977–8; Into Eclipse (after T. Hughes, after Seneca: *Oedipus*), T, 13 insts, 1981, orchd 1986; The Stone Hp (J. Haines), T, timp, hp, 1988, withdrawn; rev. S/T, perc, hp, 2 va, 2 vc, 1989; Rilke Song (Rilke), S, fl, cl, vn, vc, pf, 1991; Ecce puer (Joyce), S, ob, hn, pf, 1992

INSTRUMENTAL

Orch: Illuminations, brass, 2 pf, perc, hp, 1962; Bacchae Prologue, 1967; Leaves from the Golden Notebook, 1970–72; Voices Within, 1975; RiverRun, sym., 1983–4; In Concordiam, vn conc., 1986, rev. 1988; Anthem and Processionals, 1988; Vc Conc., 1990; Wind Canticle, cl conc., 1991; Sym. no.2, 1992, orch completed by S. Currier, 1994

Chbr: 2 Toccatas, pf, 1958–9; Imitations (after Bartók), str qt, 1963; Canons, str qt, 1964; Cathedral Music (Conc. for 4 Qt), (2 amp fl, 2 amp vc), (2 hn, tpt, trbn), (2 perc, amp gui, amp hp), (2 pf, elec org, elec pf), 1971–2; Music from the Stone Hp, 7 pfmrs, 1979–80, withdrawn; Tribute, vn, pf, 1988

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M.L. Humphrey: 'The Music of Stephen Albert', *Stephen Albert* (New York, 1993), 7–16
S. Ledbetter: 'Stephen Albert Concerto for Violoncello and Orchestra', Boston SO, Feb 1993 [programme notes]
R. Freed: disc notes, *RiverRun, to Wake the Dead*, Delos 1016 (1998)
C. Kendall: 'In Conversation with Stephen Albert', Stephen Albert Nonesuch 9 79153-2 (1987) [disc notes]

MARY LOU HUMPHREY

Albertarelli, Francesco (*fl* 1782–99). Italian bass. He spent the early part of his career mainly in Rome. For the 1788–9 season he was a member of the *opera buffa* company in Vienna. He made his début on 4 April 1788 as Biscroma in Salieri's *Axur, re d'Ormus*, sang the title role in the first Vienna performance of Mozart's *Don Giovanni* on 7 May 1788, and created the role of the Marchese in Weigl's *Il pazzo per forza*. Mozart contributed an aria for him (K541) in his role of Don Pompeo for the 1788 version of Anfossi's *Le gelosie fortunate*. Albertarelli's final role in Vienna was Brunetto in Da Ponte's pasticcio *L'ape*

musicale in March 1789. Later that year he appeared in Milan and Monza. The remainder of his career was centred in Italy, but he also sang in London (1791), Madrid (1792) and St Petersburg (1799). According to Benedetto Frizzi, Albertarelli was well suited in appearance to a *buffo caricato*. His acting was polished and expressive and his singing and recitative were stylish. He made up for a lack of formal musical training through hard work and good judgment.

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D. Link: *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford, 1998)

DOROTHEA LINK

Albertet de Sestaro [Sestairo, Sestarron, Terascon; Albert de Sestaro, Terascon] (*fl* *c*1194–1221). Troubadour. According to his *vida*, he was born in the neighbourhood of Gap (Hautes-Alpes), the son of a jongleur called Asar. He was renowned as a singer, and for the originality of his melodies but not for his texts. He remained for many years in Orange but worked also in Italy from 1210 to 1221. He finally returned to Sistaron where he died. Of the 23 songs ascribed to him only two have complete melodies and a further one (*En mon cor*) is partly notated. One of the unnotated songs, the descort *Bel m'es oimais* (PC 16.7a) may have been the model for Colin Muset's strophic lai *Bel m'est li tans* (R.284) but this is also without melody in its single source. Too few complete songs have survived to verify the extent of Albertet's melodic originality. *Mos coratges* is conventional in form but, as recorded in the Ambrosiana manuscript, extremely ornate in style. The surviving portion of *En mon cor* gives the impression of a through-composed form with some *AAB* features. *A! mi no fai chantar* is, however, more complex. Subtle variation conceals an underlying structure of $ABaA^1C^1\ A^2BaDEF$. Though simple in style it is unusual in its combination of intervals and range of phrases.

WORKS

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Las cançons dels trobadors, ed. I. Fernandez de la Cuesta and R. Lafont (Toulouse, 1979)
The Extant Troubadour Melodies, ed. H. van der Werf and G. Bond (Rochester, NY, 1984)

principal sources: F-Pn fr.844, 20050

A! mi no fai chantar foilla ni flors, PC 16.5a (= 461.138)
En mon cor ai un' aital encobida, PC 16.14
Mos coratges m'es camjatz, PC 16.17a

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

IAN R. PARKER

Alberti, Antonio degli (*b* Florence, *c*1358; *d* Bologna, 1415). Italian poet. The son of the wealthy merchant Nicolaio (*d* 1377), he inherited his father's business and properties, including the famous country villa 'Il Paradiso'. He took an active part in the Florentine government. In 1401, however, he and his brothers were charged with taking part in a conspiracy against the rival Albizzi family and were banished from Florence. His brothers went to Paris, whereas Antonio spent the rest of his life in Bologna, teaching algebra at the Studio. Another member of the exiled branch of the family in France and Antonio's nephew, the poet Francesco d'Altobianco, is now thought to have brought on his way back to Florence (in about 1426–7) the exemplar for the manuscript now the Chantilly Codex (*F-CH* 564), which belonged to him in 1461.

Giovanni da Prato, writing in about 1425–6 his fictional narrative known as *Il Paradiso degli Alberti*, celebrated Antonio's Arcadian villa and his renowned guests, among which he mentioned intellectuals, poets and musicians such as Francesco Landini. Antonio himself held a poetical correspondence with poets such as Franco Sacchetti and Giovanni Bonafede, the latter putting together in his autograph (*I-Sc* I.IX.18, dated 1410) his own rime and those of Alberti. As a result, the attribution of a madrigal and two ballatas is contended between the two, whereas the madrigal *I'fu' gia' bianc'uccel con piuma d'oro*, of which a two-part setting by Donato da Cascia survives, is ascribed to Alberti in a less trustworthy source (*I-Fl* Ash.569).

The Alberti family was recalled and praised also by the famous architect and writer Leon Battista Alberti (1404–72) in his *Libri della famiglia*. He also wrote (in his *Vita*) of Antonio being a skilled singer and organist, although this is not reflected in his impressive and heterogeneous oeuvre (see R. Fubini and A. Nenci Gallorini, *Rinascimento*, 2nd ser., xii, 1972, pp.21–78).

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G. Capovilla: 'Materiali per la morfologia e la storia del madrigale "antico"', *Metrica*, iii (1982), 159–252
U. Günther: 'Unusual Phenomena in the Transmission of Late 14th Century Polyphonic Music', *MD*, xxxviii (1984), 87–118

GIANLUCA D'AGOSTINO

Alberti, Domenico (*b* Venice, *c*1710; *d* Rome, 14 Oct 1746). Italian composer, harpsichordist and singer. Alberti's claim to historical recognition rests traditionally on his harpsichord sonatas, in which the arpeggiated bass that lent his name a posthumous notoriety is a prominent feature (*see* ALBERTI BASS). In his lifetime, however, Alberti was equally famous as a singer and as a performer (sometimes as self-accompanist) on the harpsichord. His amateur status was perhaps unfairly seized upon by his detractors, for his reported early training in singing and counterpoint under A. Biffi and A. Lotti does not suggest an inadequate grounding; it may, however, account for the restricted quantity and scope of his output. Of his non-musical career little is recorded except that he served the Venetian ambassador, Pietro Andrea Cappello, as a page on a visit to Spain about 1736, provoking Farinelli's admiration of his singing, and subsequently joined the household of Marquis Giovanni Carlo Molinari in Rome. His harpsichord sonatas are generally believed to date from these last years. He is buried in S Marco, Rome.

Alberti's sonatas survive in manuscripts as complete works and isolated movements and it is not yet possible to state accurately how many survive, although the number probably exceeds 40. Eight sonatas, constituting the so-called op.1, were published by Walsh in 1748 in

response to an act of flagrant plagiarism by Alberti's former pupil, the castrato Giuseppe Jozzi (*c*1710–*c*1770), which became a *cause célèbre*. (Jozzi continued the deception after his removal to Amsterdam.) All Alberti's sonatas follow the two-movement scheme popular with contemporary Italian keyboard composers. The two movements are contrasted in character rather than tempo; although both are cast in binary form, that of the first often prefigures sonata form, whereas the second retains the modest proportions and uncomplicated design of a dance movement. Alberti's *galant* idiom, much admired as a novelty in its day, proves an adequate vehicle for musical thought that is sometimes facile and short-winded, though not lacking in taste and workmanship.

Alberti's vocal works, which have so far received little attention, include two serenatas written for amateur performance in Venice, a *Salve regina* and numerous arias (some of which are settings of texts from Metastasio's *Temistocle* and *L'Olimpiade*) that may have originated as concert arias, contributions to pasticcios or *arie di baule* for individual singers.

WORKS

VOCAL

Endimione (serenata, P. Metastasio), 4vv, Venice, 24 Sept 1737, *I-Mb*

La Galatea (serenata, Metastasio), 5vv, Venice, 1737, *F-Pn*, *I-BRc*, *MOe*

Arias in *A-Wn*, *D-Bsb*, *Dl*, *Mbs*, *F-Pn*, *GB-Lbl*, *I-Bc*, *S-L*, *Sk*, *US-Bp*

Salve regina, 4vv, str, 2 hn, *B-Bc*, *F-Pn*

KEYBOARD

VIII sonate per cembalo, op.1 (London, 1748); an earlier London edn giving the composer as G. Jozzi is untraced, but similarly misattributed edns (Amsterdam, 1761, *c*1765) survive

Miscellaneous sonatas and movts in: XX sonate per cembalo di vari autori, opp.1 and 2 (Paris, *c*1758, 1760); A Collection of Lessons for the Harpsichord ... Book 1 (London, 1761); The Harpsichord Miscellany ... Book Second (London, 1763)

MS sonatas and movts in *B-Bc*; *D-Bsb*, *DO*, *KA*, *MÜs*, *SWl*; *F-Pn*; *GB-Lbl*; *HR-Dsmb*; *I-BRc*, *Nc*, *Rbompiani*, *Vlevi*; *N-T*; *S-L*, *Sk*, *Skma*, *Sm*

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MICHAEL TALBOT

Alberti, Gasparo [Albertis, Gaspare de; Albertus, Gaspare; Gaspare bergomensis; Gaspar de Padua] (*b* Padua, *c*1489; *d* Bergamo, *c*1560). Italian composer. His entire career was spent at S Maria Maggiore, Bergamo, where he appeared as cleric in 1503, was ordained in 1514, became chaplain in 1515, and was listed as singer in 1517 and *maestro di cappella* by 1536. As the basilica's principal composer, he copied nine or ten choirbooks, beginning in 1524. When the famous music theorist Pietro Aaron was admitted to the monastery of S Leonardo, Bergamo, in 1536, he was received by Alberti, who with 22 singers performed Vespers *a cori spezzati*. When forced into retirement in 1550, Alberti retained the manuscript choirbooks he had copied until he was reappointed in 1552 for another two years. In 1559 he made a living donation of all of his goods to S Maria Maggiore in return for a pension. Three composite choirbooks mostly copied by him are now in the Biblioteca Civica and are the only manuscript sources of Alberti's creative production. Three of his masses were published in partbooks in Venice in 1549. A short motet is reproduced in Giuseppe Belli's portrait of the composer (see illustration).

All of Alberti's surviving compositions are liturgical vocal polyphony. His musical style ranges from the northern-style polyphony of the masses to the Italian *falsobordone* of the Passions, Lamentations and litany. Motet styles include imitative and non-imitative polyphony, canon and cantus planus. Alberti was one of the first composers of music for *cori spezzati*. His polychoral works show a wide variety of textural and formal procedures including *falsobordone*, imitative polyphony and *cori spezzati* technique; two late *Magnificat* settings substitute motivic echoing for the classic *cori spezzati* block sonorities. Alberti's Passions further extend polychoral practice by setting the turba and *vox Christi* roles for separate polyphonic groups.

Only the *Missa de Sancto Roccho* (1524) and two *Magnificat* settings (1541, 1542) are dated in the manuscripts, and the 1549 print contains works probably composed some time earlier. Both manuscript and documentary evidence suggests that the manuscript masses, some motets, a *Magnificat*, and other Vespers music were completed soon after 1524. More motets, Holy Week music (including the first two Passions), psalms for *cori spezzati*, and other office music appeared by 1530. The 1530s brought more Holy Week music and possibly the *Missa 'Queramus cum pastoribus'*. The 1540s saw the second St John Passion, more Holy Week music, office



Gasparo Alberti: portrait by Giuseppe Belli, 1547 (Accademia Carrara di Belle Arti, Bergamo)

music including two *Magnificat* settings for *cori spezzati*, and probably the last two printed masses.

In spite of Alberti's eager embrace of innovation, he appears to have been the product of influences, rather than a disseminator of them: one important exception is his 1549 book of masses, the first such print entirely devoted to the works of a single Italian composer. The distribution of surviving copies (Castell'Arquato, Montserrat, Munich) suggests widespread interest. Alberti's elegant humanistic declamation, imaginative use of cantus firmus and polyphony, and innovative polychoral techniques all testify to his important place in Italian religious music in the period before Palestrina.

WORKS

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Opera omnia Gasparis de Albertis, ed. D. Crawford and G. Towne, CMM, cv (Neuhausen-Stuttgart, forthcoming)

MASSES

Missa de Beata Virgine, 7vv; Missa de Sancto Roccho, 6vv; Il primo libro delle messe (Venice, 1549): Missa 'Queramus cum pastoribus', 5vv, J iii; Missa 'Italia mia', 6vv, J i; Missa 'Dormend'un giorno', 6vv, J ii

OTHER LITURGICAL MUSIC

Passion according to St Matthew, 2–4vv, 4vv with 5vv motet, J iii; Passion according to St John, 3–4vv, 4vv; Passion according to St John, 2–6vv, 2–6vv with 4vv motet
3 Lamentations cycles for entire Easter Triduum, 4–5vv; 2 Lamentations cycles for Maundy Thursday, 4vv, 1 in J iii; 1 fragmentary Lamentations cycle for Good Friday, 4vv
2 cycles of 5 Vespers psalms, 4vv, 4–6vv; 2 cycles of 4 Compline psalms, 2–4vv; 5 settings of Psalm l, Miserere, 4vv; 3 other psalm settings, 2–4vv; 2 psalm settings for 2 choirs, inc. (7 of the psalms are unattrib. but probably by Alberti)
7 Magnificat, 4–8vv; 7 other canticles, 4–8vv; 1 Hymn, Ave maris stella, 2–5vv
1 Litany, 4vv

MOTETS

for four voices unless otherwise stated

Ad te levavi; Christus Jesus splendor patris, J i; Domine exaudi orationem (doubtful); Gaudete in Domino; Legem divinam meditans, 6vv; Nativitas tua Dei genetrix (canon); Ne reminiscaris; O beate confessor Roche (doubtful); O admirabile comertium, J i; Oremus fratres carissimi, J i; Populus Syon; Puer natus; Sepulto Domino; Tribulationes civitatum; Vivat nomen tuum (from portrait by Giuseppe Belli)

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VICTOR RAVIZZA/GARY TOWNE

Alberti, Giuseppe Matteo (*b* Bologna, 20 Sept 1685; *d* Bologna, 18 Feb 1751). Italian composer and violinist. He studied the violin with Carlo Manzolini, and counterpoint with P.M. Minelli and Floriano Arresti. He became a member of the Accademia Filarmonica, Bologna, in 1705, and from 1709 played the violin in the orchestra of S Petronio. His first set of concertos, published in 1713, were first performed under the composer's direction at the house of Count Orazio Bargellini. In 1721 Alberti was chosen president (*principe*) of the Accademia Filarmonica, a post to which he was re-elected in 1724, 1728, 1733, 1740 and 1746. A set of violin sonatas, op.2 (1721), was followed by a further set of concertos, collectively entitled 'Sinfonie', and issued by Le Cène in 1725 – presumably without the composer's authorization as they are incorrectly designated op.2. (This possibly inadvertent duplication of an opus number led to the renumbering of the violin sonatas as op.3 when published by Walsh shortly afterwards.) From 1726 until his death Alberti was *maestro di cappella* of S Giovanni in Monte, Bologna, and from 1734 he deputized for G.A. Perti as *maestro di cappella* of S Domenico.

The success enjoyed by Alberti's concertos, particularly in England, doubtless owed much to their clarity of expression, tautness of construction and moderate technical requirements. They were among the first concertos by an Italian composer to show Vivaldi's direct influence, which is seen most clearly in op.1 in the five examples with an obbligato principal violin part. The distinction between ritornello and episode in their outer movements is a notable feature. Similar general qualities characterize the violin sonatas, which remain, however, firmly in the post-Corellian mould.

WORKS

ORCHESTRAL

[10] Concerti per chiesa e per camera op.1 (Bologna, 1713)
XII sinfonie a quattro 'op.2' (Amsterdam, 1725)
Concerto 1 in VI concerti a 5 (Amsterdam, *c*1718)
Concerto 1 in Harmonia mundi, 2nd Collection (London, 1728)
Miscellaneous orchestral works (concertos, sinfonias etc.) in MS, *A-Wn*, *CH-Zz*, *D-Dl*, *KA*, *MÜu*, *F-Pc*, *GB-Mp*, *I-Bsp*

CHAMBER

Sonate a violino e basso op.2 (Bologna, 1721)
1 sonata in Corona di dodici fiori armonici ... a 3 (Bologna, 1706)
Sonata, *US-BEm*

VOCAL

Regina Coeli, 8vv, 1714, *I-Baf*
Questo cuor ch'è duro ancora (cantata), A, str, 1719, *Baf*
La vergine annunziata (oratorio) (Bologna, 1720)
Canzonets in La ricreazione spirituale (Bologna, 1730)

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MICHAEL TALBOT/ENRICO CARERI

Alberti, Innocentio (*b* Treviso, *c*1535; *d* Ferrara, 15 June 1615). Italian instrumentalist and composer. He came from a family of North Italian musicians that had lived in Treviso since the mid-15th century. His father was the town trumpeter; his uncle and brother were musicians in the courts of Ferrara and Munich respectively. He was one of the three young men brought to the newly founded Accademia degli Elevati in Padua in 1557 as music tutors under Francesco Portinaro. His first published madrigals appeared, together with madrigals by Rore, Portinaro and other members of the group around Rore, in Rore's fourth book of madrigals for five voices (RISM 1557[23]). In 1560 the Accademia degli Elevati was dissolved and Alberti went to work for the Este court at Ferrara. He remained on the salary rolls there, listed among the instrumentalists as 'Innocentio del Cornetto', until the dissolution of the court early in 1598. In 1568 he prepared a manuscript collection of madrigals for Henry, Earl of Arundel. In an autograph letter of 1607 (in *I-MOs*)

Alberti appealed for financial relief to the Duke of Modena; an accompanying letter states that Alberti was 'very poor and, what is worse, old, weak, and unable to earn his way'.

The perusal of a handful of Alberti's madrigals from the 1580s indicates that he was a composer of minor importance, whose style was conservative and serious and whose craftsmanship was above average. The final three books of madrigals for four voices, published in the first decade of the 17th century, are almost certainly collections of madrigals written 10 to 30 years earlier. (*EinsteinIM*; *NewcombMF*)

WORKS

SACRED

Salmi penitenziali armonizzati, libro primo, 6vv (Ferrara, 1594)
Motetti, libro secondo, 6vv (Ferrara, 1594)

SECULAR

Il primo libro de madrigali, 4vv (Venice, 1603)
Il secondo libro de madrigali, 4vv (Venice, 1604)
Terzo libro de madrigali, 4vv (Venice, 1607)
Further madrigals, 4, 5vv, 1557[23], 1560[20], 1582[5], 1586[10], 1591[9], 1592[14]
22 madrigals, 1568, *GB-Lbl* Roy.App.36–40; 4 madrigals, after 1580, *I-MOe* Mus.F.1358
Canzoni, 5vv, lost; cited in catalogue *FEc*

ANTHONY NEWCOMB

Alberti, Johann Friedrich (*b* Tönning, Schleswig, 11 Jan 1642; *d* Merseburg, 14 June 1710). German composer and organist. A versatile man, he studied theology at Rostock, intending to enter the ministry. Dogged by ill-health he read law instead at Leipzig University, concurrently studying music with Werner Fabricius to such good purpose that Duke Christian I of Saxony appointed him organist at his court and at Merseburg Cathedral. Alberti also studied with Vincenzo Albrici. An apoplectic stroke caused paralysis, which incapacitated him for the last 12 years of his life.

Although Alberti apparently wrote much sacred and keyboard music, unfortunately only four chorale compositions survive (they are in various manuscripts, mainly in libraries in Berlin, and they have been included in several modern anthologies of organ music such as *Orgelmeister des 17. und 18. Jahrhunderts*, ed. K. Matthaei, Kassel, 1933; *80 Choralvorspiele des 17. und 18. Jahrhunderts*, ed. H. Keller, Leipzig, 1937; and EDM, 1st ser., ix, 1937; for some lost works see Seiffert in *AMw*, ii, 1920, p.371).

In both *Herzlich lieb hab' ich dich, O Herr* and *Gelobet seist du* the first chorale line alone is stated in skilful association with two contrasting countersubjects, giving, particularly in the former, a sense of singular intimacy. The two-movement *Te Deum* consists of a ricercare-like double fugue on the first two chorale lines, followed by another on the first line combined with an animated free countersubject. The three variations of *O lux beata Trinitas* treat only the first line of the chorale, the second variation being notable for the fourfold repetition of the theme accompanied by its double diminution. The high quality of these works makes regrettable the loss of 12 ricercati by Alberti which, according to Mattheson, explored every facet of contrapuntal art.

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G.B. SHARP

Alberti, Juraj [Giorgio] (*b* Split, 1603; *d* after 1619). Croatian theorist. He was a descendant of the Alberti-Matulić family, and his father Matija was an eminent Croatian writer. He studied music for a short time in Venice with Romano Michaeli and Martio Valinea, who, according to the title-page of Alberti's treatise, was 'gentilhuomo d'Urbino, musico straordinario in San Marco'. Alberti was only 15 years old when he wrote his treatise, the *Diologo per imparare con brevità à cantar canto figurato* (Venice, 1619). It was published not long after he had completed his studies, and comprises 40 pages of basic hints on music for beginners keen to learn so that they could 'con tanta liberta & sicurezza solfegiando ... li magrigali'. It is the earliest Croatian treatise to have been printed as a book in its own right, and is a valuable source of the performing practice of early Baroque monody in Dalmatia.

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ENNIO STIPČEVIĆ

Alberti, Leon Battista (*b* Genoa, 14 Feb 1404; *d* Rome, 3 April 1472). Italian humanist, architect and writer. His formal studies began at the *gymnasium* of Gasparino Barzizza at Padua, where he became friends with Tommaso Parentucelli (later Pope Nicholas V). He went to Bologna, probably in 1421, to study law but became increasingly interested in mathematics, and met the polymath Paolo Toscanelli. In 1431, Alberti joined the Papal civil service in Rome, becoming Papal inspector of monuments (1447–55). He held various ecclesiastical posts, becoming successively prior of S Martino in Gangalandi at Signa, near Florence, rector of Borgo San Lorenzo and canon of Florence Cathedral.

Early in his career, Alberti was influenced by Filippo Brunelleschi, to whom he dedicated the *De pictura* (1435). While in Rome, Alberti expanded his knowledge of classical architecture and sculpture through his survey of the city's monuments (*Descriptio urbis Romae*, *c*1450). His literary works also include a play (*Philodoxeus*, 1424), poems, short stories and various treatises on aspects of painting, sculpture, mathematics, philosophy, public speaking and horse training (for further information see Borsi).

Alberti's importance in the history of music lies in his adoption of musical proportions (customarily taught in the *quadrivium*) in order to place artistic studies, formerly considered crafts, among the liberal arts. This was first

evident in *De pictura* (1435), where he described the use of mathematical proportions (book I, chapter 18). This was later expanded into a general theory of beauty (*pulchritudo*) based upon the elegant joining of diverse elements (*concinnitas*), which in turn produce proper musical proportions (*proportiones*). The theory was fully expounded in book IX of *De re aedificatoria* (*c*1452; fully published in 1485), especially chapters 5 and 6.

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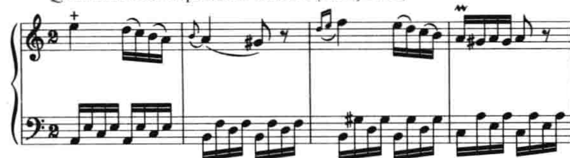
CHARLES E. BREWER

Alberti, Pietro (*fl* 1697–1706). Italian composer, violinist and organist, active in northern Europe. At one time he was in the service of the Prince of Carignan (a small town in the French Ardennes) and in this capacity appeared as a violinist before Louis XIV in 1697. About 1703 he was organist of the monastery at Kranenburg, on the present Dutch–German border. He published *XII suonate a tre, duoi violini e violone col basso per l'organo* op.1 (Amsterdam, 1703). One of the two surviving copies (*US-CHua*) bears the date 1706 on one partbook and the signature 'Alberti' on all four; a copy in Sweden (*S-L*) is also signed. The contents are all church sonatas, and each contains between six and eight movements, all in the same key. They are stolid, old-fashioned, rather uninspired works, competently written for the most part but using only the simplest imitative techniques and frequently becoming homophonic. The part for violone, which for Alberti meant 'cello', is sometimes quite elaborate, creating a genuine four-part texture.

ROBIN BOWMAN

Alberti bass. Left-hand accompaniment figure in keyboard music consisting of broken triads whose notes are played in the order: lowest, highest, middle, highest (see ex.1),

Ex.1 Duphly: 'La De Drummond'
Quatrième livre de pièces de clavecin (Paris, 1768)



and taking its name from Domenico Alberti (*c*1710–1746). Research has suggested that, obvious as this little figure may seem, Alberti was in fact the first to make frequent use of it. The term ought to be restricted to figures of the shape described and not extended loosely to other types of broken-chord accompaniment.

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DAVID FULLER

Albertini, Gioacchino (*b* Pesaro, 30 Nov 1748; *d* Warsaw, 27 March 1812). Italian composer and conductor, active in Poland. The earliest reference to his activities in Warsaw dates from 12 April 1773, when King Stanisław August Poniatowski paid him a fee for a concert. From the middle of 1782 for about two years he was the king's *maître de chapelle*, during which time his main duty was to direct concerts at both the Royal Castle and the Orangerie Theatre in the gardens of Łazienki Palace (both in Warsaw). On 17 September 1784 he conducted J.D. Holland's opera *Agatka* at the court of Karol Radziwiłł in Nieśwież, and in the autumn of the same year he tried to promote an opera of his own in Vienna, but without much success. In 1785 he presented his opera *Circe und Ulisses* in Hamburg, and from about the middle of 1785 until the beginning of 1803 he was in Rome, where he composed and performed three operas. After this he returned to Warsaw. In his later years he gave singing lessons while living on a modest pension provided (in 1795) by Stanisław Poniatowski, the nephew of King Stanisław August Poniatowski.

Albertini had a good understanding of stagecraft and was able to orchestrate well. According to Elsner, if he had worked harder to develop his talent he would have had a more distinguished career. Arguably, his most important opera was *Don Juan, albo Ukarany libertyn* ('Don Juan, or The Libertine Punished'), which was often performed in Warsaw, Vilnius, Kalisz and Poznań. In this work he used sung recitative (both secco and accompagnato), which at that time was little known in Poland. Other novelties were the greater number and the character of his arias.

WORKS

STAGE

La cacciatrice brillante (int, G. Mancinelli), Rome, Tordinona, Feb 1772
Don Juan albo Ukarany libertyn [Don Juan, or The Libertine Punished] (op, 3, G. Bertati, trans. W. Bogusławski), Warsaw, 23 Feb 1783; score (It. text), *I-Fc*; 2 frags. (It. text), *PL-ŁA*; Pol. lib (Warsaw, 1783 *PL-Kj*); Sinfonia (Warsaw, 1895 *D-Bsb*)
Circe und Ulisses (os, J.L. von Hess), Hamburg, spr. 1785
Virginia (os, L. Romanelli), Rome, Dame, 7 Jan 1786; 1 song (London, *c*1788), arias I-*Mc*, *Rsc*, selections *Tn*
Scipione africano (os, N. Minato), Rome, 1789, collab. Gaetano
La virgine vestale (os, M. Prunetti), Rome, Dame, 2 Jan 1803; lib pubd
Kapelmajster polski [The Polish Kapellmeister] (int, 1, L.A. Dmuszewski), Warsaw, 28 Oct 1808

Many choruses, songs, marches, ballets for insertion in foreign operas in Warsaw, lost

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Missa solemnis, d, 28 Aug 1782, *PL-BA*
Offertorium, B♭, CZ
Kantata na rocznicę elekeji Króla [Cantata on the Anniversary of the King's Election], 7 Sept 1790, lost
Arias and ariettas pubd in Journal d'ariettes italiennes des plus célèbres compositeurs (Paris, 1779–95 *A-Wn*)
Arias, duets, orch acc., *D-Bsb*, *I-Mc*, *RUS-KAu*
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BARBARA CHMARA-ŻACZKIEWICZ

Albertini, Giuliano (*fl* 1699–1738). Italian alto castrato. His first known appearance was in Livorno in 1699. Probably from Florence, he had a long career there, singing in 24 operas, including works by Orlandini, Gasparini and Albinoni, 1701–38. He was employed by the Cardinal and later the Grand Duchess of Tuscany. He sang in Venice in 1705, 1709 (two operas by Lotti and Handel's *Agrippina*) and 1718–19, in Naples in 1707–9 (four operas, including A. Scarlatti's *Teodosio*), Bologna in 1711, Modena in 1716 and Rome in 1729. In *Agrippina* he played the freedman Narcissus, a part that makes slight demands on range and skill; its compass is *a* to *d''*.

WINTON DEAN

Albertini [Albertino], **Ignazio** (*b* ?Milan, *c*1644; *d* Vienna, 22 Sept 1685). Italian composer and musician. He is first heard of in a letter of 6 September 1671 in which the Prince-Bishop of Olomouc, Karl Liechtenstein-Kastelkorn, told J.H. Schmelzer that he need not have apologized for some apparent bad behaviour on Albertini's part, since he himself in any case had a good opinion of him. At the time of his death (he was murdered) Albertini was chamber musician in Vienna to the dowager Empress Eleonora. He himself prepared for publication his printed collection of sonatas and signed the dedication to Leopold I, but it did not appear until seven years after his death (the delay may have been due to the cost of engraving, towards which the emperor had granted a subsidy as early as 1686). The 12 sonatas have no regular pattern or number of movements. Most of the opening and closing movements are adagios; two sonatas begin with a separate movement marked 'Praeludium' characterized by figuration over a supporting bass. The form of each movement stems as a rule from freely varied development of phrases – usually, but not always, the initial one – which reappear in new guises and thus with a fresh impulse. Larger sections are never repeated literally. In a few of the sonatas there are thematic connections between several (though never between all) movements. Sonata no.9 is a passacaglia whose theme is presented at the beginning and end as a canon at the 5th and whose formal sections sometimes overlap with the statements of the ostinato theme. Double stopping appears conspicuously in the last sonata, which consists entirely of imitative movements.

WORKS

Sonatinae XII [XII sonate], vn, bc (Vienna and Frankfurt, 1692)

Intrada, allemanda, courante, gavotte, sarabande, gigue e finale, a 4, 1683; lost, formerly *A-Wn*

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THEOPHIL ANTONICEK

Albertini, Thomas Anton (*b* *c*1660; *d* Olomouc, 3 Oct 1735). German composer. After 1690 he came to Olomouc from Vienna and entered the services of the Olomouc chapter; in 1691 he became musical director at the cathedral. In 1696 he married Magdalena Cecilie Zindel, daughter of the cathedral organist. Although his salary was raised from 100 to 300 florins by 1702, Albertini complained throughout his life of the low pay and engaged in continual battles with the chapter, which refused to meet his demands and blamed him for the decline of music in the cathedral. In 1708 Albertini requested special leave to perform his compositions before the Emperor Joseph I in Vienna; he overstayed his leave and the chapter gave him notice, which was revoked only after the emperor's direct intervention. In spite of perpetually strained relations with the chapter Albertini remained in his post until his death. He was probably related to the Ignaz Albertini who applied for a musical post in Olomouc as early as 1671. Thomas Albertini's son Reymund (*b* Olomouc, bap. 23 Jan 1701) was a musician in the orchestra of Count Rottal in Holešov (*c*1734–7) and later with Count Leopold Dietrichstein in Brno. All that survive of Albertini's extensive works are two orchestral suites from the year 1694, dedicated to the Bishop of Olomouc, a pastoral sonata for strings, a mass and a *Te Deum* (*A-Wn*, *CZ-Bm*, *Kr*).

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JIŘÍ SEHNAL

Albertis, Gaspare de. *See* ALBERTI, GASPARO.

Albertsen, Per (Hjort) (*b* Trondheim, 27 July 1919). Norwegian composer, organist and teacher. A qualified architect (1943), he studied the organ with Ludvig Nielsen, Arild Sandvold and Per Stenberg, and also had lessons with Tarp in Copenhagen, Ralph Downes in London and Jelinek in Vienna. He worked as an organist in Trondheim (1947–68) and as a lecturer in music at Trondheim University (1968–72) before his appointment as director of the conservatory in the city (1972). His music shows the influences variously of Palestrina, Haydn, Les Six and Bartók; national elements occur, but they are not striking.

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(*selective list*)

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NIKOLAI PAULSEN

Albertus, Gaspare. *See* ALBERTI, GASPARO.

Albertus cantor. *See* ALBERTUS PARISIENSIS.

Albertus Magnus (*b* Lauingen, Swabia, *c*1195; *d* Cologne, 15 Nov 1280). German theologian, canonized in 1931. While studying at Padua he joined the Dominican order (1222–3). He taught principally at the Dominican Stu-

dium Generale, Cologne, where Thomas Aquinas was his pupil. Although he did not create the scholastic union of theology and philosophy that Thomas achieved, he brought together the scriptures, the Church Fathers, earlier medieval scripture exegesis and scholastic writings, as well as much of the newly accessible writings of Aristotle and Arab philosophers. In addition his intense interest in scientific observation and experiment expressed itself in his specifically scientific works, as well as in innumerable remarks elsewhere in his writings. He rejected music of the spheres as 'ridiculous', on the grounds that if it existed it would be more destructive and unbearable than thunder, and that observation showed that the movement of the heavens could not generate sound (*De coelo et mundo*, bk 2; Borgnet, iv, 193). A *Summa de scientia musicali* and a commentary on Boethius's *De musica* are known only from an early 15th-century list.

Albertus wrote that a balance of proportions in music is delightful and a lack of it distasteful: 'there is sweetness in the ear from a minor 6th as [in painting] from much white together with a little red' (*Summa de creaturis*, ii; Borgnet, xxxv, 196). He stated further that just as the beauty of the universe consists of antithesis, so in music 'when rests are interposed in singing, it becomes sweeter than continuous sound' (*Summa theologiae*, ii; Borgnet, xxxii, 601). He felt that in worship singing expresses sublime spiritual joy (*Super Isaiam*, chap.5.1, Geyer, xix, 68, and, for example, *Commentarius in psalmos*, xlvi.6, Borgnet, xv, 692), while, through his commentary on the *Psalms*, instrumental music stands for mortification. His view of the relationship of chant to the different parts of the Mass can be seen in *Liber de sacrificio missae*. In his exposition of Pseudo-Dionysius's *De ecclesiastica hierarchia* (Borgnet, xiv, 652ff) Albertus developed its concepts of the purifying effects of liturgical chant and reading; he maintained that chant acts at three subjective levels, according to the three hierarchical actions – totally purging the energumens, illuminating the baptized to contemplate and participate in the realities of the sacraments, and nourishing the perfect through holy contemplations and 'perfecting' them in God.

The richest source of his musical observations is Albertus's commentary on Aristotle's *Politics* (viii), where his magisterial summaries are glossed with Christian texts. He held that music serves three purposes: game, purification and recreation (chap.6). In recreation, he said, men expect music suited to their tastes, whether good or depraved; here professional musicians, who have to provide a service, can be distinguished from people with real taste, whose interest in music can be 'liberalis et honesta' (chaps.2, 4; cf *Super Lucam*, chap.7.32). Yet singing of music within their powers is an appropriate education for young men provided it does not weaken them for military or political life. Song is a means of expressing heartfelt feelings on special occasions (chap.4; cf *Super Lucam*, chap.7.32, and *Super IV Sententiarum*, Borgnet, xxix, 633: 'I do not think it matters what melody you have then, because on these occasions it has to be something light'). Here he not only testified to an unscripted tradition, but showed that lyricism had a place in medieval popular music, analogous to the more spiritual joy of scripted liturgical chant (but cf Corbin, 80ff). He also recognized that intense joy could be expressed in gesture and music together (chap.3), and quoted Pseudo-Pythagoras's *De tripudio*, which he probably knew from Arab sources. The Dorian mode is stabilizing, he said, the Phrygian disturbing (chap.6). Glossing the term 'raptus' in a Christian sense, he found that sacred music 'shows to men a realm of innocence', and, acting like a medicine, soothes the passions through the pleasure it gives.

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EDWARD BOOTH

Albertus Parisiensis [Albertus Stampensis] (*fl* 1146–1177). French cantor. He was probably from Estampes originally, but from about 1146 to 1177 he was cantor at Notre Dame, Paris. He left a substantial bequest of liturgical books to the cathedral. The sole, uncorroborated, trace of his compositional activity is a two-voice conductus, *Congaudeant catholici*, attributed to him in the 12th-century Calixtine manuscript (*E-SC*). A third voice, inscribed in red neumes on the bottom staff of the unique source, cannot be original for it has been added in a hand distinct from the main scribe's. This voice evidently constitutes a plainer alternative to the original rather florid discant.

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SARAH FULLER

Alberus, Erasmus. *See* ALBER, ERASMUS.

Albicastro, Henricus [Weissenburg, Johann Heinrich von; Weissenburg, Johan Handrik van] (*b* ?Bieswangen, Bavaria, *c*1660; *d* ?*c*1730). Dutch composer and violinist of German extraction. The name Henricus Albicastro is a Latin-Italian translation of his true name, Johann Heinrich von Weissenburg. The designation 'del Biswang' on the title-pages of some of his works presumably refers to Bieswangen as his place of birth (there is, moreover, a town called Weissenburg nearby). There is nothing to corroborate Walther's statement that he was Swiss, but many details about his life are still unclear. His compositions adhere closely to the Italian style in string music with continuo, but there is no way of telling whether this results from study with an Italian composer in Italy or elsewhere, or from the study of Italian music available north of the Alps.

Albicastro was registered as 'musicus academiae' at the University of Leiden in 1686, meaning that he became head of the modest musical establishment there, a position he may have held until 1691 when someone else was appointed. (Confusingly, he was registered as 'Viennensis'.) His op.1 sonatas (1701) are dedicated to the Leiden burgomaster Coenraad Ruysch, confirming the Leiden connection. After his days there he may have gone to the southern Netherlands where he was involved in a publication project set up by François Barbry, a musical amateur who had obtained a privilege for publishing 'Italian music', though not all the composers mentioned are Italian. As well as Albicastro, Sebastian Scherer is named; he was from Ulm, not far from Bieswangen, and may have been a relation of Albicastro, perhaps even his teacher. It is not known how much of the project was realized. Only one work by Albicastro has survived, an op.3 part i; nothing is known about any corresponding opp.1–2. During the years 1701–06 Estienne Roger of Amsterdam issued nine volumes of music by Albicastro, each containing 12 works: the trio sonatas opp.1, 4 and 8, solo sonatas opp.2, 3, 5, 6 and 9 and concertos op.7. (No exemplars of opp.2, 6 and 9 are known.) Their publication in rapid succession may indicate that they were largely composed beforehand. The title-pages of the Bruges op.3 and the Amsterdam op.1 call him expressly 'amatore', meaning that he did not earn his living as a musician; this designation was dropped later. In 1708 he was appointed captain in the Dutch cavalry; he thus served during the later years of the War of the Spanish Succession, and may have been in the army before that date. The title-pages of his opp.3 and 4 (both 1702) call him 'cavaliero'. His name is listed in the army administration up to 1730, and he perhaps died that year.

Apart from a single motet in manuscript (possibly emanating from his southern Netherlands period) all his music is for one or more string instruments with basso continuo, sometimes with an independent string bass part. Everything he wrote is thoroughly italianate in style – a close copy, in fact, of Albinoni and Corelli, but sometimes (perhaps because of his German background) less predictable, less schematic and less polished than his Italian models. Although his status as a musician cannot yet be fully understood, his compositions show nothing of the amateur but conform to the professional norms one would use in assessing the quality and the character of the music. The fact that none of his works was ever reissued or reprinted is probably due to the subtly germanophone and conservative dialect of his Corellian idiom. His tribute to the German way of treating the violin is reflected in the remark Quantz made in his autobiography (1755), that in his youth he diligently studied Albicastro's music along with that of Biber and J.J. Walther, the two leading figures in 17th-century German violin playing.

WORKS

published in Amsterdam unless otherwise stated

op.

3/i Il giardino armonico sacro-profano di 12 suonate, 2 vn, vc, bc (Bruges, 1696)

1 XII suonate, 2 vn, vc, bc (org) (1701)

2 Sonate, vn, vc/bc, libro I e II (1702)

3 XII sonates, vn, vlc, bc (1702)

4 XII suonate, 2 vn, vc, bc (org) (1702); ed. T. Roberts (Fullerton, CA, 1987)

5 [12] Sonate, vn, bc (1703); no.4 ed. in Beckmann

6 [12] Sonate, vn, bc (1704)

7 Concerti, 2 vn, alto va, vc, bc (org) (1704); ed. in SMd, i (1955)

8 Sonate da camera, 2 vn, vc, bc (org), op.8 (1704); ed. in SMd, x (1974)

9 XII sonate, vn, bc (vle) (1706)

10 XII sonate, 2 viols, bc, MS lost, mentioned in *Catalogue d'une très belle bibliothèque . . . deslaissez par . . . N. Selhof* (The Hague 1759/*R*), 247

Coelestes angelici chori, motet, *B-Bc*

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Jan Zwart: 'Henricus Albicastro in Nederland', *De Muziek*, ii (1928–9), 270–71

E. Darbellay: 'Giovanni Henrico Albicastro alias Heinrich Weissenburg: un compositeur suisse au tournant des XVIIe et XVIIIe siècles', *SMz*, cxvi (1976), 1–11

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RUDOLF A. RASCH

Albin, Roger (*b* Beausoleil, Alpes Maritimes, 30 Sept 1920). French conductor and cellist. He studied the cello with Umberto Benedetti, and attended the Paris Conservatoire until the age of 15. He returned there after the war to follow courses in fugue with Noël Gallon, composition with Büsser and Milhaud and analysis and musical aesthetics with Messiaen. He also studied conducting with Roger Desormière, Carl Schuricht and Hans Rosbaud. He began his career as a cellist, touring and recording both as a soloist and with the pianist Claude Helffer from 1949 to 1957. His career as a conductor started at the Opéra-Comique, where he was chorus master for three years; he then went to Nancy (director of music at the theatre), Toulouse (Théâtre du Capitole) and finally Strasbourg, where he became conductor of the Strasbourg RSO (1966–75). He later joined the Orchestre Nationale de France as a cellist (1978–81) before becoming a professor at the Strasbourg Conservatoire (1981–7).

Albin conducted the Classical and Romantic repertories with equal ease, as well as contemporary and avant-garde works. His compositions include two symphonies, a cello concerto, a suite for cello solo, short pieces for piano, a cantata for soprano and women's choir, and *Sonata, Cantata, Toccata*, a piece written for the Percussions de Strasbourg and performed at the 1972 Marais Festival.

CHRISTIANE SPIETH-WEISSENBACHER/JOSÉ BOWEN

Albini [Albino], **Filippo** (*b* Moncalieri, nr Turin, probably between 1580 and 1590; *d* 1626 or later). Italian composer and musician. He came of a long-established family whose members had included painters and a royal doctor. He became a musician in the service of the court of Savoy at Turin. In 1619 a number of students destined for careers in music or the church were assigned to his care. During the next few years he deputized for Sigismondo d'India, director of court chamber music who was often absent, as a composer of occasional music for court use which he published in his op.2 of 1623. In that year d'India left the court, but Albini did not succeed him. He soon became instead a musician to Cardinal Maurizio, son of the Duke of Savoy, Carlo Emanuele I. This position, which he held when his op.4 appeared in 1626, probably necessitated his spending most of his time in Rome. His surviving music is contained in two similar volumes: *Musicali concenti* op.2, for one, two and four voices and continuo

(Milan, 1623/*R*1986 in ISS, iv), and *Il secondo libro dei musicali concenti* op.4, for one and two voices and continuo (Rome, 1626). As well as the contents of op.2, some pieces in op.4 were written for court occasions. This volume comprises a few madrigals and sonnet settings and several strophic arias (one a setting of a French text). Several of the latter are quite attractive, but some of the other music is rather stiff and overladen with embellishments.

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F. Mompellio: *Sigismondo d'India, musicista palermitano* (Milan, 1957), 60

J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)

J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

NIGEL FORTUNE

Albini, Srećko (Felix) (*b* Županja, 10 Dec 1869; *d* Zagreb, 18 April 1933). Croatian composer, conductor and publisher. In Graz he studied music, where, in keeping with the family tradition, he was also required to finish business college. From 1893 to 1895 he was conductor at the joint theatres of the Graz municipality. He then conducted opera at the new theatre in Zagreb (the Croatian National Theatre) until 1903, when the company's activities were suspended, and returned to the opera as both director and conductor in 1909 having spent the interim years composing in Vienna; this was the only period when Albini was actively engaged in composition. He remained at the opera until 1919, and thereafter founded and directed the Croatian Copyright Centre as well as his own publishing house. Consequently, he laid fthe oundations for modern music publishing in Croatia.

Albini's composition focussed almost entirely on music for the stage, particularly operetta. Combining Croatian folk motifs, his exuberant melodic invention and skilful sense of drama, he transcended the musical and dramatic limitations characteristic of operetta of his time. He achieved greatest success and international reputation with *Madame Troubadur* and *Barun Trenk* (1908).

WORKS

STAGE

Stage: Svečanost u kraljevićevu dvorcu (Spl), Zagreb, 1900; Maričon (op, 3, M. Smrekar), Zagreb, 1901; Nabob (operetta, 3, L. Krenn), Vienna, 1905, rev. as Die Barfusstänzerin (2, B. Jenbach), Leipzig, 1909, rev. as Bosonoga plesačica (D. Dubajić and D. Vaić), Zagreb, 1939; Madame Troubadur (operetta, 3, Jenbach and R. Pohl), Zagreb, 1907; Barun Trenck [Baron Trenk] (operetta, 3, M.A. Willner and R. Bodanzky), Leipzig, 1908; Mala baronesa (Spl, 1, Bodansky), Zagreb, 1908; Pepljuga [Cinderella] (Spl), Zagreb, 1909; Na Plitvicka jezera [To the Plitvice Lakes] (ballet), Zagreb, 1989

Other (all unpubd): Tomislav, ov., orch; Croatian March, orch; 4 Seasons (cant.); incid music, pf pieces, songs for 1v, pf

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K. Kovačević: *Hrvatski kompozitor i njihova djele* [Croation composers and their works] (Zagreb, 1960) [incl. Eng. summaries]

IVAN ZIVANOVIĆ

Albinoni, Tomaso Giovanni [Zuane] (*b* Venice, 8 June 1671; *d* Venice, 17 Jan 1750/51). Italian composer. His father, Antonio Albinoni, was a stationer and manufacturer of playing cards who owned several shops in Venice and some landed property. As well as completing his apprenticeship as a stationer, Tomaso, the eldest son, learnt the violin and took singing lessons; his teachers are not known. Despite his talent he was not tempted on reaching adulthood to seek a post in church or court, preferring to remain a *dilettante* – a man of independent means who delighted himself (and others) through music. As a composer he first had an unsuccessful flirtation with church music. A mass for three unaccompanied male voices is the sole survivor of this episode (the *Magnificat* in G minor ascribed to him is of dubious authenticity); juvenile infelicities abound, yet it clearly shows his penchant for contrapuntal pattern-weaving. In 1694 Albinoni had two successes in fields for which his musical training had probably better prepared him: an opera (*Zenobia, regina de' Palmireni*) was staged at the Teatro di SS Giovanni e Paolo at the beginning of 1694, and his op.1, 12 trio sonatas, was published by Sala. Instrumental ensemble music (sonatas and concertos) and secular vocal music (operas and solo cantatas) were to be his two areas of activity in a remarkably long career as a composer which terminated 47 years later with a prematurely entitled 'oeuvre posthume' (six violin sonatas, *c*1740) and the opera *Artamene* (1741).

It has been suggested that Albinoni briefly served Ferdinando Carlo di Gonzaga, Duke of Mantua, as a chamber musician immediately before 1700, but the only biographical evidence is Albinoni's description of himself on the title-page of his *Sinfonie e concerti a cinque* op.2 (1700) as 'servo' of the duke, the work's dedicatee. Albinoni more probably used the word for an honorary or even merely idealized attachment; he may have met Ferdinando Carlo on one of the duke's frequent visits to the Venetian opera houses. Albinoni's theatrical works soon began to be staged in other Italian cities, the first



1. Tomaso Albinoni: portrait by an unknown artist

being *Rodrigo in Algeri* (Naples, 1702). He visited Florence to direct performances, as leader of the orchestra, of a new opera, *Griselda*, in 1703, and may have stayed there for a time, as another opera, *Aminta*, followed later in the year. In 1705 Albinoni married in Milan (perhaps against his family's wishes) the operatic soprano Margherita Raimondi, a native of Verona but raised in Venice. In 1699, when she was about 15, she had appeared in Draghi's *Amor per vita* at S Salvatore, Venice. After her marriage she continued to appear intermittently on the stage (despite raising six children) and travelled as far as Munich, where she sang in Torri's *Lucio Vero* in 1720. She died in 1721.

In 1709 Antonio Albinoni died. Under the terms of his will (1705), Tomaso inherited a token share of the family business (one shop), the principal management being left to two younger brothers, who had to give him a third of the revenue. This renunciation of an elder son's normal rights and responsibilities reflects Tomaso's total commitment to music by this date. From *c*1710 Albinoni styled himself 'musico di violino', as if to emphasize his independence. According to Caffi he ran a flourishing school of singing, but exactly when, and for how long, is not known. He can have derived little income from his family after 1721, when the business was acquired after a lawsuit by an old creditor of his father.

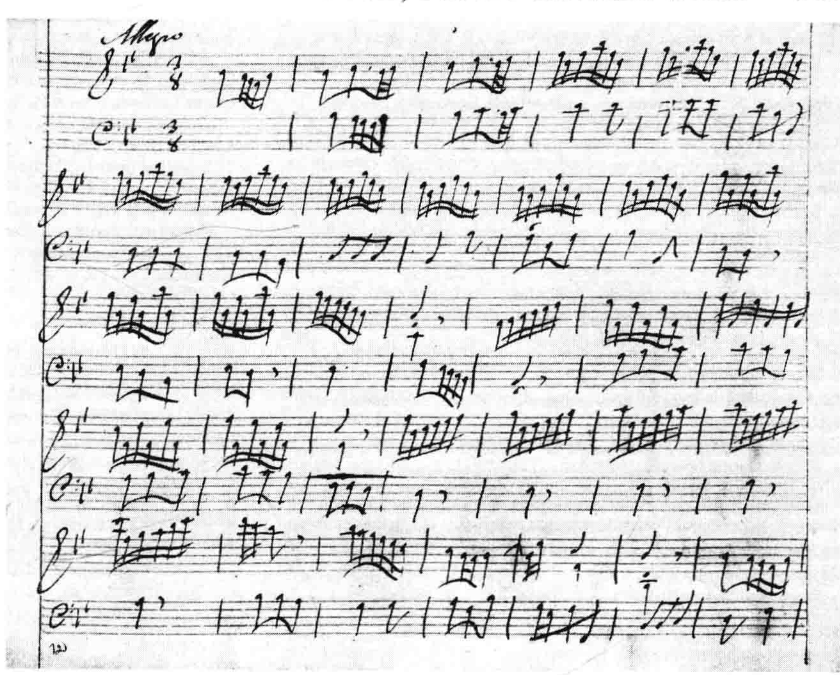
In 1722 Albinoni's career reached its zenith. He had just composed a set of 12 concertos – his most imposing to date – and had dedicated them to the Elector of Bavaria, Maximilian II Emanuel. Now he was invited to Munich to superintend performances of his opera *I veri amici* and a smaller stage work, *Il trionfo d'amore*, both in celebration of the marriage of Karl Albrecht, the electoral prince, to Maria Amalia, younger daughter of the late Emperor Joseph I (Mattheson received a glowing report of the opera from a member of the audience, who was at pains to establish that the Albinoni present at the festivities was the 'real' one, and not an impostor who had been touring Germany and eventually departed for Sweden). From the 1720s Albinoni's operas were frequently performed outside Italy, though in many cases they were adapted or supplemented to suit local needs. *Pimpinone*, a set of comic intermezzos which had originally appeared with *Astarto* in 1708, was especially popular. However, Albinoni gradually composed fewer new works in both operatic and instrumental fields. He seems to have retired after 1741. His death notice dated 17 January 1750/51 states that he had been confined to bed for about two years.

Albinoni's association with other musicians was remarkably limited at all times during his career. A violin sonata dedicated to J.G. Pisendel (and two further violin sonatas acquired by him) point to a meeting between the two men in 1716, when Friedrich August, electoral prince of Saxony, visited Venice. Operatic collaborations, including one with Gasparini for *Engelberta* (1709), were probably mediated by theatre managements. Albinoni did not even pay other composers the compliment of borrowing their musical ideas, though he did borrow from himself in a cunningly inconspicuous fashion. His relationships with a representative section of European nobility, doubtless motivated by thoughts of personal advancement, seem to have been more consequential. Besides those already mentioned one may cite Corelli's patron, Cardinal Pietro Ottoboni (dedicatee of op.1); Prince Ferdinando of Tuscany (op.3); Ferdinando's uncle, Cardinal Francesco Maria de' Medici (op.4); Count Christian Heinrich von Watzdorf, a Saxon cabinet minister and noted music lover resident in Rome (op.8); Don José Patiño, a Spanish military commander (op.10). For the name days of Emperor Karl VI and his wife, Elisabeth Christine von Braunschweig-Wolfenbüttel, Albinoni composed the serenata *Il nome glorioso in terra, santificato in cielo* (1724) and a 'componimento pastorale', *Il nascimento de l'Aurora* (*c*1710).

His output was immense. The libretto of his penultimate opera *Candalide* (1734) describes it as his 80th. Only 50 or so 'public' operas are known from librettos or the few scores that have survived, but the balance may well have been made up from intermezzos and more intimate stage works for private performance, for which librettos were not published. The solo cantatas total nearly 50. 100 sonatas for between one and six instruments and continuo composed in church, chamber or mixed styles, 59 concertos and 8 sinfonias (found independently of larger works) are extant. Many attributions to Albinoni in 18th-century sources are doubtful, despite their over-eager endorsement by certain scholars and editors in modern times.

Albinoni's reputation has fluctuated, but is probably higher now than at any time since his own age, when his instrumental music was much in demand all over Europe, particularly among amateurs, and was ranked with that of Corelli, Vivaldi and (in France) Mascitti. The solo cantatas were scarcely less popular, though a smaller proportion was published. J.S. Bach, who based four keyboard fugues on subjects taken from Albinoni's op.1 (BWV946, 950, 951, 951*a*), is known to have used other works as teaching material. J.G. Walther transcribed two concertos from op.2 for organ. Albinoni's earlier instrumental works in particular were reissued and reprinted as much as any in the first three decades of the century; extracts, usually rather mutilated, abound in contemporary instruction manuals for the violin. He was less of an innovator in the field of the string concerto than Quantz thought 50 years later. Passages for solo violin in his concertos play no structural role, which is why they are unpredictable in length or often altogether missing. However, he was probably the first composer to use the three-movement cycle consistently, and may have been influential in popularizing fugal finales which, for his purposes, he took almost ready-made from sonata models. His oboe concertos of op.7 were the first of their kind by an Italian composer to be published. There are interesting parallels to be drawn between Albinoni's treatment of the oboe (or, in half the cases, two oboes) and his treatment of the voice in arias, in respect of both the melodic idiom, which emphasizes conjunct movement in contrast to the arpeggiated manner of his writing for violin, and the use of a motto opening. His sonatas, which (with two exceptions) are in four movements, are conservative in layout.

Some general assessments of Albinoni's music have been harsh: he has been taxed with dryness and a lack of harmonic finesse. In recent studies he has been charged with an over dependence on certain formal stereotypes of his own devising (such as the immediate, literal repetition of the opening phrase of a period in a different key as a simple means of modulating) coupled with a lack of receptivity to outside stimuli (except perhaps in the 1710s,



2. *Autograph manuscript of the finale of Albinoni's Violin Sonata in B♭, c1716 (D-Dl)*

when he temporarily came under the Vivaldian spell); neither of these last points is easy to refute. In compensation, Albinoni possessed remarkable melodic gifts (which kept him in demand as a composer of operas long after the popularity of his contemporaries faded), had a sure judgment of medium, and achieved a classic poise second to none among the neo-Corellians, to whom he is more akin, in many respects, than to his fellow Venetians, Gentili excepted. This equilibrium of form and content is perhaps most perfectly realized in the works of his early maturity such as the ballettos (or chamber sonatas) op.3 and the concertos op.5. In the later works, especially op.10, the same formal stereotypes, devised in the 1700s, prove less satisfactory when used with a more sophisticated, even *galant*, melodic-harmonic idiom. Some partisans have exaggerated his skill as a 'pure' as opposed to 'applied' contrapuntist: his fugal and canonic movements, always in quick tempo, are more remarkable for their rhythmic buoyancy than for any true contrapuntal ingenuity.

Albinoni's strongest asset is the pronounced individuality of his music, to which the insularity of his life may have contributed. His output may be largely mass-produced, but his ideas are all his own. If the instrumental music seems certain to survive, the same cannot yet be said of his vocal music despite its equal historical importance. The cantatas are rather too formalized for modern tastes and the operas are too inert dramatically. Viewed as absolute music, however, they reveal no less than the hand of a skilled craftsman.

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Edition: *Tomaso Giovanni Albinoni: Gesamtausgabe der Instrumentalmusik*, ed. W. Kolneder (Mainz and Zürich, 1958–)

OPERAS

First performed in Venice and music lost unless otherwise stated

VA – *Venice, Teatro S Angelo*
VC – *Venice, Teatro S Cassiano*
VM – *Venice, Teatro S Moisè*
dm – *dramma per musica*

Zenobia, regina de' Palmireni (dm, 3, A. Marchi), SS Giovanni e Paolo, carn. 1694, *US-Wc* (facs. in IOB, xv, 1979), arias *A-Wn*
Il prodigio dell'innocenza (dramma, 3, F.M. Gualazzi), SS Giovanni e Paolo, carn. 1695
Zenone, imperator d'oriente (dm, 3, Marchi), VC, aut. 1696
Il Tigrane, re d'Armenia (dm, 3, Marchi), VC, carn. 1697
Primislao, primo re di Boemia (dm, 3, G.C. Corradi), VC, aut. 1697
L'ingratitudine gastigata (dm, 3, F. Silvani), VC, carn. 1698; as Alarico, Piacenza, Ducale, 1712
Radamisto (dm, 3, Marchi), VA, aut. 1698, arias *F-Pc*, *GB-Lgc*
Diomede punito da Alcide (dramma, 3, A. Aureli), VA, aut. 1700
L'inganno innocente (dm, 3, Silvani), VA, carn. 1701, arias *B-Bc*; as Rodrigo in Algeri, addns by J. -B. Stuck, Naples, S Bartolomeo, Dec 1702
L'arte in gara con l'arte (dm, 3, Silvani), VC, carn. 1702
Griselda (dm, 3, A. Zeno), Florence, Cocomero, carn. 1703, arias *I-Mc*; as L'umiltà esaltata, Naples, S Bartolomeo, 1734
Aminta (dramma regio pastorale, 3, Zeno), Florence, Cocomero, aut. 1703
Il più fedel tra i vassalli (dm, 3, Silvani), Genoa, Falcone, aut. 1705
La prosperità di Elio Sejano (dm, 3, N. Minato), Genoa, Falcone, carn. 1707
La fede tra gl'inganni (dm, 3, Silvani), VA, carn. 1707
La fortezza al cimento (melodramma, 2, Silvani), Piacenza, Ducale, 1707
Astarto (dm, 3, Zeno and P. Pariati), VC, aut. 1708, arias *D-MÜs*, *SWl*, *GB-Ob*
Pimpinone (3 comic int, Pariati), VC, aut. 1708, *A-Wn*, *D-MÜs* (Int 1 only), aria *SWl*; as La serva astuta, Bologna, Formagliari, spr. 1717; ed. in RRMBE, xliii (1983)
Engelberta [Acts 1-3] (dm, 5, Zeno and Pariati), VC, carn. 1709, *A-Wn*, *D-Bsb*, arias *GB-Ob* [Acts 4 and 5 by Gasparini]
Il tradimento tradito (dm, 3, Silvani), VA, carn. 1709
Ciro (dm, 3, Pariati), VC, carn. 1710, arias *D-WD*
Il tiranno eroe (dm, 3, V. Cassani), VC, carn. 1711, arias *B-Bc*, *D-WD*
Il Giustino (dm, 5, Pariati, after N. Beregan), Bologna, Formagliari, spr. 1711
La pace generosa (dm, 3, Silvani), Genoa, Falcone, aut. 1711
Le gare generose (dm, 3, A. Zaniboni), VC, aut. 1712, arias *D-SWl*
Lucio Vero (dm, 3, Zeno), Ferrara, S Stefano, spr. 1713
I rivali generosi (dm, 3, Zeno), Brescia, Nuovo, 1715
L'amor di figlio non conosciuto (dm, 3, D. Lalli), VA, carn. 1716
Eumene (dm, 3, A. Salvi), S Giovanni Grisostomo, aut. 1717, arias, *F-Pc*, *I-Bc*
Meleagro (dm, 3, P.A. Bernardoni), VA, carn. 1718
Cleomene (dm, 3, Cassani), VA, carn. 1718

Gli eccessi della gelosia (dm, 3, Lalli), VA, carn. 1722, arias *D-Hs*, *GB-Lbl*, *US-Wc*; as La Mariane, addl music by G. Porta, VA, carn. 1724 and 1725, arias *D-SWl*, *F-Pc*
I veri amici (dm, 3, Silvani, rev. Lalli, after P. Corneille), Munich, Hof, Oct 1722, arias *GB-Ob*
Eumene (dm, 3, Zeno), VM, carn. 1723, aria *Lbl*
Ermengarda (dm, 3, A.M. Lucchini), VM, aut. 1723, aria *I-CF*
Antigono, tutore di Filippo, re di Macedonia (tragedia, 5, G. Piazzon), VM, carn. 1724, collab. G. Porta, aria *D-ROu*
Scipione nelle Spagne (dm, 3, Zeno), S Samuele, Ascension 1724, arias *F-Pc*
Laodice (dm, 3, A. Schietti), VM, aut. 1724, arias *I-CF*
Didone abbandonata (tragedia, 3, P. Metastasio), VC, carn. 1725
Alcina delusa da Ruggero (dm, 3, Marchi), VC, aut. 1725; rev. as Li evenimenti di Ruggero, VM, carn. 1732
Statira (dm, 3, Zeno and Pariati), Rome, Capranica, carn. 1726, *A-Wn* (microfilm), arias *GB-Cfm*, *Lbl*
Malsazio e Fiammetta (comic intermezzos), Rome, Capranica, carn. 1726
Il trionfo di Armida (dm, 3, G. Colatelli, after T. Tasso: *Gerusalemme liberata*), VM, aut. 1726
L'incostanza schernita (dramma comico-pastorale, 3, Cassani), S Samuele, Ascension 1727, arias *F-Pc*, *GB-Lbl*, *Ob*; as Filandro, VM, carn. 1729; as L'infedeltà delusa, Vicenza, Grazie, May 1729
Le due rivali in amore (dm, 3, Aureli), VM, aut. 1728
Il Satrapone (comic intermezzos, Salvi), Parma, Omodeo, 1729
Li stratagemmi amorosi (dm, 3, F. Passerini), VM, carn. 1730
Elenia (dm, 3, L. Bergalli), VA, carn. 1730
Merope (dramma, 3, Zeno), Prague, Sporck, aut. 1731 [music largely by Albinoni]
Il più infedele tra gli amanti (dm, 3, Schietti), Treviso, Dolfin, aut. 1731
Ardelinda (dramma, 3, B. Vitturi), VA, aut. 1732, arias *I-Bas*
Candalide (dm, 3, Vitturi), VA, carn. 1734
Artamene (dm, 3, Vitturi), VA, carn. 1741
Arias, presumably from ops, in *D-SWl*, *E-Mn*, *I-CF*, *Nc*, *S-L*

Shorter dramatic works: Il nascimento de l'Aurora (componimento pastorale), ?Venice, Austrian ambassador's residence, *c*1710, *A-Wn*; Il trionfo d'amore (componimento poetico per servire ad un carosello, Pariati), Munich, 4 Nov 1722; Il nome glorioso in terra, santificato in cielo (serenata, Cassani), Austrian ambassador's residence, 4 Nov 1724, *Wn*; Il concilio de' pianeti (serenata, G. Baruffaldi), French ambassador's residence, 16 Oct 1729, *F-Pn* (autograph)

CHURCH MUSIC

Messa, 3vv, *I-Vnm*
Mag, formerly *D-Dl*, lost

CANTATAS

all for S/A, bc

Là dove il nobil Giano, in *Cantate a 1 e 2 voci* (Amsterdam, *c*1701)
[12] Cants., 1v, bc, op.4 (Venice, 1702) ed. in RRMBE, xxi (1979): Amor, Sorte, Destino; Da l'arco d'un bel ciglio; Del chiaro rio; Riedi a me, luce gradita; Lontananza crudel, mi squarci il core; Filli, chiedi al mio cor; Ove rivoglio il piede; Mi dà pena quando spira; Parti, mi lasci, ah quale; Son qual Tantalo novello; Poi che al vago seren di due pupille; Chi non sa quanto inhumano
5 movts from nos.2 and 8 repr. with Eng. texts in The Opera Miscellany (London, *c*1730)
MS cants. in *A-Wgm*, *Wn*; *B-Bc*; *D-Bsb*; *Mbs*, *MÜs*, *SHs*; *F-Pc*; *GB-ABu*, *Lam*,*Lbl*, *Lgc*, *Ob*, *SA*; *I-Af*, *Bsp*, *Fc*, *Mc*, *MOe*, *Nc*, *OS*, *Rvat*, *Vlevi*; *S-Uu*, *US-IDt*, *NHu*.

ORCHESTRAL

op.	
2	[6] Sinfonie e [6] concerti a cinque, 2–3 vn, 2 va, vc, bc (Venice, 1700); extracts from conc. no.6 in Select Preludes and Voluntarys for the Violin (London, 1705); concs. nos.4–5, arr. for org by J.G. Walther, ed. in DDT, xxvi–xxvii (1906/*R*)
5	[12] Concerti a cinque, 3 vn, 2 va, vc, bc (Venice, 1707)
7	[12] Concerti a cinque, 1–2 ob, 2 vn, va, vc, bc (Amsterdam, 1715)
9	[12] Concerti a cinque, 1–2 ob, 2–3 vn, va, vc, bc (Amsterdam, 1722)
10	[12] Concerti a cinque, 3 vn, va, vc, bc (Amsterdam, 1735–6)

Sonata, no.3 of 6 sonates ou concerts à 4, 5, & 6 (Amsterdam, *c*1708–12), anon. but identical in part to sinfonia in *A-Wn*
Conc., no.11 in Concerti a cinque (Amsterdam, 1717)
Ov. to Croesus, pasticcio, London, 1714, anon. in Six Overtures for Violins (London, *c*1724), identical to sinfonia in D, *A-Wn*, *S-Skma*
6 balletti a cinque, 2 vn, 2 va, vc, vle, bc, *A-Wn* and elsewhere
12 balletti a quattro, 2 vn, va, bc, *Wn* and elsewhere
Sonata a 6, tpt, 2 vn, 2 va, vle, bc, *Wn*
Sonata di concerto a 7, tpt, 2 vn, 2 va, vc, vle, bc [also used as Sinfonia to Zenobia (1694)], *PL-Wu* and elsewhere
Violin concs., 3 vn, va, vc/vle, bc, *A-Wn*, *D-Dl*
Sinfonias, 2 vn, va, vc, bc, *A-Wn*, *D-Dl*, *S-L*, *Skma*, *Uu*

CHAMBER

op.	
1	[12] Suonate a tre, 2 vn, vc, hpd (Venice, 1694); no.12 (London, 1704) and in Harmonia Mundi ... the First Collection (London, 1707)
3	[12] Balletti a tre, 2 vn, vc, hpd (Venice, 1701); numerous extracts in vn tutors
[4]	[6] Sonate da chiesa, vn, vc/bc (Amsterdam, *c*1709); later issues as op.4
6	[12] Trattenimenti armonici per camera, vn, vle, hpd (Amsterdam, *c*1712)
8	[6] Balletti e [6] sonate a tre, 2 vn, vc, hpd, con le sue fughe tirate à canone (Amsterdam, 1722); ed. in RRMBE, li-lii (1986)
11	6 Sonate a tre, 2 vn, vc, hpd, *c* 1739, [never published]
—	[5] Sonate, vn, bc, ... e uno suario o capriccio ... del Sig. Tibaldi (Amsterdam, *c*1717)
—	6 sonates da camera, vn, hpd, op.posth. (Paris, *c*1740)
—	[6] Sonate a tre, 2 vn, vc, hpd, *A-Wn*; 3 vn Sonatas, inscribed to Pisendel, *D-Dl* (autograph)

DOUBTFUL WORKS

Teseo in Creta, 1725, cited in Reichardt and Schilling, probably confused with F. Conti's opera of the same name
Mag, g, 4vv, insts, *D-Bsb*
Concs. nos.3–4 in Harmonia mundi ... the 2nd Collection (London, 1728)
[6] Sinfonie a quattro, *D-DS* (microfilm)
Concs., *A-Wn*, *D-MÜu*, *GB-Mp*, *I-MTventuri*, *S-L*, *Uu*; sinfonias, *D-Dl*; sonatas, *CH-Zz*, *D-MÜu*

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MICHAEL TALBOT

Albion Band [Albion Country Band, Albion Dance Band], **the.** British folk-rock group. It was created by the bass player ASHLEY HUTCHINGS after his departure from Steeleye Span in 1971, when he put together a group of musicians to back Shirley Collins (to whom he was then married) on her album *No Roses* (Pegasus, 1971). It proved so successful that several of them, including guitarist Richard Thompson and accordion player John Kirkpatrick, joined Hutchings in recording a selection of amplified morris dance tunes, *Morris On* (1972). Hutchings fused English traditional music with rock sounds in subsequent versions of the band, whose repertories included contemporary songs (some by Hutchings) and traditional material. The group has featured some of the finest British folk musicians, including Martin Carthy, Shirley Collins, John Kirkpatrick, Simon Nicol, John Tams and Richard Thompson. Different line-ups have played both amplified and acoustic material and have been documented in albums such as *Live at the Cambridge Folk Festival*. By 1998 the group consisted of Hutchings, Neil Marshall (drums), Gillie Nicholls and Ken Nicol (guitars), and Joe Broughton (fiddle), and had recorded the album *Happy Accident*.

ROBIN DENSELOW

Albisi, Abelardo (*b* 1872; *d* Switzerland, Jan 1938). Italian flute maker, flautist and composer. He was a flautist at La Scala, Milan, from 1897. In 1910 he invented his 'Albisiphon', a vertically-held, Boehm-system bass flute in C, with a T-shaped head, which he described in his *Albisiphon: flauto ottava bassa* (Milan, 1910). It was used by, among others, Mascagni in *Parisina* (1913), and Zandonai in *Melenis* (1912) and *Francesca da Rimini* (1914). The Dayton Miller Collection (Library of Congress, Washington, DC) possesses two models of an 'albisiphon baritono' in C and a tenor in F. There is also an example of another invention which Miller termed 'half flute in C' (that part of a regular flute played by the left hand, with a wooden handle for right hand) for which Albisi composed a concerto. He also made flutes in collaboration with the Milanese maker Luigi Vanotti in about 1913. He taught in Geneva in 1919–23. Albisi also composed studies for solo flute, suites for flute trio, as well as other chamber works for woodwinds.

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WILLIAM WATERHOUSE

Albisiphon. A bass flute invented by Abelardo Albisi in 1910. *See* FLUTE, §II, 3(v).

Albonesi, Afranio degli. Italian 16th-century cleric who invented the PHAGOTUM.

Alboni, Marietta [Maria Anna Marzia] (*b* Città di Castello, 6 March 1826; *d* Ville d'Avray, 23 June 1894). Italian contralto. She studied at the Liceo Musicale, Bologna, with Alessandro Mombelli. Rossini coached her in the principal contralto roles in his operas. She made her début at Bologna in 1842 as Clymene in Pacini's *Saffo*, and then sang Maffio Orsini in *Lucrezia Borgia*. In the same year she first appeared at La Scala, as Néocle in *Le siège de Corinthe*; during that season and the next she also sang Rizzardo in Marliani's *Ildegonda*, Léonore in *La favorite*, Adalgisa, and Pierotto in *Linda di Chamounix*. She created Mirza in Salvi's *Lara* (1843) and Berenice in Pacini's *L'ebrea* (1844). She made a very successful Vienna début in 1843 as Pierotto, and spent the winter of 1844–5 in St Petersburg, where she sang Pierotto, Maffio Orsini, Gondi in Donizetti's *Maria di Rohan* and Arsace in *Semiramide*. During the next two years she toured Germany and eastern Europe, appearing as Tancredi in Berlin and as Anziletto in the first performance of G.B. Gordigiani's *Consuelo* in Prague (1846). She made her London début on 6 April 1847, as Arsace in the performance of *Semiramide* that opened the first season of the Royal Italian Opera at Covent Garden, and scored an immense personal triumph. She also sang Smeton (*Anna Bolena*), Malcolm (*La donna del lago*), Pierotto, Maffio Orsini, Cherubino, Rosina (*Il barbiere*), Isabella (*L'italiana in Algeri*) and Don Carlo (the baritone role) in *Ernani*. She returned to Covent Garden in 1848 to sing Urbain (*Les Huguenots*; see illustration), Cenerentola and Tancredi, then in 1849 she moved to Her Majesty's Theatre, where she continued to sing until 1858.

Alboni made her Paris début at the Théâtre Italien on 2 December 1847, again as Arsace, and then sang the title



Marietta Alboni (right) as Urbain and Pauline Viardot as Valentine in Meyerbeer's 'Les Huguenots', Act 1 scene ix, Covent Garden, London, 1848: lithograph by John Brandard from a contemporary sheet-music cover

role of *La Cenerentola*. In 1849 she sang in Brussels and in 1850 she made a tour through the French provinces, singing in Donizetti's *La fille du régiment*, *La favorite* and Halévy's *La reine de Chypre*. On her return to Paris she appeared at the Opéra for the first time, as Fidès in Meyerbeer's *Le prophète*, returning in 1851 as Zerline in the first performance of Auber's *Zerline, ou La corbeille d'oranges*. She next made a tour of Spain and from June 1852 undertook a very successful year-long tour of the USA. Later, she married and settled in Paris. She sang a duet from Rossini's *Stabat mater* with Patti at the composer's funeral in 1868. She toured with his *Petite messe solennelle* through France, Belgium and the Netherlands, giving the first of 64 performances on 24 February 1869 in Paris, and singing the work in London in 1871. Her final appearance was at the Théâtre Italien in 1872, as Fidalma in Cimarosa's *Il matrimonio segreto*.

Alboni's voice was considered a true contralto, rich and even from *g* to *c‴*, though she also sang several soprano roles, including Anna Bolena, Norina in *Don Pasquale* and Amina in *La sonnambula*. Her singing was thought by some to lack fire; nevertheless, the beauty of her voice and the perfection of her technique made her one of the great representatives of classical Italian bel canto.

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ELIZABETH FORBES

Alborada (Sp.: 'dawn song'). A morning serenade or song performed in honour of an individual or to celebrate a festival; it is similar to the *albada*, an open-air concert performed at daybreak under the balcony or windows of an honoured individual. In the mid-15th century it was customary for the instrumentalists of noble Spanish households to perform the *alvorada* at dawn on the most solemn festival days of the religious calendar and on other important days. For example, in the household of Miguel Lucas de Iranzo, the Constable of Castile, the instrumentalists, playing 'softly', would perform the alborada, placing the loudest instruments, such as the trumpets and kettledrums, on the floor above the Constable's bedroom and the remaining instruments and the singers at his door.

Alboradas abound in the Spanish folk repertory. Throughout the 19th and 20th centuries they were sung in villages at dawn on the day of a wedding, accompanied by local instruments; they were dedicated to the bride and groom and occasionally also to the best man. On other occasions, the alborada took the form of a personal chant dedicated to Jesus or to a specific saint; it was sung by the women standing close to the venerated image, which was carried through the streets in a dawn procession. In the marshes of Valencia, 'aubades' (alboradas) were popular strophic songs accompanied by the dulzaina (oboe) and tamboril (small drum); the text and melody of one such song – three stanzas and a refrain – survives in *La trulla*, an *ensalada* by the mid-16th-century composer Bartolomé Cárceres.

The popularity of the alborada is reflected in the fact that Ravel entitled one of the five pieces from *Miroirs* (1904–5) *Alborada del gracioso*; it is an Impressionist composition which, aside from its title, bears little resemblance to the popular alborada. Rimsky-Korsakov gave the title 'alborada' to the first and the third sections of his *Spanish Capriccio* (1887).

See also AUBADE.

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MARICARMEN GÓMEZ

Alborea, Francesco [Francischello, Franciscello] (*b* Naples, 7 March 1691; *d* Vienna, 20 July 1739). Italian cellist. He attended the Conservatorio di S Maria di Loreto in Naples and was a pupil of Gian Carlo Cailò. In 1725 Quantz heard him in Naples at a concert in honour of Prince Lichtenstein, in which Farinelli sang. In Rome, Francischello (as he was widely known) accompanied Niccolini in a cantata of Alessandro Scarlatti with the composer at the keyboard, and Geminiani remarked on his expressive playing. Berteau was reputed to have given up the viol for the cello after hearing him. In 1726 he was appointed chamber virtuoso to Count Uhlenfeld in Vienna where Franz Benda played trios with him and the count. Benda remarked after hearing him play that his only desire was to imitate on the violin the playing of Francischello on the cello. According to Gerber (but doubted by Fétis) he later went to Genoa where Duport (*b* 1741) went to meet and hear him. His date of death has been surmised (by van der Straeten and others) as about 1771, probably on the basis of Gerber's account. The earlier date is given by Köchel. A portrait by Martin von Meytens (Mytens), court painter at Vienna from 1732, shows him playing his cello; a copy of an engraving by Haid, after Meytens, is reproduced by van der Straeten (vol.i, pl.xxii). A caricature by Pier Leone Ghezzi is in the Codex Ottoboni (*I-Rvat*). Two serenatas attributed to Francischello survive in manuscript in the library of the National Museum, Prague.

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MARY CYR

Albrecht. German family of musicians, active in Russia.

(1) Karl (Franzovich) Albrecht (*b* Posen [now Poznań], 27 Aug 1807; *d* Gatchina, nr St Petersburg, 24 Feb/8 March 1863). Conductor and composer. He began his musical career in Breslau, where from 1823 he studied harmony and counterpoint with Joseph Schnabel. From 1825 he played first violin in the Breslau theatre orchestra, and ten years later took up an appointment as répétiteur in Düsseldorf. At about this time he produced several compositions, including a ballet, *Der Berggeist* (in Russian, *Gorniy dukh*, 'The Spirit of the Mountains', 1825), a mass, three string quartets and a number of vocal pieces. After directing a travelling opera company, he decided to leave Germany and move to Russia, where he was engaged as conductor of the St Petersburg theatre orchestra in 1838. Subsequently he directed the German opera in St

Petersburg before becoming director of the Russian opera; there he conducted the first performance of Glinka's *Ruslan and Lyudmila* (1842). Three years later he composed another ballet score, *Dve tyotki* ('Two Aunts'). From 1850 he taught music and singing at the orphanage in Gatchina.

(2) **Konstantin Karl** [Karlovich] **Albrecht** (*b* Elberfeld, 4 Oct 1836; *d* Moscow, 14/26 June 1893). Teacher and administrator, son of (1) Karl Albrecht. From 1854 he was a cellist in the orchestra of the Moscow Bol'shoy Theatre. He was a close friend of Tchaikovsky, who dedicated his Serenade for Strings to him, and of Nikolay Rubinstein, whom he assisted both in the formation of the Russian Musical Society in 1860 and in the foundation of the Moscow Conservatory; there he was an inspector and taught singing and elementary theory (1866–89). He had an enthusiasm for choral music, and founded the Moscow Choral Society in 1878; he also produced a handbook on choral singing. Albrecht's transcriptions include music by Tchaikovsky and Bortnyansky, although he is most noted for a series of thematic catalogues of selected chamber music by Beethoven, Haydn, Mendelssohn, Mozart, Schubert and Schumann, as well as a thematic catalogue of Glinka's vocal and operatic music. (*EIT 1892–3 502–3*)

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(3) **Eugen Maria** [Yevgeny Karlovich] **Albrecht** (*b* St Petersburg, 4/16 July 1842; *d* St Petersburg, 28 Jan/9 Feb 1894). Instrumentalist, teacher and administrator, son of (1) Karl Albrecht. From 1857 to 1860 he studied at the Leipziger Konservatorium, where his principal teachers were Ferdinand David (violin), Moritz Hauptmann (composition) and Karl Brendel (history of music). He also studied briefly with Ignaz Moscheles, who was professor of piano at the Conservatory. In 1860 he was appointed violinist in the orchestra of the Italian Opera at St Petersburg and from 1862 to 1887 he played second violin in the quartet of the St Petersburg branch of the Russian Musical Society. He was well known as a music teacher, and taught several members of the imperial family; his elementary guides to violin and cello playing were published in 1871 and 1872 respectively. He helped to institute the St Petersburg Society for Quartet Music (1872), which was renamed the Society for Chamber Music (1878). He served as librarian of the Central Music Library from 1892, and as inspector of music in the St Petersburg theatres from 1877 until his death. Like his brother (2) Konstantin Karl Albrecht he was concerned with problems of music education; this is reflected in several of his writings, and his expertise in this area was officially recognized in 1872, when he was appointed to a committee set up to devise a system of teaching music in military academies. During his period of presidency of the St Petersburg Philharmonic Society (1881–6) he wrote an important survey of the activities of the society, detailing its history and its patronage of the leading Russian composers of the day. (*EIT 1893–4*, 447)

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FOLKSONG EDITIONS

all with N. Vessel

Sbornik soldatskikh, kazatskikh i matrosskikh pesen[Collection of soldiers', Cossack and sailors' songs] (St Petersburg, 1875)

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Shkol'nïye pesni [Songs for schools] (St Petersburg, 1879)

(4) **Ludwig (Karlovich) Albrecht** (*b* St Petersburg, 15/27 May 1844; *d* Saratov, 1899). Cellist, son of (1) Karl Albrecht. He studied the cello with Carl Schuberth and Karl Davïdov at the St Petersburg Conservatory. After graduating in 1865, he moved to Moscow, where he taught at the Conservatory (1878–89). He and his brother (3) Eugen Maria Albrecht were among the founder members of the St Petersburg Society for Chamber Music. He composed several cello pieces and wrote a two-volume cello tutor, *Shkola dlya violoncheli* (Moscow, 1872).

GEOFFREY NORRIS (with NIGEL YANDELL)

Albrecht, Alexander (*b* Arad, Romania, 12 Aug 1885; *d* Bratislava, 30 Aug 1958). Slovak composer, conductor and teacher. He acquired his early musical education from various teachers, including Karol Forstner, organist of the cathedral of St Martin, Bratislava. From 1895 to 1903 he studied at the Royal Catholic Gymnasium in Poszony (now Bratislava), becoming friends with Bartók and Ernő Dohnányi, with whom he took an active part in the musical life of the school and of the town. From 1904 to 1908 he attended the Liszt Academy of Music in Budapest, studying composition with Koessler, the piano with Thomán and then Bartók, conducting with Ferenc Szandtner and chamber music performance with Popper. During his studies Albrecht enjoyed considerable success as a pianist, though he later decided to devote his time fully to composition. From 1908 he was organist at the cathedral in Bratislava and a teacher at the municipal music school. In 1921 he was appointed conductor and director of the St Martin's Church Music Society. Within a couple of years the performing standard of this ensemble improved considerably; its repertory grew on account of Albrecht's desire to perform masterpieces from the classical choral tradition as well as contemporary works (they performed works by Reger and Albrecht and gave the first performance of Szymanowski's *Stabat mater*). In a similar manner, by working with a local orchestra, he studied the symphonic repertory. After the Church Music Society was dissolved in 1952, the same year in which the municipal music school also ceased to exist, Albrecht concentrated more on composition. However, even after his public teaching activities ended he remained in contact

with younger musicians, widening their artistic horizons and influencing composers such as Parík and Martinček.

Albrecht was one of the first representatives of a modern Slovak music. Before the 1930s his work was unparalleled in Slovakia; other modernist composers – among them Suchoň, Cikker and Moyzes – only rose to prominence during the 1930s. Until the 1940s, in fact, Albrecht was the only active Slovak composer whose music found recognition abroad. The decisive factor in Albrecht's compositional career was his ability to react swiftly to new developments. His wider European outlook manifested itself in his receptiveness towards a wide spectrum of stimuli. Having freed himself from an overbearing Romanticism, he combined elements of this language with contemporary trends and individual features of his own. This resulted in a unique musical vocabulary that was progressive for its place and time.

Albrecht's early works (up to 1925) were based on the German Romantic tradition, above all on Brahms, but already betrayed the impact of contemporary influences, including Reger and elements of Impressionism and Expressionism. The Classical structure of these compositions was counterbalanced by chromatic alterations, rich counterpoint and adventurous harmonies. His works, even on a small scale, reveal a highly individual compositional technique based fundamentally on thematic development and variation. While chamber music is a key area of his early output, the development of his musical language in its broadest sense can best be traced in his extensive song legacy which, while close in some respects to the Romantic style of Schubert and Schumann, employs more progressive harmonic sequences, verging at times on atonality, as in *Rosenzeit* and *A Szépség himnusza – Hymne an die Schönheit*.

Works from the period 1925–45 are more contrapuntal and contain daring harmony (e.g. augmented 4ths, or oscillations of 7th and 9th chords over a sustained bass). At times they tend towards atonality and a new sense of realism, as in the Sonatina for 11 instruments (1925), the symphonic poem *Tobias Wunderlich* (1935) and the Trio for two violins and viola (1943). After 1946 Albrecht simplified his musical language, incorporating, at first, elements of neo-classicism and folklore; traces of Slovak folk music can be heard in the cantata *Šuhajko* ('Young Man', 1950) and the Concerto Suite for viola and piano (1952). During his later years he also transcribed and revised earlier compositions and wrote a number of pedagogical works.

A learned man in most subjects, Albrecht admired and respected popular achievements in both science and art (his interest in natural history, in particular, acted as a permanent source of inspiration). His numerous writings, published in the daily press and broadcast on radio, offer a valuable insight into his composition and aesthetic principles.

WORKS
(*selective list*)

Inst: Pf Qnt, op.6, 1913, Str Qt, D, op.19, 1918; Dornröschen, orch, 1921, arr. pf 4 hands [after S. Ruženka]; Andante con moto, op.22, org, 1922; Suite, pf, 1924; Sontina, 11 insts, 1925; Tobias Wunderlich 'Túžby a spomienky' [Longing and Memories], sym. poem, orch, 1935; Trio, 2 vn, va, 1943; Variácie, tpt, pf, 1946; Scherzo, str, 1949; Humoreska 'Výlet za dažďa s hrmavicou' [Excursions in Rain and Storm], orch, 1949, arr. 2 pf; Noc [Night], nocturne, vc, pf, 1950; Čertík v rozprávke [Devil from a Fairy-Tale], vc, 1952; Koncertantná [Concerto Suite], va, pf, 1952; Slovenské kvartettino, str qt, 1956; 6 Kleine Stücke, str trio, 1957; other chbr works, pedagogical works

Songs (1v, pf): Uralte Nacht (H. Heine), 1904; An Dich (R. Klatt), 1905; Verschwundern bist Du (Klatt), 1905; Man nötigte lachen sie zum Klavier (E. Wondrich), 1908; Heimkehr (R. Volker), 1909; Rosenzeit (A. Roderich), 1909; Der Verdammte (Volker), 1909; Biographie (L. Heller), 1910; Mein Herz (H. Hesse), 1910; Reue (P. Natterroth), 1910; Rosen am Fenster (T. Gross), 1910; Lenz (A. Messer), 1912; 2 Gedichte (K. Kadosa), 1934: Natur, Antwort; Zipser Lieder (trad.), 1934; folksong arrs.

Other vocal: Ave Maria, chorus, orch, 1922; 3 Gedichte aus dem Marienleben (R.M. Rilke), S, chorus, orch, 1928; Cantate Domino, chorus, orch, 1939; Ex voto, 3vv ad lib, 1939; Šuhajko [Young Man] (cant., Slovak folk texts), chorus, orch, 1950; Jar [Spring] (ballad), 1v, orch, 1956; sacred works

Principal publishers: Opus, Slovenské hudobné vydabatel'stvo, Tischer & Jogenberg, Zierfuss

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L. Dohnányi: 'Dirigentská a pedagogická činnost' A. Albrechta' [Albrecht's conducting and teaching activities], ibid., 4 only
F. Klinda: 'Aktuálnosť odkazu A. Albrechta' [Topicality of Albrecht's heritage], ibid., 3 only
Ľ. Michalková: 'Hodnoty sa nestrácajú: k 100. výročiu narodenia Alexandra Albrechta' [Values do not disappear: to the 100th anniversary of Albrecht's birth], ibid., 1 only
J. Albrecht: 'Alexander Albrecht: osud a pozadie jeho tvorby' [Albrecht: destiny and background of his work], *Hudobný život*, xx/18 (1988), 10–11
I. Parík: 'Spomienka na Alexandra Albrechta' [In memory of Albrecht], *Hudobný život*, xx/18 (1988), 10 only

ASTRID RAJTEROVÁ

Albrecht [Albright], **Charles** (*b* Germany, 1759/60; *d* Montgomery, PA, 28 June 1848). American piano maker of German birth. He was active in Philadelphia as a piano maker by the 1790s, probably arriving there on the ship *Hamburgh* in October 1785. (His marriage to Maria Fuchs is listed in the records of St Michael's and Zion's Lutheran Church, Philadelphia, for 17 June 1787; they had no children.) His name appears in tax records, census entries and city directories from 1788 until his death in 1848. First described as a 'joiner', he is listed in newspapers and real estate documents as 'Musical Instrument Maker' at the address of 95 Vine Street from 1791 to at least 1824, when he retired from piano making but continued to purchase property in Philadelphia and the surrounding counties. Albrecht made some of the earliest surviving American square pianos, over 20 of which are still extant (four are at the Smithsonian Institution, Washington, DC; the date of 1789 on the nameboard of the square piano at the Historical Society of Pennsylvania, Philadelphia, is doubtful). All have handsome cabinet work and a range of from five to five and a half octaves (*F'* to *c''''*), with knee levers or hand stops or one pedal. Most are fitted with English single action, several have German *Prellmechanik*, while the later examples (dated 1812 and 1814 inside, under the keyframe) have English double action. While inscriptions inside some instruments indicate the collaboration of Joshua Baker or Albrecht's nephew Charles Deal, no evidence of a relationship between Charles Albrecht, C.F.L. Albrecht and Albrecht & Co. has been established.

CYNTHIA ADAMS HOOVER

Albrecht, Christian Frederick Ludwig (*b* Hanover, 6 Jan 1788; *d* Philadelphia, March 1843). American piano

maker of German birth. He emigrated to the USA, arriving in Philadelphia on 17 October 1822, and from 1823 to 1824 ran a business there at 106 St John Street; from 1830 to 1843 his address was 144 South 3rd Street. On his death his small business was bequeathed to his wife Maria. His pianos exhibit excellent craftsmanship; pianos by him (one upright and one square) at the Smithsonian Institution, Washington, DC, are in empire style and have six octaves. No relationship between Christian Albrecht, Charles Albrecht and Albrecht & Co. has yet been established.

CYNTHIA ADAMS HOOVER

Albrecht, Georg von (*b* Kasan, Russia [now Uzbekistan], 7/19 March 1891; *d* Heidelberg, 15 March 1976). German composer of Russian birth. His composition teachers included Heinrich Lang (Stuttgart, 1911–13), Aleksandr Taneyev (Moscow, 1914–15), Glazunov (Petrograd [St Petersburg], 1918), Vitols (Petrograd, 1918) and Ewald Strässer (Stuttgart, 1922). He taught at the Moscow Musiktechnikum, the Stuttgart Conservatory (where he also served as vice-director) and the Heidelberg Musikhochschule, among others. His many honours include the Glinka Prize of the Belyayev Foundation, Bonn (1962), the Stamitz Prize of the Künstlergilde, Esslingen (1966), and a posthumous Russian-German Cultural Prize, awarded jointly with his son (1991).

Inspired by the music of other cultures, Albrecht's *Liturgie des Johannes Chrysostomus* (1924–6) reveals Byzantine and ancient Greek elements. Hebrew folklore is found in his *Das Lied der Lieder* (1964) and Gregorian influences are audible in the Mass (1968–9), Requiem (1974), *Te Deum* (1975) and *Der Sonnengesang des heiligen Franziskus* (1976). Pentatonic melodies forge additional connections with Asian musics, and Russian and Lithuanian influences combine an Eastern European musical sensitivity with Western European formal structures. Folk material manifests itself most explicitly in his many short piano pieces.

Albrecht experimented early with polytonality, polyrhythms, musical polarity and mirror symmetry. By the time he met Skryabin and Rebikov, and acted as music critic for the *Donaueschinger Musiktage*, he had already adopted many of the innovations of modern musical organization. His 24 Préludes for piano, op.42 (1934) and op.61 (1959) use the overtone and so-called 'undertone' series as if they were natural major and minor scales. 12-note techniques are employed with logical consistency in some of the later works, acquiring a remarkable melodic fluidity. Albrecht's book *Vom Volkslied zur Zwölftontechnik* (Frankfurt, 1984) provides insights into the composer's personal theory of music and into early 20th-century music history more generally.

WORKS
(selective list)

Edition: *Gesamtausgabe: Quellen und Studien zur Musikgeschichte*, ed. M. von Albrecht and others (Frankfurt, 1984–91), 11 vols. [A]

STAGE

Ritter Olaf (miniature op, 4 scenes, L. Nikulin, after H. Heine), op.14, 1920; Das Vaterunser (op), op.50, 1938–40; Der Teufel mit den drei goldenen Haaren (fairy tale, after J.L.C. and W.C. Grimm), op.48b, 1941–2

INSTRUMENTAL

Orch: Vorspiel zu einer ernsten Feier, op.15, 1921–3; Präludium, Tempestoso und Fuge, op.37, 1932–3; Vn Conc., op.60, 1956–8; several works for chbr orch

Chbr: Str Qt, op.31, 1926–7; Pf Trio, op.32, 1928; Sonata, op.33, vn, pf, 1929; Sonata, E♭, vn, 1945; Str Qt, op.52, 1947; Präludium und Fuge, op.59, fl, pf, 1952; Sonata, op.56, vn, 1955–6; Metamorphosen einer Zwölftonreihe, op.63, vn, 1962; Wind Qnt, op.74, 1967; Str Trio, op.79, 1970; Sonata, op.82, va, pf, 1972

Kbd: Spiel der Widerspiegelungen, op.7, pf, 1914; Pf Sonata no.1, op.34, 1929; Pentatonische und polytonale polyphone Studien, op.36, pf, 1931; 5 gregorianische Choralmelodien, op.28b, org, 1933; Préludes, op.42, pf, 1934; Pf Sonata no.2, op.53, 1944; Préludes, op.61, pf, 1959; Passacaglia und Tripelfuge, op.71, org, 1964; Pf Sonata no.3, op.72, 1964; Pf Sonata no.4, op.80, 1971

VOCAL

Choral: Liturgie des Johannes Chrysostomus, op.29, 1924–6; Das Vaterunser, op.50, 1938, rev. 1976; Das Lied der Lieder, op.70, 1964; Psalmen-Motette, op.77a, 1968; Mass, op.77, 1968–9; Requiem, op.84, 1974; Te Deum, op.85, 1975; Der Sonnengesang des heiligen Franziskus, op.86, 1976

Numerous songs (R. Tagore, J.W. von Goethe, G.E. Lessing, Horace, M.Y. Lermontov, A.S. Pushkin, G. von der Vring), 1v, pf

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W. Schubert: 'Elemente antiker Musik im Werk Georg von Albrechts', *Musik in Antike und Neuzeit* (Frankfurt, 1987) [A]

A. Schwab: *Georg von Albrecht (1891–1976): Studien zum Leben und Schaffen des Komponisten* (Frankfurt, 1991) [A]

E. Antokoletz: 'Modal and Structural Variation in Piano Works of Georg von Albrecht', *International Journal of Musicology*, i (1992), 301–41

E. Antokoletz: 'Musical Integration and Poetic Correspondences in Two Twelve-Tone Songs by Georg von Albrecht, on Poems by Georg von der Vring', *International Journal of Musicology*, ii (1993), 349–77

E. Antokoletz: 'Transformations of a Special Nondiatonic Mode in Twentieth-Century Music: Bartók, Stravinsky, Scriabin and Albrecht', *MAn*, xii (1993), 25–45

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E. Antokeletz: 'Metamorphosis and Identity in the Music of Georg von Albrecht', *Ovid, Werk und Wirkung: Festgabe für Michael von Albrecht zum 65. Geburtstag*, ed. W. Schubert (Frankfurt, 1999), 1193–216

ELLIOTT ANTOKOLETZ

Albrecht, Gerd (*b* Essen, 19 July 1935). German conductor, son of Hans Albrecht. He studied conducting under Brückner-Rüggeberg at the Hamburg Musikhochschule (1955–8), and musicology at the universities of Kiel and Hamburg. He won the international conductors' competitions at Besançon (1957) and Hilversum (1958) and was principal conductor at the Mainz Stadttheater (1961–3). Albrecht was Generalmusikdirektor at Lübeck (1963–6) and Kassel (1966–72), and principal conductor at the Deutsche Oper, Berlin (1972–9). He was director of the Zürich Tonhalle from 1975 to 1980, and was appointed Generalmusikdirektor in Hamburg in 1988 and music director of the Czech PO in 1994. He has also appeared as a guest conductor with most leading European orchestras, including the Berlin PO and the Orchestre de Paris, and as an operatic conductor in Vienna, Munich, Edinburgh (where he made his début in 1983), London, Copenhagen, San Francisco and Buenos Aires. His repertory ranges from Classical to contemporary works, and he has conducted numerous premières, including Henze's *Telemanniana* (1967) and *Barcarola* (1980), Fortner's *Elisabeth Tudor* (1972), Reimann's *Lear* (1978)

and *Troades* (1986), Schnittke's *Historia von D. Johann Fausten* (1995) and Zemlinsky's *König Kandaules* (1996). Albrecht's many recordings include Dvořák's *Dimitrij*, Schumann's *Das Paradies und die Peri* and the first recordings of *Lear* and Schreker's *Der Schatzgräber*. He has written *Wie eine Opernaufführung zustande kommt* (Zürich, 1988).

RUDOLF LÜCK/R

Albrecht, Hans (*b* Magdeburg, 31 March 1902; *d* Kiel, 20 Jan 1961). German musicologist. He studied at the Essen Conservatory (1913–21), at the University of Münster and (1921–5) at Berlin with Wolf, Abert, Sachs and von Hornbostel. From 1925 to 1937 he held various teaching posts, organized music festivals in Bremen (1929), Essen (1931) and Aachen (1933), and was active in the Reichsverband Deutscher Tonkünstler und Musiklehrer. After a short period as choral adviser to the Reichsministerium für Volksaufklärung und Propaganda, he joined the Staatliche Institut für Deutsche Musikforschung, Berlin, in 1939, becoming professor there in 1940 and director in 1941. In 1942 he was elected a member of the Senate of the Preussische Akademie der Künste, representing on that body the interests of musicology.

After the war he became director of the Landesinstitut für Musikforschung, Kiel, in 1947, where he remained until his death, becoming professor at the University of Kiel in 1955. He also held the posts of director of the Johann-Sebastian-Bach-Institut, Göttingen (1951–61), and of the Deutsches Musikgeschichtliches Archiv, Kassel (1954–9). In addition he was editor of the periodicals *Die Musikforschung* (1948–60) and *Acta musicologica* (1957–60), and of the series Documenta Musicologica (1951–60), Das Erbe Deutscher Musik (1953–9) and Organum (1950–58).

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'Zwei Quellen zur deutschen Musikgeschichte der Reformationszeit', *Mf*, i (1948), 242–85
'Musik und Dichtkunst im 16. Jahrhundert', *Mf*, viii (1955), 335–45
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Zwölf französische Lieder aus Jacques Moderns: La parangon des chansons (1538), Cw, lxi (1956)
Benedictus Ducis: Zwei Psalmmotetten, MAM, vi (1957)
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F. Blume: 'Hans Albrecht', *AcM*, xxxiii (1961), 60–64 [incl. 'Versuch einer Bibliographie']
W. Brennecke: 'In memoriam Hans Albrecht', *RBM*, xv (1961), 3–7
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ERIC BLOM/MALCOLM TURNER

Albrecht, Johann Lorenz (*b* Görmar, nr Mühlhausen, 8 Jan 1732; *d* Mühlhausen, 1773). German writer on music and composer. He was a *magister* of philosophy, an honorary member of the German Society of Altdorf University, and an imperial poet laureate. His writings include an original work on theory, contributions to the current discussions of Rameau's theories which he favoured, and translations and editions of works of others. In addition, he published an important article on the state of music in Mühlhausen, two in defence of music in the church, and one on the German language. His compositions, consisting largely of sacred vocal works to his own texts, were mostly written for the Marienkirche in Mühlhausen, where he was Kantor and music director. They include a setting of the Passion and a yearly cycle of cantatas (texts published in 1764), as well as two published collections of keyboard and vocal pieces intended for students. Only a sacred song *Herr Gott, dich loben wir* (Berlin, 1768) and the cantata *O Traurigkeit, O Herzeleid* (manuscript in *B–Bc*) are extant.

WRITINGS

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Gründliche Einleitung in die Anfangslehren der Tonkunst: zum Gebrauche musikalischer Lehrstunden … nebst … einem kurzen Abrisse einer musikalischen Bibliothek (Langensalza, 1761)
Gedanken eines thüringischen Tonkünstler über die Streitigkeit welche der Herr … Sorge wider den Herrn … Marpurg … erreget hat (n.p., 1761)
'Urtheil [in the controversy between Marpurg and Sorge]', *Historisch-kritische Beyträge zur Aufnahme der Musik*, ed. F.W. Marpurg, v (Berlin, 1762/*R*), 269
'… kurze und unpartheyische Nachricht von dem Zustande und der Beschaffenheit der Kirchenmusik in der Oberstädtischen Hauptkirche Beatae Mariae Virginis zu Mühlhausen', *Historisch-kritische Beyträge zur Aufnahme der Musik*, ed. F.W. Marpurg, v (Berlin, 1762/*R*), 381–409
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Versuch einer Abhandlung von der Ursachen des Hasses, welche einige Menschen gegen die Musik von sich blicken (Frankenhausen, 1765)
ed., with J.F. Agricola: J.J. Adlung: *Musica mechanica organoedi* (Berlin, 1768/*R*)
ed.: J.J. Adlung: *Musikalisches Siebengestirn* (Berlin, 1768)

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H. Serwer: '"Wiedrigkeit" and "Verdriesslichkeit" in Mühlhausen', *MQ*, lv (1969), 20–30

HOWARD SERWER

Albrecht, Otto E(dwin) (*b* Philadelphia, 8 July 1899; *d* Philadelphia, 6 July 1984). American musicologist and music librarian. He studied Romance languages and literature at the University of Pennsylvania, where he received the BA in 1921, the MA in 1925 and the PhD in 1931, and at the University of Copenhagen from 1922 to 1923. He taught both French and music at the University of Pennsylvania from 1923 until 1970, when he retired as emeritus professor of music. From 1937 he was curator of the university library, which was renamed the Otto E. Albrecht Music Library on his retirement. He also held several government positions, serving on the Intergovernmental Committee on Refugees for Bavaria (1945–6), as chief of the publications section for the United States Military Government in Hesse (1947) and in Russia as specialist in musicology for the Department of State (1961).

Albrecht's historical interests included music in America to 1860 and lieder. He also compiled several important bibliographies, including *A Census of Autograph Music Manuscripts*, an indispensable guide to European manuscripts in the United States, and the catalogue and descriptions of the Mary Flagler Cary Music Collection of the Pierpont Morgan Library, New York. He twice served as vice-president of the Music Library Association, and from 1954 to 1970 he was treasurer of the AMS. In 1971 he was elected an honorary fellow of the Pierpont Morgan Library. A Festschrift in his honour was published in 1980 (*Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill, Kassel, 1980).

WRITINGS

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'18th-Century Music in the University Library', *University of Pennsylvania Library Chronicle*, v (1937), 13

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A Census of Autograph Music Manuscripts of European Composers in American Libraries (Philadelphia, 1953)

'English Pre-Romantic Poetry in Settings by German Composers', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C.R. Landon and R.E. Chapman (New York and London, 1970), 23–6

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PAULA MORGAN

Albrecht & Co. American firm of piano makers. Charles Albright (Albrecht by 1864) is listed in Philadelphia city directories from 1863. He was in partnership with Frederick Riekes (as Albrecht & Riekes, 1864–5), with Riekes and Richard T. Schmidt (as Albrecht, Riekes & Schmidt, 1866–74), and with Riekes and Edmund Wolsieffer (as Albrecht & Co., 1875–86). From 1887 to 1916 the firm was owned by Blasius & Sons, which in turn was owned by Rice-Wuerst & Co., a manufacturer based in Woodbury, New Jersey, from around 1916; Albrecht pianos were listed by Rice-Wuerst until 1920. Although some advertisements for Albrecht & Co. stated that the firm was established in 1789, there is no evidence to support this claim; no relationship between Albrecht & Co., Charles Albrecht and Christian Albrecht, all piano makers active in Philadelphia, has been established.

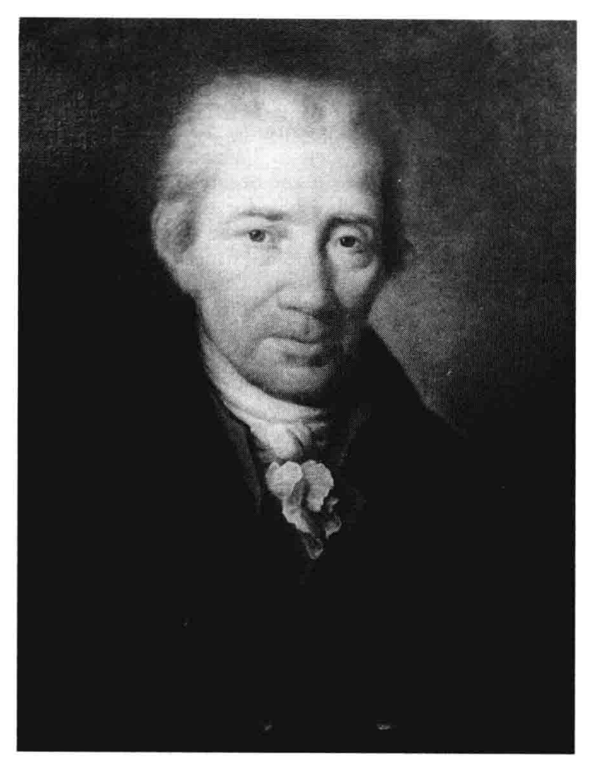
CYNTHIA ADAMS HOOVER

Albrechtsberger, Johann Georg (*b* Klosterneuburg, nr Vienna, 3 Feb 1736; *d* Vienna, 7 March 1809). Austrian composer, teacher, theorist and organist. From the age of seven he served as a choirboy for the Augustinians in Klosterneuburg, where he learnt the organ and figured bass from the dean, Leopold Pittner. His studies in composition under G.M. Monn (if accurately reported by Albrechtsberger's pupil Johann Fuss) must have taken place during this period. As a student and choirboy at Melk Abbey from 1749 until 1754, he received a thorough training in composition and organ from Marian Gurtler, the *regens chori*, and Joseph Weiss, the abbey's organist. After a year of study at the Jesuit seminary in Vienna he worked as an organist in various provincial localities: Raab (now Győr, Hungary), 1755–7; Maria Taferl, near Melk, 1757–9; and Melk Abbey, 1759–65, where he succeeded his former teacher Weiss. His precise place of employment in 1766 remains unknown, but Melk sources indicate that he left the abbey voluntarily in November 1765 to join his brother Anton in the service of a Baron Neissen in Silesia (perhaps at what is now Nysa, Poland).

Albrechtsberger's activities can be traced from his parents' home in Ebersdorf (near Melk) in 1767 to Vienna, where he married in May the following year. From 1772 he served both as *regens chori* for the church of the Carmelites (later known as St Joseph's) and as organist in the imperial court orchestra. In addition he was appointed assistant to the Kapellmeister Leopold Hofmann at the Stephansdom in 1791, a position arranged for him by his friend and predecessor Mozart. All of these duties were set aside when he became Kapellmeister following Hofmann's death in 1793. He retained this post – the highest in the empire for a church musician – for the remainder of his life.

Albrechtsberger was a prolific composer of some 284 church compositions, 278 keyboard works and over 193 works for other instruments. His most interesting and original music was composed during his years as a provincial organist before settling permanently in Vienna. He cultivated a modern, homophonic idiom in the instrumental works of this period and used unusual instrumentation with special effects such as scordatura and slow movements marked 'con sordino'. The church music is more contrapuntal in conception and occasionally experimental in its treatment of the voices (e.g. alternating solo quartet and chorus, and the use of recitative). Some of his best vocal music is in the early oratorios, several of which belong to the Austrian tradition of Easter *sepolcro*. At Melk he was considered 'a most commendable artist in this genre', although there seems to have been no occasion for him to write oratorios after 1781.

After his imperial appointment in 1772 he became increasingly preoccupied with the composition of fugues – over 240 for instruments in addition to numerous examples in the sacred music. His two-movement *sonate* (slow homophonic, fast fugal), of which he wrote over 120 for various instrumental combinations after 1780, developed out of the Baroque church sonata but were intended for chamber rather than church performance. They had little influence on the already mature sonata form. His approach to Viennese church composition tended, as Weissenbäck noted, towards formal sectional-



Johann Georg Albrechtsberger: portrait by an unknown artist (Gesellschaft der Musikfreunde, Vienna)

ization or polarization of homophonic and polyphonic textures. In spite of their technical refinements, these late works seem less imaginative than those of his earlier years.

Eye-witness accounts by critics such as Maximilian Stadler, Burney, Nicolai and Pasterwitz leave little doubt that Albrechtsberger was an extraordinarily talented organist. Mozart, the most reliable judge of all, considered his playing the standard by which other organists were to be measured (letter to Constanze, 16 April 1789). Towards the end of his life he was recognized as 'perhaps the greatest organist in the world'.

Nevertheless it was through his teachings and theoretical writings that Albrechtsberger exerted the strongest influence on his contemporaries and succeeding generations of composers. He began attracting students as early as 1757 (Franz Schneider), and by the time of his death he was the most sought-after pedagogue in Europe. Haydn regarded him as 'the best teacher of composition among all present-day Viennese masters' and unhesitatingly sent Beethoven to him for instruction (1794–5). The fugues of Beethoven's last years, particularly op.133, owe much to his teachings. His international reputation as a theorist rested on his extremely popular treatises on composition (1790) and figured bass (*c*1791). In place of innovatory theoretical concepts these works contained a skilful combination of elements borrowed primarily from Fux and Marpurg. His principal achievement in this area was to formulate 18th-century theory in a language and format which were practical and suitable to the needs of contemporary instruction.

As a champion of the contrapuntal tradition Albrechtsberger occupied a unique position among composers of the Viennese Classical school. His intensive study of polyphonic writing – as shown by music examples in his theoretical works, and by his copies and arrangements – extended from Palestrina to Mozart (K228/515*b*). He copied most of the fugues in Bach's '48' and collected canons by other north German Protestant composers (Mattheson, C.P.E. Bach, Kirnberger, Marpurg and C.F.C. Fasch). By perpetuating this tradition into the second half of the 18th century, he helped to create the atmosphere in which Baroque polyphony and mid-century homophony fused to form mature Classicism. Unfortunately his own music remained largely unaffected by this stylistic synthesis.

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VOCAL

Orats: Oratorium III Christo Kreutz-Erfindung (P. Metastasio), 1757; Oratorium II, *c*1760; Oratorium de Passione Domini (Metastasio), Melk, 1762; Oratorium de nativitate Jesu, 1772; Oratorium no.7 Geburth Christi, 1772; Die Pilgrime auf Golgatha (J.F.W. Zachariä), Vienna, Kärntnerthor, 1 April 1781

Cants.: Sacrificium Jubilaeum (G. Müller), Säusenstein, 18 July 1762, music lost, pubd lib (Krems, 1762); Applausus musicus, Melk, 24 Feb 1763, music lost (see Walter); Mea dilecta coronato Urbano [Hauer] (H. Teufel), Melk, 15 Aug 1763, music lost (see Walter), lib *A-M*; Singgedichte bey der Durchreise der Kaiserlichen . . . Majestäten (B. Schuster), Melk, 21 Jan 1765, autograph, *Wn*; Hellsteigenter Tag (U. Petrack), Melk, 5 April 1785, music lost, lib *M*

Latin sacred (1755–1806, mostly for 4vv, insts and/or org): 35 masses, 3 ed. in Österreichische Kirchenmusik, i, viii, xiii (Vienna, 1946–); 3 Requiem settings; 48 graduals; 42 offertories; 21 psalms; 10 vespers; 38 hymns; 16 Magnificat; 2 Te Deum; 25 Marian antiphons; 5 litanies; 4 introits; Compline; 15 motets; *c*20 miscellaneous works; principal sources *GÖ, KN, KR, M, H-Bn* (*c*160 in autograph); for thematic index see Weissenbäck (1914)

INSTRUMENTAL

Orch: 4 syms., F, C, 1768, D, 1770, D, 1772, 2 ed. in K; Org Conc., 1762, ed. in Musica rinata, i (Budapest, 1964); Trbn Conc., 1769, ed. in Musica rinata, x (Budapest, 1966); 2 concs., jew's hp, mandora, 1770–71; Hp Conc., 1773, ed. in Musica rinata, ii (Budapest, 1964); Kbd Conc., before 1792; Sonata in pieno coro, 1801

5–8 str: 6 sonate, 2 vn, 2 va, b, op.3, 1782, 1787–8, 1 ed. in B; 6 sonate, 3 vn, va, b, op.6, 1783, 1787; Sonata, B♭, 3 vn, va, b, op.9b, 1791; 6 sonate, 5 str, op.12, 1794–5, 1 ed. in B; Quintuor, 3 vn, va, b, 1798 (Vienna, *c*1803), ed. in K; 6 sextuors, 2 vn, 2 va, vc, b, op.13 (Vienna, *c*1802); 6 sonate, 2 vn, va, vc, b, op.15, *A-Wgm*; 3 sonate a 2 cori, double str qt, op.17, 1798–9 (Vienna, 1803), 1 ed. in B; 6 sonate, 2 vn, 2 va, b, op.22, 1801–3, 1 ed. in B; 6 qnts, opp.25, 27, cited in Seyfried (1826), lost

Str qt: 4 divertimentos, 1760, 1764, 1 ed. in B; 6 quatuors en fugues, op.1, 1780, as op.2 (Berlin, 1781), 2 ed. in Organum, 3rd ser., 1xx–1xxi (Cologne, 1969); 6 quatuors en fugues, op.2, 1782 (Offenbach, ?1835), 1 ed. in B; 6 sonate, op.5, 1786; III quartetti, op.7 (Pressburg, *c*1781–3), ed. in K; 3 as op.7, 1787; qt, 1790, ed. in B; 6 sonate, op.10, 1791–2, 1 ed. in K; Sonata pro festo Paschalis, op.11a, 1792; 6 as op.16, 1798, as op.21 (Vienna, 1803); 3 sonate, op.19, 1799, 1 lost; 6 sonate, op.23, 1805; 6 sonate, op.24, 1806–7; 6 sonate, op.26, 1807–8, *Wn*; divertimento, attrib. J. Haydn, H III:D3; 18 arrs. of kbd fugues, opp.1, 7, *Wn*

2–4 str: 8 divertimentos, 3 str, 1756–9, 1767, 1786, 2 ed. in B; 2 partitas, vn, va d'amore, b, *c*1770, 1772, ed. in Musica rinata, xix (Budapest, 1971); 6 terzetti, 2 vn, b, op.4, 1784, 1 ed. in B; 6 sonate, 2 vn, b, op.8, 1789; 6 terzetti, vn, va, vc, op.9a, 1789, 1793 (Offenbach, 1796); 6 sonate, vn, va, b, op.11b, 1794–5, 2 ed. in B; 6 sonate, vn, vc, 1797, *Wgm* (Leipzig, *c*1803); 6 sonate, vn, va, vc, b, op.14, 1798–9; 6 sonate, vn, 2 va, b, op.18, 1799; 6 quartetti con fughe per diversi stromenti, op.20, 1800 (Vienna,

c1801), 1 ed. in B; 6 sonate, 2 va, 2 vc, op.21, 1801, 1 ed. in B; Sonata alla camera, vn, 2 va, vc, 1802

Other chbr: 2 divertimentos, fl, str, 1761, 1777; 2 concertinos, jew's hp, mandora/kbd, 2 str, b, 1769, 1771, ed. in Musica rinata, xxi–xxii (Budapest, 1974); 4 concertinos, hp, insts, 1772, 1 ed. in Musica rinata, xvii (Budapest, 1970); Partita, fl, va d'amore, vle, 1773; Notturno, concertino, ob, str, 1775–6, ed. in Concertino (Mainz, 1967); Notturno, fl, str, 1777; Qt, kbd, str (Vienna, ?1785); Quintetto, fl, str, 1801; Serenata, 2 ob, cl, hn, bn, 1806

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Other works: 12 préludes et 1 fugue, org/hpd, op.3 (Amsterdam, c1781), fugue (*Wn**) and 3 preludes ed. in K and B; 6 fughe e preludie, org/hpd, op.6 (c1787); IIIte Sammlung von [12] Praeludien, 1790, *M*; 12 Präludien, org/pf, op.12, 6 autograph, *Wgm** (1802–3), 2 ed. in K and B; 6 préludes et fugues, hpd/pf, op.15 (c1795), 2 ed. in K; 12 neue leichte Präludien, org, 1804, *D-Bsb**, 8 ed. in K and B; Prélude et fugue, pf 4 hands (1805); Sonata, hpd/pf 4 hands, autograph, *Wgm**; 6 Praeludien, pf (1810); 44 Versetten oder kurze Vorspiele, org/pf (c1812); 50 Versetten und 8 Fugen, org (c1836), ed. R. Walter as *Octo toni ecclesiastici per organo* (Altötting, 1974), 1 in K; 26 further preludes, fugues and verset collections cited in Fuchs, sources unknown

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Anfangsgründe zur Klavierkunste (MS, *A-Wgm*) [?autograph]; pubd as *Clavierschule für Anfänger* (Vienna, c1800)

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ROBERT N. FREEMAN

Albrici, Bartolomeo (*b* ?Rome, c1640; *d* ?London, after 1687). Italian keyboard player and composer, brother of Vincenzo Albrici. He is listed in January 1650 as a soprano at the Cappella Giulia of S Pietro, Rome. The same list includes his uncle Alessandro Costantini, an organist. Still as a boy soprano Bartolomeo travelled with his father and brother to Lombardy, then to Germany, Flanders and Sweden. All three were employed, with 13 other Italian musicians, at the Swedish court of Queen Christina from 30 November 1652 to 1 March 1653; some stayed on until the queen's abdication in 1654. From August 1655 to early 1656 Bartolomeo served as court musician in Stuttgart, and from September 1656 he appears in Dresden court documents as an organist in Prince Johann Georg II's musical ensemble. He was also active as a composer in Dresden; court diaries report that he contributed masses and psalm settings to the repertoire of the court chapel. He left Dresden with his brother Vincenzo in August 1663. By 1666 at the latest he was in London, where he worked at the court of Charles II and then in the chapel of James II. He became well known in London as a performer and teacher of the harpsichord. Two of his pieces were printed in the *Scelta di canzonette italiane de piu autori* (London, 1679).

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GLORIA ROSE/MARY E. FRANDSEN

Albrici [Alberici], **Vincenzo** (*b* Rome, 26 June 1631; *d* Prague, 8 Aug 1690 or 1696). Italian composer and organist, brother of Bartolomeo Albrici. He was born into a musical family that originated in Senigallia, in the

province of Ancona. His uncles Fabio and Alessandro Costantini were composers, and his father Domenico Albrici was an alto singer who settled in Rome. Vincenzo entered the Collegio Germanico, Rome, on 12 May 1641, where he seems to have remained for five years, receiving payments as an organist there throughout most of 1646. His whereabouts from the end of 1646 until late in 1652 are uncertain: he may have become *maestro di cappella* of the Chiesa Nuova in 1647, at age 16, but Pitoni put this appointment more than a decade later. In November 1652 Albrici arrived in Stockholm as the assistant director of Queen Christina's troupe of Italian musicians and actors, whose members included his father and brother Bartolomeo. All three left Sweden on Christina's abdication in June 1654. Vincenzo and Bartolomeo may have spent some time during the period 1654–5 at the Wittelsbach court in Neuburg, but were certainly at the Stuttgart court for some months between 1655 and 1656; their father returned to Italy. The two brothers probably arrived in Dresden sometime in 1656; a roster of Dresden court musicians from September 1656 includes the first specific reference to both men at the electoral court. An undated contract seen by Fürstenau, now lost, was probably Albrici's first contract as Kapellmeister to the new elector Johann Georg II in 1656; it stipulated that Albrici was responsible for all of the music at court, unless Schütz or Bontempi was specifically asked to serve.

Albrici may have left the court briefly in 1658 to join Queen Christina in Rome. He had returned to Dresden by 6 January 1659, when he directed the music in the castle chapel, but he travelled to Frankfurt again in June of that year. He seems to have been in Christina's retinue one last time in autumn 1660, when she attended the funeral of her cousin King Karl X on 7 November. He was back in Dresden in December, sharing responsibilities with Bontempi for the music in the court chapel from 23 December 1660 to 6 January 1661. In August 1661 he travelled to Hamburg, but returned before the end of September. Throughout 1662, Albrici composed most of the music performed in the court chapel on Sundays, feast days and special occasions. He clearly enjoyed special status as a favourite of the elector, who in February 1662 stood as godfather to Albrici's infant son, also named Johann Georg.

In August 1663 both Vincenzo and his brother received court passes enabling them to travel to England, where they joined their sister Leonora in the court musical establishment of Charles II. In February 1667 Samuel Pepys heard music directed by Albrici at Lord Bruckner's. Albrici left the English court in 1668 and his name reappears in Dresden documents in April 1669, when he directed the *Tafelmusik* at the banquet following Johann Georg's investiture into the English Order of the Garter. Court records for 1670 make few references to musicians, and none to Albrici. However, there is ample documentation of his service during the early 1670s, including Johann Kuhnau's report, while studying in Dresden, that Albrici had praised his compositions and allowed him to attend rehearsals of the court musical ensemble. He served as Maestro di cappella at the Oratorio dei Filippini in Rome from 8 October 1673 until October or November 1675. A court diary reports that on 3 September 1676 'the new Kapellmeister Vincenzo Albrici directed the music for the first time' in the chapel, having returned to the service of Johann Georg II for the last time.

Upon the death of Johann Georg II in 1680, the new elector Johann Georg III dismissed all the Italian musicians. Albrici left Dresden for the last time early in 1681 to become organist of the Leipzig Thomaskirche, where he converted to Lutheranism; he converted back to Catholicism the following year, when he left Leipzig to assume the post of organist at an Augustinian church in Prague, where he remained until his death.

Judging from the number of works mentioned in Dresden court documents, less than one third of Albrici's compositional output has survived. These are mainly sacred concertos, along with a few settings of psalms and liturgical texts, all of which illustrate the sweeping stylistic changes that Albrici and his Italian colleagues effected at the Dresden court. His sacred concertos show a close relationship to the Roman motet of the mid-17th century, as represented by the works of Carissimi and Graziani. The majority of Albrici's concertos are composite in nature, with sections in concertato, arioso and aria style, crafted from texts that include biblical quotations, free prose and strophic poetry. This expansion of the stylistic boundaries of the sacred concerto, particularly with the aria, is common to the works of both Albrici and Marco Gioseppe Peranda, as well as to those of Roman-schooled German composers such as Johann Caspar Kerll and Kaspar Förster. The works of Albrici and Peranda exerted a strong influence upon the German composers of the Dresden and Stockholm circles; from the mid-1660s onwards, David Pohle, Christoph Bernhard, Christian Geist and Constantin Christian Dedekind included arias in their concertos. Albrici in turn felt the influence of the contemporary German musical practices that he encountered in Dresden, as evidenced by his incorporation of instrumental sinfonias and ritornellos in most works, which seldom appear in the works of his Roman forebears. In contrast to the works of his mentor Carissimi and his predecessor Heinrich Schütz, all of Albrici's compositions stand as examples of early tonal harmony.

Albrici appears to have been the first to compose concertos with aria (or concerto-aria cantatas), long thought to be German in origin; court documents cite performances of his concertos with aria as early as 1660. Fully one third of his extant works fall into this form. Some of his concertos with aria represent the simplest manifestation of the form, and comprise only an aria framed by two presentations of a concerto. Others involve additional statements of the concerto between strophes of the aria, and at times also include passages in arioso style. These latter passages, which are dramatic in nature, probably occasioned Bernhard's inclusion of Albrici as an exponent of the *stylus theatralis* in his *Tractatus compositionis augmentatus*.

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Mass, 5vv, insts, bc (org), *D-Dl*
Te Deum, 2 choruses (l0vv), insts, bc, *A-Wn*

CONCERTOS, MOTETS, PSALM SETTINGS

Amo te, laudo te, 2vv, 5 insts, bc, *S-Uu*; Aurora lucis emicat, 4vv (solo), 4vv (ripieno), 9 insts, bc, *D-Bsb*; Ave Jesu Christe, rex benedicte, 3vv, 3 insts, bc, *Bsb*, *S-Uu*; Benedicte Domine Jesu Christe, 3vv, 3 insts, bc, *Uu*; Cogita o homo, 4vv, 3 insts, bc, *D-Bsb*, *Dl*, *S-Uu*; Dixit Dominus, 5vv, 2 insts, bc, *Uu*; Dixit Dominus, 4vv, 5 insts, bc, *D-Bsb*; Domine Deus exercituum rex, 4vv (solo), 4vv (ripieno), 10 insts, bc, *Bsb*; Ecce plangendo, 3vv, 2 insts, bc, *S-Uu*; Fader wår, 5vv (solo), 3vv (ripieno), 5 insts, bc, *Uu*; Hymnum jucunditatis, 2vv, 3 insts, bc, *D-Bsb* (same work, 2vv, bc, *Dl*, *S-Uu*); In convertendo Dominum, 5vv (solo), 5vv (ripieno), 2 insts, bc, *Uu*; In convertendo Dominum, 5vv (solo),

5vv (ripieno), 10 insts, bc, *D-Dl*, *S-Uu*; In te Domine speravi, 1v, 3 insts, bc, *S-Uu*; Jesu dulcis memoria, 3vv, 3 insts, bc, *Uu*; Jesu nostra redemptio, 4vv, 3 insts, bc, *Uu*;

Laboravi clamans, 5vv, 2 insts, bc, *Uu*; Laetatus sum in his, 5vv, 5 insts, bc, *Uu*; Laudate pueri Dominum, 4vv (solo), 4vv (ripieno), 10 insts, bc, *D-Bsb*; Laudate pueri Dominum, 3vv, bc, *S-Uu*; Laudate pueri Dominum, 5vv (solo), 4vv (ripieno), 5 insts, bc, *Uu*; Mihi autem bonum est, 1v, 3 insts, bc, *Uu*; Misericordias Domini, 3vv, 4 insts, bc, *Uu*; Mortales audite, 2vv, 2 insts, bc, *D-Bsb*, *Uu*; O admirabile commercium, 4vv, 3 insts, bc, *D-Bsb*

O amantissime sponse, 3vv, 2 insts, bc, *Bsb*; O bone Jesu charitas, 2vv, 3 insts, bc, *S-Uu*; O cor meum (earlier version), 2vv, 5 insts, bc, *Uu*; O cor meum (later version), 2vv, 2 insts, bc, *Uu*; O Jesu Alpha et Omega, 3vv, 2 insts, bc, *D-Bsb*; Omnia quae fecit Deus, 1v, 3 insts, bc, *Bsb*, *S-Uu*; Omnis caro foenum, 4vv, 4 insts, bc, *D-Bsb*, *Dl*, *S-Uu*;

Quam suave est adorare, 4vv, 2 insts, bc, *Uu*; Quantus amor Jesu, 1v, 2 insts, bc, *D-Bsb*; Quid est mundus, 3vv, 2 insts, bc, *Bsb*; Sive vivimus, sive morimur, 3vv, 3 insts, bc, *Bsb*, *Dl*, *S-Uu*; Spargite flores, 3vv, 3 insts, bc, *D-Bsb*; Sperate in Deo, 3vv, 3 insts, bc, *S-Uu*; Tu es cor meum, 3vv, 3 insts, bc, *D-Bsb*, *S-Uu*; Ubi est charitas, 3vv, 2 insts, bc, *D-Bsb*; Venite cantemus, 3vv, 3 insts, bc, *S-Uu*; Venite filii audite me, 3vv, 3 insts, bc, *D-Bsb*; Venite omnes gentes, 3vv, 4 insts, bc, *Bsb*, *S-Uu*

SECULAR AND INSTRUMENTAL

Italian solo cants., *D-Dl*, *F-Pn*, *GB-Lbl*, *Och*, *I-Rc*, *Rvat*, *S-Sk*

Sinfonia, 6 insts, bc, *Uu*; sinfonia, 4 insts, *Uu*; sonata, 5 insts, ed. in GMB, no. 214 (1931)

DOUBTFUL WORKS

Laetatus sum, *S-Uu* (by C. Pallavicino); Languet cor meum, *Uu* (by M.G. Peranda); O quam terribilis, *Uu* (also attrib. Carissimi); Quis dabit capiti meo, *Uu* (by Peranda); Quo tendimus mortales, *Uu* (by Peranda); Si Dominus mecum, *Uu* (by Peranda); Si vivo mi Jesu (3vv), *Uu* (by Peranda)

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M.E. Frandsen: 'Albrici, Peranda, und die Ursprünge der Concerto-Aria-Kantate in Dresden', *Schütz-Jb 1996*, 123–39

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MARY FRANDSEN

Albright, Charles. *See* ALBRECHT, CHARLES.

Albright, William (Hugh) (*b* Gary, IN, 20 Oct 1944; *d* Ann Arbor, MI, 17 Sept 1998). American composer, organist and pianist. He attended the Juilliard Preparatory Department (1959–62), the University of Michigan (1963–70) and the Paris Conservatoire (1968–9), studying composition with Ross Lee Finney, George Rochberg and Olivier Messiaen, and the organ with Marilyn Mason. His many commissions and honours included two awards from the Koussevitzky Foundation, the Queen Marie-José Prize (for his *Organbook I*) and an award from the American Academy of Arts and Letters. In 1979 he was selected to represent the USA in UNESCO's International Rostrum of Composers. He joined the composition department at the University of Michigan in 1970, where, as associate director of the electronic music studio, he pursued research into live and electronic modification of acoustic instruments. Through his own modern rag compositions and his performances and recordings of classical ragtime, stride piano and boogie-woogie, which include a recording of the complete works of Scott Joplin, Albright was a principal figure in the revival of interest in ragtime and stride masters. He gave many first performances of organ and piano works by American and European composers and commissioned a series of organ works that has substantially enriched the contemporary repertory for that instrument.

Although Albright's early organ works reflect the influence of Messiaen in their colourful registration and chromaticism, his later works, in a variety of mediums, combine a complex rhythmic and atonal style with elements of American popular and non-Western music. Albright's compositional philosophy stresses the value of music as communication and the supremacy of intuition, imagination and beauty of sound. Much of his music displays exuberant humour and a fresh improvisatory spirit. A section of *Organbook III* (1977–8) briefly evokes 'a wandering improvisation by an inebriated Sunday School organist'; *The King of Instruments* (1978) affectionately parodies the composer's own world of the pipe organ, with admonitions to the organist to add 'the funniest sounding stop', to perform 'in Chicago Blues style', and, with samba rhythms, to 'keep repeating ad nauseam'. *Seven Deadly Sins* (1974) subtly satirizes contemporary musical styles and concludes with a *grand galop* finale. Albright's seeming spontaneity and his shifts from Romantic ebullience to nostalgic lyricism are held firmly in balance by rigorous formal concision and control. In the virtuoso *Five Chromatic Dances* for piano (1976), for example, opening pitches outline the tonal centres and harmonic direction for a large-scale structure filled with contrasting textures, colours and moods. His concern for the spiritual resulted in such works as the *Chichester Mass* (1974), commissioned for the 900th anniversary of Chichester Cathedral, the oratorio *A Song to David* (1983), *Sphaera* (1985), commissioned by MIT, and *Chasm*(1989), written for the American Composers Orchestra.

WORKS

DRAMATIC

Alliance, 3 pts, orch, 1967–70; Beulahland Rag, nar, jazz qt, improvisation ens, tape, film, slide projections, 1967–9; Tic, soloist, 2 ens, tape, film, 1967; Seven Deadly Sins (after C. Marlowe and W. Dunbar), opt. nar, 7 players, 1974; Cross of Gold, chorus, insts, actors, 1975; Full Moon in March (incid music, W.B. Yeats), 1978; The Magic City (op, G. Garrett), 1978, inc.

VOCAL

An Alleluia Super-Round, 8 or more vv, 1973; Chichester Mass, chorus, 1974; Mass, D, chorus, congregation, org, perc, 1974; 6 New Hymns, unison vv, kbd, 1974–83; Pax in terra, A, T, chorus, 1981; David's Songs (Pss cxlix, cxvi, cxxxvii), (S, A, T, B)/SATB, 1982; A Song to David (C. Smart), solo vv, 2 choruses, org, 1983; Take up the Song (E. St Vincent Millay), S, SATB, pf, 1986; Antigone's Reply (Sophocles), S, Bar, SATB, pf, 1987; Deum de Deo, SATB, org/pf, 1988; 6 More New Hymns, SATB, pf/org, 1990; Dona nobis pacem, SATB, pf, 1992; Missa brevis, S, org, 1996

INSTRUMENTAL

Orch: Foils, wind, perc, 1963–4; Night Procession, chbr orch, 1972; Gothic Suite, str, org, perc, 1973; Heater, a sax, band, 1977; Bacchanal, org, orch, 1981; Chasm (Sym. Frag.), orch, 1989; Conc., hpd, str, 1991

Chbr and solo: Frescos, ww qt, 1964; 2 Pieces, 9 insts, 1965–6; Caroms, 8 players, 1966; Marginal Worlds, 12 players, 1969–70; Danse macabre, fl, cl, vn, vc, pf, 1971; Take That, 4 perc, 1972; Introduction, Passacaglia and Rondo capriccioso, tack pf, wind, perc; Doo-dah, 3 a sax, 1975; Jericho, tpt, org, 1976; Peace Pipe, 2 bn, 1976; Saints Preserve Us, cl, 1976; Shadows, gui, 1977; Romance, hn, org, 1981; The Enigma Syncopations, fl, db, org, perc, 1982; Brass Tacks, ragtime march, brass qt, 1983; Canon, D, db, hpd, 1984; Sonata, a sax, pf, 1984; Qnt, cl, str qt, 1987; Abiding Passions, ww qnt, 1988; Valley of Fire, sax qt, org, 1989; The Great Amen, fl, pf, 1992; Pit Band, a sax, b cl, pf, 1993; Rustles of Spring, 1994, fl, a sax/cl, vn, vc, pf, 1994; Fantasy Etudes, sax qt, 1995

KEYBOARD

Org: Juba, 1965; Pneuma, 1966; Organbook I, 1967; Organbook II, org, tape, 1971; Stipendium peccati, org, pf, perc, 1973; Dream and Dance, org, perc, 1974; Organbook III, 1977–8; De spiritum, org, 2 pfmrs, 1978; Halo, org, metal insts, 1978; The King of Instruments (E. Haun, W. Albright), nar, org, 1978; That Sinking Feeling, 1982; In memoriam, 1983; 1732: In memoriam Johannes Albrecht, 1984; Chasm, org, opt. echo inst, 1985; Sym. org, 1986; Flights of Fancy (ballet), org, 1992; Cod Piece, org, 1996; Bells in the Air, carillon, 1996; Chorale Prelude 'Nun Komm der Heiden Heiland', org, 1997

Other (pf, unless otherwise stated): Pianoàgogo, 1965–6; 3 Original Rags, 1967–8; Grand Sonata in Rag, 1968; 3 Novelty Rags, 1968; The Dream Rags, 1970; Sweet Sixteenths, 1975; 5 Chromatic Dances, 1976; 4 Fancies, hpd, 1978; Sphaera, pf, 2/4-track tape, 1985; 3 New Chestnuts, hpd, 1986; 4 Dance Tributes, 1987–96; The Machine Age, 1988; New Leaves, 1991

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DON C. GILLESPIE

Album. The term was first applied to a colection of 78 r.p.m. discs used to record a long work, such as a symphony, that would not fit onto a single disc; these collections were presented in a format resembling a family album, although containing sleeves for discs rather than pages for photographs. The term was later adopted for long-playing records of over 30 minutes of music, and later again also denoted the aesthetic qualitites of the music contained within. In the mid-1960s albums were often a collection of songs organized around one central theme; thus artists such as the Small Faces, the Mothers of Invention, the Moody Blues, the Who and the Beatles were described as making 'concept' albums. These consisted of a selection of songs either unified by one pivotal idea, for example the work of the Moody Blues, which centred around eastern mysticism and spirituality, or built around a narrative sequence, as in the cases of the Who's *Tommy* and Genesis' *The Lamb Lies Down on Broadway*. Album-based music invited admiration for its technical excellence and studio craft. The album as a portfolio or representative selection of work is shown in the popularity of 'Best Of' and 'Greatest Hits' compilations. Certain big-selling acts such as Pink Floyd and Led Zeppelin, who seldom, or never, released single material, were thought of as 'album artists', and the late 1960s saw the rise of progressive rock labels such as Deram, Harvest, Virgin and Charisma, which depended predominantly on album sales for their success. The importance of cover art work and packaging to this market is shown by Hipgnosis' designs for Pink Floyd.

Album-Oriented Rock (AOR) was used as a marketing term by the industry to describe American stadium acts such as the Eagles, Toto, Foreigner and Styx, who made music designed to cater for those in their 20s and 30s. This music became the staple of American FM radio in the 1970s and was one of the standards new wave artists were to react against later in the decade. With the rise of the compact disc in the early 1980s the term album was often used interchangeably with CD. Musicians would record a 'new album', even if the resulting phonograph was almost exclusively disseminated via the media of the compact disc. The album remains the most lucrative format within the music business, as record labels target those over 25, whose spending power ensures a high demand for both old products in the form of reissues and new.

DAVID BUCKLEY

Albumleaf (Ger. *Albumblatt*; Fr. *feuille d'album*). A composition originally written in the album of a friend or patron and usually dedicated to him or her. The style was therefore simple and the dimensions slight. Examples are Schubert's Albumblatt in G, D844, written for Anna Hönig, and Liszt's Adagio in C, based on a theme from his *Après une lecture du Dante* (*Années de pèlerinage*, book 2) and written into the album of an unidentified female acquaintance in 1841. But the form of the albumleaf was undefined, and in time its original purpose was lost sight of: substantial pieces such as Beethoven's *Für Elise* were dedicated to friends but no longer written in albums. During the 19th century 'albumleaf' became merely a convenient title among many others. Sometimes series of such pieces were published as albums: Schumann, besides his Albumblätter, op.124, composed an *Album für die Jugend*, op.68, Tchaikovsky an *Album pour les enfants*, op.39, consisting of 24 pieces, and Anton Rubinstein two separate albums of 12 and 6 pieces respectively. Over the course of time such a piece was simply called 'Blatt'; thus Schumann's well-known *Bunte*

Blätter, op.99, Reger's *Löse Blätter* op.13 and *Bunte Blätter* op.36 lack the prefix 'Album'.

Other albumleaves are by Busoni (Drei Albumblätter, 1917–21, entitled 'Zürich', 'Rome', 'Berlin'), Dvořák (three albumleaves, 1880, and Albumleaf in E♭, 1888), Grieg (Albumblade op.28 and Albumblatt op.47 no.2) Liszt (Albumblatt in E, *c*1841), Chopin (Albumblatt in E, 1843), Mendelssohn (op.117 in E minor, also entitled 'Lied ohne Worte'), Poulenc (*Feuillets d'album*, 1933) and Saint-Saëns (op.169). There is an Albumblatt in D, op.19 no.3, by Tchaikovsky and an albumleaf called 'Méditation' by Musorgsky (1880). Wagner wrote several such pieces, and his one-movement Album Sonata for Mathilde Wesendonck is his most ambitious keyboard work. At first albumleaves were composed exclusively for piano solo, but Beethoven's 'Ich denke dein' WoO74 is a song with variations and with accompaniment for piano duet; it was written in an album belonging to Josephine Deym and her sister Therese von Brunsvik. Wagner composed an Albumblatt for violin and piano, and Saint-Saëns (op.81) and Florent Schmitt (*Feuillets de voyage* op.26) wrote similar pieces for piano duet.

MAURICE J.E. BROWN/KENNETH L. HAMILTON

Albuquerque, Armando (Amorim de) (*b* Porto Alegre, 26 June 1901; *d* Porto Alegre, 16 March 1986). Brazilian composer. Largerly self-taught as a composer, he studied the violin at the Instituto de Belas Artes, Porto Alegre, graduating in 1923. Except for brief visits to São Paulo and Rio de Janeiro early in his career, he lived all his life in his native city, where he was active as a producer at Rádio da Universidade and as a professor of composition, harmony and counterpoint at the Federal University of Rio Grande do Sul. A founding member of the Brazilian chapter of the ISCM, he was also a member of the Academia Brasileira de Música. The music of Albuquerque is freely atonal, with no references to Brazilian folk and popular music. His compositions are organized as a series of random juxtapositions of disjunct episodes. They can be divided into four periods: the early miniature piano pieces of 1926 to 1939, composed in an aggressive style influenced by the Brazilian poet and novelist Oswald de Andrade; the declamatory songs of the 1940s, inspired by Augusto Meyer and Athos Damasceno, modernist poets of Porto Alegre; the mature style of the 1950s and 60s, which generated large-scale symphonic works and chamber music; and the experimental compositions of the 1970s, including Albuquerque's only opera and his last piano pieces and chamber music.

WORKS
(*selective list*)

Op: Ópera da Lua (1, J. Prévert), 1968–84, unperf.

Orch: Suite breve, 1954; Peça 1963, str, 1963; Evocação de Augusto Meyer, 1970; Caleidoscópio, 1978

Chbr: Sonata, vn, pf, 1941; Trip, pf qnt, 1947; Movimentos encadeados, str qt, 1949; Sonatina, fl, pf, 1949–65; Música, vc, pf, 1955; Str Trio, 1966; Divertimento, 2 pf, 1975

Pf: Pathé-Baby, 1926; A mastigação do bárbaro, 1928; Uma idéia de café, 1928; Quase-noturno, 1939; Motivação, 1945; Suíte bárbara infantil, 1945–65; Tocata, 1948; Suíte 1952, 1952; Peça para pianao 1964, 1964; Sonho III, 1974

Songs (1v, pf): Serenata Dotrefoá (A. Damasceno), 1940; Oração da estrela boieira (A. Meyer), 1943; Lua boa (Meyer), 1947; Sorriso interior (Meyer), 1956; Alto da bronze (Damasceno), 1970

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CELSO LOUREIRO CHAVES

Albuzio, Giovanni Giacopo [Albutio, Joan Jacomo, Hans Jacob von Mailandt] (*b* Kleve; *fl* Milan, 1536). German lutenist, viola player and composer, active in Italy. He apparently resided in Milan long enough to acquire the epithet 'from Milan' and to be counted among the foremost musicians and composers of that city. His extant music consists of two lute fantasias which first appeared in Giovanni Antonio Casteliono's *Intabolatura de leuto de diversi autori* (Milan, 1536/*R*; ed. R. Smith Brindle, Milan, 1978) and were reprinted in collections of lute music published in Nuremberg, Leuven (both 1552) and Venice (1563). They are characterized by a continuous unfolding of musical ideas within broad phrases that subvert any attempt at a cadence. G. Lefkoff's *Five Sixteenth Century Lute Books* (Washington DC, 1960) contains transcriptions of Albuzio's two fantasias.

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ARTHUR J. NESS

Alcaeus [Alkaios] (*b* Lesbos, *c*620 BCE; *d* after 580 BCE). Greek lyric poet. The earlier tradition of sung poetry on Lesbos had been choral, religious, impersonal; now choral lyric faced the challenge of monody. In contrast to the impersonality of the earlier poets, Alcaeus wrote as an individual, describing in an intensely personal manner his chequered political fortunes. Many of his poems, however, were amatory or convivial, consisting of drinking-songs and after-dinner verses (*skolia*); the range of subjects even included monodic hymns. His favourite metre was the compact four-line stanza which bears his name, although he also used the sapphic stanza. Like his compatriot and friend Sappho, Alcaeus wrote in the distinctive Aeolic dialect of Lesbos.

References to musical instruments show considerable diversity. He seems to have composed an address to the trumpet (*salpinx*), poeticized as a sounding conch (Edmonds, frag.85). He once mentioned the *pēktis* (Diehl, frag.71), and in two lost poems he evidently used the term *chelys* (Edmonds, frags.1.3; 4.9). (For both terms *see* SAPPHO.) Nevertheless, the string instrument specially associated with Alcaeus, as with Sappho, was the BARBITOS; a red-figure kalathoid (Munich, Staatliche Antikensammlungen und Glyptothek, 2416; 5th century BCE) shows both Sappho and Alcaeus holding the instrument. Alcaeus referred to it only once, using the term *barmos*, in the extant poetry (Edmonds, frag.70.3). The barbitos chiefly differed from the lyra proper in having longer, outcurving arms. Since it had a greater string length than either lyra or kithara, it probably sounded a lower basic pitch, thereby providing a distinctive accompaniment for Aeolic lyric.

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For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Alcaide, Tomás (de Aquino Carmelo) (*b* Estremoz, 16 Feb 1901; *d* Lisbon, 9 Nov 1967). Portuguese tenor. He studied at the University of Coimbra, at the same time taking singing lessons in Lisbon, and in Milan (1925), where he made his début in 1926 as Wilhelm Meister (*Mignon*) at the Teatro Carcano. He sang in various Italian cities, then made his début at La Scala in 1930 as Mascarillo in Felice Lattuada's *Le preziose ridicole*, followed in 1931 by M. le Bleau (Wolf-Ferrari's *La vedova scaltra*) and the King's Son (*Königskinder*). In 1931 he also sang Edgardo (*Lucia di Lammermoor*), the Duke of Mantua and Pinkerton at Monte Carlo; Alfredo (*Traviata*) in Rome; and Ernesto (*Don Pasquale*) at Salzburg. He sang Rodolfo and Cavaradossi at the Opéra-Comique, Paris (1936), and appeared at the Théâtre de la Monnaie (1937–8). His French roles included Werther, Des Grieux (*Manon*), Nadir and Faust. His final stage appearance was as Rossini's Almaviva at São Paulo in 1948. A fine actor, he had a beautiful lyric voice, with easy top notes and excellent breath control. His memoirs, *Um cantor no palco e na vida*, were published in Lisbon in 1961.

ELIZABETH FORBES

Alcalay, Luna (*b* Zagreb, 21 Oct 1928). Austrian composer of Hungarian birth. She studied at the Vienna Musikhochschule (1951–7), where her teachers included Bruno Seidlhofer (piano) and Alfred Uhl (composition). Upon the completion of her studies, she received a year's scholarship for study in Rome. She has taught members of the Vienna Boys' Choir (from 1959) and the piano at the Musikhochschule (until 1994). Her honours include prizes from the International Gaudeamus (1963–4), ISCM (1967) and Graz 'musikprotokoll' (1972) competitions, an award for graphic notation (Berlin, 1967) and numerous commissions.

In touch with the international avant garde from early in her career, Alcalay attended the Darmstadt summer courses, where she attracted attention for *aspekte* in 1962. As a result of this exposure, Maderna conducted the première of her *una strofa di Dante* in 1968. Remarking that 'a non-conformist attitude to music and musical tradition' is an important factor in her work, she has developed a system that employs musical language as signalled communication. Her most frequently performed piece, *ich bin in Sehnsucht eingehüllt*, is a setting of love poems by Selma Meerbaum, who died at the age of 18 in a German concentration camp.

WORKS
(*selective list*)

Stage: Jan Palach (op, after E. Sylvanus), 1982–3; ich bin in sehnsucht eingehüllt (szenische Reflexionen, S. Meerbaum), 2 spkrs, 1v, fl, amp clvd, 1984

Vocal: una strofa di Dante, SATB, orch, 1967; Allgemeine Erklärung der Menschenrechte (Charta) (cant.), spkr, SATB, chbr orch, 1968; platitudes en occasion, S, A, T, B, speaking chorus, str qnt, perc, 1972; chansons méditatif (J. Ortega y Gasset), Mez, pf, 1977; signe vehicle 'noli me tangere', T, chbr ens, 1980; was ist der mensch, dass …, amp v, tpt, trbn, 2 hp, clvd, perc, 1980; guarda il lume (L. da Vinci), SATB, 1984; fluchtpunktzeile (P. Weiss), Mez, Bar, orch, 1989; Traumdeutungen (P. Celan), SATB, perc, 1990; ernste Gesänge (Celan), SATB, 2 ob, 2 cl, 2 bn, 4 hn, 2 tpt, 3 trbn, perc, 1994; other works with chbr ens

Orch: fluides, 1963; signals, chbr orch, 1964; numérotage actionné, small orch, 1965; perpetuums, 1970; dedicazione no.2, 1971; einverleibung (hommage à l'homme de loup), 1980; sphygmogram, 1992–3; sentenzen, vn, orch, 1996; touches, pf, orch, 1996; images de balance, 1997

Chbr and solo inst: aspekte, 2 pf, perc, 1962; durchziehende zeitpunkte, str qt, 1962; 3 statische gebilde, fl, ob, hn, trbn, vn, va, vc, 1965; gliederungen, fl, ob, cl, bn, hn, tpt, trbn, 1970; umwertungen 1 (revaluations), pf trio, 1971; umwertungen 2 (revaluations), fl, cl, hn, vn, va, db, 1971; 3 poèmes, pf, elec org [2 pfmrs], cel, vib, glock, mar, 1978; in connexion, wind septet, 1993–4; applications, str ens, 1996; im zeichen des januskopfes (bipolare signaturen), fl, cl, hn, tpt, str qnt, perc, vib, 1997; 12 other works

Other: I like (multimedia), spkr, fl, ob, cl, 2 hn, tpt, trbn, 5 perc, 1974; blasphemische ouvertüren (nachrichten, nachrichten) (multimedia, Alcalay), 2 spkr, fl, ob, cl, hn, trbn, pf + clvd + elec org, str qnt, 1980; 't'(ime)-factor (multimedia, Ortega y Gasset), Mez/Bar, fl, cl, vn, vc, 4 perc, 1991

Principal publisher: Edition Modern

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M. Metha: 'Alcalay's Jan Palach', *Yearbook of Central European Culture*, Cross Currents, viii (Ann Arbor, MI, 1989), 267–84

LOTHAR KNESSL

Alcaraz, Alfonso Flores d'. *See* FLORES, ALFONSO.

Alcaraz (i Solé), Jordi (*b* Sant Feliu de Llobregat, 10 June 1943; *d* Barcelona, 11 June 1985). Catalan organist and composer. He studied the organ with Torrent, Rilling, Germani, J. Reiberger and Peeters. In 1973 he became an organ teacher at the Barcelona Conservatory. He studied composition with Bernhardt Rovenstrunck and achieved the highest commendation. He attended courses at Santiago de Compostela, Granada, Darmstadt and the Seminary of American Studies in Salzburg (1976). He was awarded the Diploma of Merit by the Accademia Chigiana in Siena and received prizes from the Spanish Vocational Foundation and the municipality of Barcelona. He also won prizes at the Avila and Pau Casals international composition competitions for his organ and choral pieces respectively.

His music reflects a preoccupation, typical of the 1960s, with creating a new musical language. However, his experimentation, carried out with methodical precision, is tempered by a desire to communicate. He is the author of the book *El órgano* (Lleida, 1998).

WORKS

Orch: Recyclage, 1977; I Ching, 1985

Choral: Cançons tradicionals catalanes, 1969; 3 Motets, 1969; Ps cxxxviii, 1971; Els contrabandistes (trad. text), 1978; Cançó dels

tres reis (trad. text), 1979; Ulls clucs [Closed Eyes] (trad. text), 3-pt chorus, 1979; Salve Regina, 1981; Encara (M. Torres), 1983

Solo vocal: Tramoia, S, str qt, 1983

Chbr and solo inst: 3 contrapuntos, str qt, 1970; Pasacalles, org, 1970; Simetries, fl, ob, cl, 4 perc, cel, pf, str qt, 1971; Espiral, hpd, 1974; Invenciones, org, 1975; Fantasía para cuerda y percusión, hp, 4 perc, cel, pf, str qt, 1976; Lineal, b cl, vn, pf, 1977; Mòbils I–II, gui, 1978; Zones, pf, 1978; Diferències sobre els fadrins de Sant Boi, hpd, 1981; Remember, pf, 1983

Principal publishers: Alpuerto, Associació Catalana de Compositors, Clivis, MF

F. TAVERNA-BECH

Alcaraz, José Antonio (*b* Mexico City, 5 Dec 1938). Mexican musicologist, writer and critic. He studied at the Conservatorio Nacional de Música under Armando Montiel, Esperanza Pulido and José Pablo Moncayo. He was also a pupil of Otto Mayer-Serra. At the beginning of his career he dedicated himself to composition, which led him to take courses at the Paris Conservatoire as well as spending time in Darmstadt, Venice and London, where he took instruction from Daniel Lesur, Pierre Boulez, Bruno Maderna and Pierre Wissmer. Among his most important compositions are works for stage and film, which have earned him several prizes. Nevertheless, his most important work is in the fields of criticism and research, although his valuable contributions in the fields of theatre and opera production must also be remembered. As a critic, Alcaraz has played a fundamental role in making diverse repertories known in Mexico, ranging from ancient to contemporary music. He has insistently disseminated and analysed the Mexican repertory, particularly that of the 20th century. His knowledge, combined with a keen sense of humour and a stance legendary for being radical and uncompromising, has made him into one of the most authoritative and recognized critical voices in Mexico and Latin America. As a musicologist, Alcaraz has occupied himself with the discussion and assessment of the Mexican school of the 20th century. His works on composers such as Carlos Chávez, Rodolfo Halffter and José Pablo Moncayo are fundamental, as are his numerous essays on authors such as Rolón, Carillo, Huízar, Revueltas, Sandi, Galindo Dimas, Enríquez and Estrada. As a music critic, he has written for over 20 years (since 1976) for the weekly journal *Proceso*, as well as regularly contributing to many other Mexican magazines and newspapers. Alcaraz has also written a number of children's stories (among them, several dedicated to reconstructing episodes of the childhood of composers such as Schubert, Bruckner and Moncayo). He is a research scholar with the Carlos Chávez National Centre for Musical Research, Documentation and Information (CENIDIM).

WORKS
(*selective list*)

Elegía nocturna, str, hp, glock, 1958; Homenaje a García Lorca, SATB, hpd, 1962; Que es lo que faze aqueste gran roido, cl, ob, vn, gui, actors, mimes, slide projections, 1964; Arbre d'or à deux tête (P. Klee), S, pf, toy insts, 1964–5; De Telémaco (H. Gutiérrez Vega), S, pf, any ww inst, 1981; Quadrivium (textless), Mez, variable ens, 1981; Retorno Maléfico (R. López Velarde), 1v, pf, perc, 1990

WRITINGS

Con un estrépito de plata … Candelario Huízar (Mexico City, 1975)
La obra de José Pablo Moncayo (Mexico City, 1975)
La música de Rodolfo Halffter (Mexico City, 1977)
En una música estelar (Mexico City, 1987)
Rodolfo Halffter (Mexico City, 1988)
Reflexiones sobre el nacionalismo musical mexicano (Mexico City, 1991)
Carlos Chávez, un constanta renacer (Mexico City, 1996)

RICARDO MIRANDA-PÉREZ

Alcarotto [Alcarotti, Algarotti], **Giovanni Francesco** (*b* Novara, *c*1535; *d* 8 May 1596). Italian composer and organist. Of a well-to-do family, he travelled widely in his youth. He spent some years in Rome, where he probably completed his studies in theology. He served as parish priest at S Stefano, Novara, and S Giovanni Battista, Milan. After serving from 1570 to 1577 as organist at Como Cathedral, he returned to Novara on his nomination as prior at the cathedral there. Sometime between 7 October 1587 and May 1589, Alcarotto journeyed to the Holy Land; though he stayed only 16 days, he published an account of his journey, *Del viaggio in Terra Santa* (Novara, 1596), that is of interest for its description of music and musical instruments of the region.

WORKS

Il primo libro de madrigali, 5, 6vv (Venice, 1567)
Il secondo libro di madrigali, con 2 dialoghi, 5, 6, 8vv (Venice, 1569)
Lamentationes Ieremiae, cum responsoriis, antiphonis et cantico Zachariae psalmoque Miserere, 5vv (Milan, 1570)

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M. Longatti: 'La cappella musicale del Duomo di Como', *La musica sacra in Lombardia nella prima metà del Seicento: Como 1985*, 297–311, esp. 300
A. Picchi: *Storia degli organi e della cappella musicale del Duomo di Como* (Como, 1990), 11

GLENN WATKINS/SERENA DAL BELIN PERUFFO

Alcedo [Alzedo], **José Bernardo** (*b* Lima, 20 Aug 1788; *d* Lima, 28 Dec 1878). Peruvian composer. He received his musical education in the convents of S Agustín and S Domingo of Lima, as was customary during the vice-regal period. Thus from the beginning of his career he inclined towards sacred music. In 1821 he took part in a contest for the composition of a national march. Thanks to General San Martín's enthusiasm his work was selected and it soon became the Peruvian national anthem. As a result Alcedo has not suffered the oblivion of some of his contemporaries. A strong supporter of the independence movement, he served in the army as *músico mayor* (1823–8) and was stationed in Chile. There he remained, providing music for Santiago Cathedral (1829–41) and becoming *maestro de capilla* at the cathedral in 1846. On his return to Peru in 1864 he was appointed general director of the army bands.

In his treatise *Filosofía elemental de la música* (Lisbon, 1869) he praised his contemporary musicians and wrote enthusiastically about the folksongs of highland Peru. Alcedo is an important representative of the transitional period from the viceroyalty to the republic, when cultural life was not fundamentally altered. He wrote numerous masses, motets, villancicos and liturgical pieces for all occasions. Some of his religious works were criticized as being 'operatic rhapsodies' because they were sung in Spanish and not in Latin. Alcedo interpreted such a view as an overt opposition to the contemporary style.

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E. Pereira Salas: *Los orígenes del arte musical en Chile* (Santiago, 1941), 146ff
R. Barbacci: 'Apuntes para un diccionario biográfico musical peruano', *Fénix*, no.6 (1949), 414–510

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C. Raygada: 'Guía musical del Perú', *Fénix*, no.12 (1956–7), 3–77, esp. 20; no.13 (1963), 3–95
R. Stevenson: 'Homenaje a José Bernardo Alcedo (1788–1878)', *Boletín interamericano de música*, no.80 (1971), 3–24

CÉSAR ARRÓSPIDE DE LA FLOR

Alchevs'ky, Ivan [Jean] **Olexiyovych** (*b* Kharkiv, 15/27 Dec 1876; *d* Baku, 27 April/10 May 1917). Ukrainian tenor. He studied in St Petersburg and from 1901 to 1905 was a soloist at the Mariinsky Theatre there. In 1906 he sang in London, as Lensky; he later appeared in the Beecham season of Russian opera, 1913–14. At the Paris Opéra (1908–10) he sang Shuysky in the local première of *Boris Godunov* as well as French roles (Gounod's Romeo, Faust, Raoul). He returned to Russia to sing at the Bol'shoy, Moscow (1910–14). Among his other roles were Lohengrin, Siegfried and Radames; he was also active in the promotion of Ukrainian music and he directed Gulak-Artemovsky's *Zaporozhets za Dunayem* ('Cossack beyond the Danube') at the Bol'shoy in 1915 and in Odessa the next year.

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I. Lysenko and K. Myloslas'ky, eds.: *Ivan Alchevs'ky: spohady, materialy, lystuvannya* [Reminiscences, documents, letters] (Kiev, 1980)

VIRKO BALEY

Alcman (*fl c*630 BCE). Greek lyric poet. He was possibly a native of Sardis in Lydia. Alcman spent his entire professional life in Sparta. This city was then startlingly different from the grim barracks state that it had been and would again become: its citizens cultivated art, poetry, music and the dance with intensity and brilliance. The poet himself commented on this: 'To play well upon the lyre weighs evenly with the steel', that is, military valour (Edmonds, frag.62).

As the trainer of a choir of girls who sang and danced at Spartan religious festivals, Alcman wrote maiden-songs (*see* PARTHENEIA), which brought him particular fame. Extensive portions of one of these have survived (*PLouvre E3320*); the lines recreate with great immediacy the half-humorous, half-impassioned rivalry of his young choristers. For solo performance he composed *proöimia*, preludes to the recitation of Homeric poetry (*see* TERPANDER); and several vivid fragments of amatory verse also survive. He described the sleep of nature in a passage remarkable for its subtly musical gradations of vowel and consonant (frag.36).

Alcman referred to himself as a professional performer on the kithara, and characterized its clear, sharp sound (frags.37, 82). But he also twice mentioned aulos playing (frags.79, 80), with specific reference to its associations with Asia Minor. In one passage (frag.143) he spoke of the many-stringed Asiatic *magadis*. According to Pseudo-Plutarch (*On Music*, 1135f–1136a = frag.83), he described Apollo himself as playing the aulos; the ascription may be evidence of an early desire for a native Dorian tradition in which the foreign aulos has gained acceptance.

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J.M. Edmonds, ed. and trans.: *Lyra graeca*, i (London and New York, 1922, 2/1928/*R*), 44–135
D.L. Page, ed.: Alcman: *The Partheneion* (Oxford, 1951/*R*)
D.L. Page, ed.: *Poetae melici graeci* (Oxford, 1962), 2–91
D.A. Campbell, ed.: *Greek Lyric Poetry* (London and New York, 1967, 2/1982), 18ff, 192ff
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G. Comotti: *La musica nella cultura greca e romana* (Turin, 1979, 2/1991; Eng. trans., 1989), 18
A. Riethmüller and F.Zaminer, eds.: *Die Musik des Altertums*(Laaber, 1989), 143–5
W.D. Anderson: *Music and Musicians in Ancient Greece* (Ithaca, NY, 1994), 65–71

WARREN ANDERSON/THOMAS J. MATHIESEN

Alcock, John (i) (*b* London, 11 April 1715; *d* Lichfield, 23 Feb 1806). English organist and composer, father of John Alcock (ii). He was a chorister of St Paul's Cathedral when, in his own words (*GB-Lcm* 1189), he and Boyce were 'Schoolfellows and Bedfellows' under Charles King. Afterwards he was apprenticed to John Stanley. In the early years of the 18th century, growth in the number of organs in large provincial parish churches afforded new professional opportunities, and Alcock is an early example of an organist who reached a cathedral position through posts in parish churches – in his case St Andrew's, Plymouth (1737), and St Laurence's, Reading (1742). He was admitted vicar-choral and organist of Lichfield Cathedral in January 1750. He took the BMus degree at Oxford in 1755 and the DMus there in 1766. The cathedral documents fail to make clear exactly when he ceased to be organist, but this was certainly by September 1765. By the cathedral statutes, the organist held a place as vicar-choral, which constituted a freehold, and this Alcock continued to hold for the rest of his life, living in the cathedral close and doing duty in the choir. He was organist of Sutton Coldfield parish church, Warwickshire, from 1761 to 1786 (part of this time while still organist of Lichfield Cathedral), and of Tamworth parish church from 1766 to 1790. He was also private organist to the Earl of Donegal.

In the dedication of his Service in E minor in 1753 Alcock stated that sometimes only one priest vicar and one lay vicar attended the cathedral services, and he also alluded to ridiculous criticism of his organ accompaniments. In 1758 trouble arose between him and the men of the choir, who accused him of mockery and of 'splenetic tricks upon the organ to expose or confound the performers'. Alcock's fiery temperament is revealed in his semi-autobiographical novel, *The Life of Miss Fanny Brown* (published pseudonymously, under the name of John Piper, in 1761), in which these events are described. That Alcock considered himself hard done by as a result of his conditions of work at Lichfield is abundantly clear from his argumentative preface to his anthems published in 1771. It is possible that, far away in the Midlands yet having troubled to take a doctorate (for what it was then worth), he felt he lacked the status which his contemporary Boyce and others enjoyed. For that reason, perhaps, it was a gratification to him when visiting London in his old age to be invited to join the Musical Graduates' Meeting established by Samuel Arnold (whom he helped with his *Cathedral Music*, 1790).

In the course of his work Alcock became impressed by the 'numberless Mistakes' in manuscript copies of older cathedral music, and in 1752 he issued a prospectus of a plan for a quarterly publication of a service engraved in score. He proposed to start with Tallis's Dorian Mode

Service, Byrd's Short Service and Gibbons's in F (all of which it is interesting to note that he proposed to transpose up a tone), and working through to Charles King. Apparently for lack of response nothing came of this, though Alcock issued his own Service in E minor as a specimen of the engraving. When he heard of Greene's proposal to publish an anthology of cathedral music he presented him with the materials already gathered. Greene's plan, as is well known, eventually came to fruition in Boyce's *Cathedral Music*. Alcock had antiquarian interests, scoring for himself some of Tallis's and Byrd's Latin church music and Morley's canzonets and balletts (*Lbl* Add.23624 and *Lcm* 952–3). He once owned the Tregian anthology, the 'Sambrooke MS' (now *US-NYp* Drexel 4302). It is to him that the story of Byrd's contact with Philippe de Monte is owed.

Alcock's own music has a good general level of competence in an idiom adhering to that prevailing in his early manhood. No doubt his instrumental music derived from Stanley, but without the master's freshness and vigour. His anthems are in similar mould to those of Greene, whose general style they share, and in fact in his aforementioned preface he felt it necessary to anticipate possible charges of plagiarism from both Croft and Greene. But only the Service in E minor, of all his church music, ever attained any currency, and this is too lacking in character to have survived. As published it is a slightly revised form of the original composed in 1732. Alcock's output includes several large-scale anthems with orchestra, including *We will rejoice*, which he contributed to the Worcester Music Meeting of 1773. He cultivated the art of catch and canon writing, and won Catch Club prizes in 1770, 1772 and 1778.

In connection with the organ accompaniment to cathedral music, Alcock made some remarks that are worth mentioning. To the anthem *Unto thee have I cried* he supplied an organ part in full (virtually a short score), in order to prevent people, when the vocal bass part rests, from 'keeping a continual Roaring upon the Full-Organ, by striking Chords, or, at least, Octaves, with the Left-hand, to every Note'. And in relation to his E minor Service he said:

> As in *Cathedral Music* the usual Method is to play the *Treble* [voice-part] uppermost, I have left out those *Figures* which are of Course expressed in that *Part* ... they being quite unnecessary ... [In verses] the *Notes* in the upper *Parts* [are] play'd just as they are wrote, (except when the *Contra-Tenor*, and *Tenor Parts* are uppermost, which are often performed eight Notes above) and not as in *Through Bass*, which is the Reason why I have not *figured* most of the *Verses*.

WORKS

printed works published in London unless otherwise stated

SACRED VOCAL

A Morning [Communion] and Evening Service, e, 3–6vv, org, 1732 (1753) [with important ded.]

Six and Twenty Select Anthems ... a Burial Service ... and part of ... the 150th Psalm, 1–8vv, org, 1732–71 (1771 [with preface], 2/*c*1775)

Miserere, 4vv, 1756 (Lichfield and London, 1771)

3 anthems, 1778–9, in Six New Anthems, 2–4vv, 2 ob, bn, org (*c*1790) [remainder by John Alcock (ii)]

Chants and psalm tunes in: Psalmody, or a Collection of Psalm Tunes ... with Several Festival Hymns (Reading, ?1749); Divine Harmony (Birmingham, 1752); The Pious Soul's Heavenly Exercise (1756) [with preface]; The Harmony of Sion (1779, 2/1816); The Harmony of Jerusalem (1801)

Services, *GB-Lsp*, *LF*: Verse Service, B♭, 1771; Third Service, F, 1788; services in C, E♭, a; setting of Commandments etc.

Anthems: Laudate Dominum, double choir, orch, 1754, *LF* [rev. 1771 as We will rejoice]; Blessed is he, vv, orch, 1761, *Ob* [rev. 1776 as O praise the Lord]; The Ways of Sion, double choir, orch, 1766, *Ob* [rev. from verse anthem in Six and Twenty Select Anthems]; Sing unto the Lord, vv, orch, 1776, *LF*; Behold how good, 1785, *LF*; Almighty and everlasting God, 1789, *LF*; Why do the heathen, 1793, *Lcm*; Let every Soul, 1794; Lord, teach us, 1798, *LF*

OTHER WORKS

Six Suite's of Easy Lessons ... with a Trumpet Piece, hpd (1741, 2/1742), ed. R. Jones (*c*1985)

Twelve English Songs, with a Recitativo & Duet out of ... Rosamond, 1v, fl, bc (1743) [duet acc. vn, bc]

Six Concerto's in Seven Parts [2 fl, 2 ob, bn], 4 vn, va, vc, bc (1750/*R*1989 in TCMS, iii)

Ten Voluntaries, org/hpd, i (1774); nos.1, 2, 6, 10 ed. in Tallis to Wesley, xxiii (1961), nos.4, 5, 7, [8] ed. P. Marr, *Eight Georgian Organ Voluntaries for Manuals* (*c*1985)

Harmonia Festi, or a Collection of Canons ... Glees, & Catches, mostly 4–5vv (Lichfield, 1791)

Songs, catches, canons, glees and kbd works pubd singly and in contemporary anthologies

Attend, harmonious saint (J. Addison), ode, *Ob* [BMus exercise 1755]; Two constant hearts, wedding ode, 1766, *Ob*; submissions to Noblemen and Gentlemen's Catch Club competitions, 1769–86, *Lbl*, *US-Bp*, *CA*

Numerous works cited in preface to Six and Twenty ... Anthems, 1771, now lost, incl. most of the opera Rosamond, 6 sonatas, 2 fl/vn, bc; All creatures breathing on the earth, ode, ?1766; various items in White, also lost

ed.: Byrd: Diliges Dominum (1770); Fifty Select Portions from The Singing Psalms [in verse, after Merrick] (Reading, ?1749, 2/1793)

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Obituary, *Gentleman's Magazine*, lxxvi (1806), 286 only

White: *A Catalogue of the ... Library ... of the Rev. John Parker* (London, 1813) [incl. details of Alcock's collection]

H.D. Johnstone: 'The Genesis of Boyce's "Cathedral Music"', *ML*, lvi (1975), 26–40

P. Marr: 'John Alcock and Fanny Brown', *MT*, cxviii (1977), 118–20

P. Marr: *The Life and Works of John Alcock (1715–1806)* (diss., U. of Reading, 1978)

P. Marr: 'An 18th-Century Collection of Anglican Chants', *Soundings*, ix (1979–80), 71–80

P. Marr: 'John Alcock (1715–1806), Vicar Choral and Organist at Lichfield Cathedral: a Frustrated Reformer', *Transactions of the South Staffordshire Archeological & Historical Society*, xxi (1980), 25–33

H.D. Johnstone and R. Fiske, eds.: *Music in Britain: the Eighteenth Century* (Oxford, 1990)

M.E. Atkinson: *The Orchestral Anthem in England, 1700–1775* (DMA diss., U. of Illinois, 1991)

WATKINS SHAW (with PETER MARR)

Alcock, John (ii) (*b* Plymouth, bap. 28 Jan 1740; *d* Walsall, bur. 27 March 1791). English organist and composer, eldest son of John Alcock (i). As a chorister under his father at Lichfield Cathedral, he deputized for him from the age of 12, and from 1758 to 1768 he was organist and master of the song school at Newark. In 1766 father and son both went to Oxford, the former to take the DMus degree and the latter the BMus degree which he gained with a setting of Pope's *Messiah* (in *GB-Ob*). His final appointment, at St Matthew's, Walsall, followed in 1773, not long after his father had opened a new organ there. Alcock's published compositions include church music, songs and cantatas, together with convivial and instrumental music (including a duet for two bassoons or cellos). A volume of anecdotes, *The Instructive and Entertaining Companion* (Wolverhampton, 1779;

?unique copy in *US-U*), shows that he had inherited some of his father's literary propensities.

PETER MARR

Alcock, Sir **Walter (Galpin)** (*b* Edenbridge, 29 Dec 1861; *d* Salisbury, 11 Sept 1947). English organist. One of the most able cathedral organists of his day, Alcock had the unique distinction of having played in Westminster Abbey at the coronation of three English kings: Edward VII, George V and George VI. After studying under Sullivan and Stainer, he was successively organist at the Chapel Royal, assistant to Sir Frederick Bridge at the Abbey, and then organist of Salisbury Cathedral for 30 years (from 1917 until his death). Much in demand as a recitalist, he was one of the famous ABC trio (Alcock, Thalben-Ball and G.D. Cunningham) who jointly opened the BBC Concert Hall organ in 1932. Two years later he oversaw the rebuilding, with minimal alteration, of the Salisbury 'Father Willis' organ at a time when many Willis organs were being completely revoiced. H.C. Colles wrote of 'his finished technique, cleanness of phrasing and impeccable taste'; he made numerous recordings, many of which were reissued in the 1990s. He had considerable influence as a teacher at the RCM and composed a number of organ and choral works, now rarely performed. He was knighted in 1933.

STANLEY WEBB/PAUL HALE

Alcorn, Michael (*b* Belfast, 22 Jan 1962). Northern Irish composer. He attended the University of Ulster (BMus 1985) where he studied matrix composition, a technique used in many of his works, with David Morriss, and the University of Durham (PhD 1992) where he studied with John Casken and Peter Manning. In 1989 he became the composer-in-residence at Queen's University, Belfast, and in 1990 was appointed to a lectureship there, also serving as the director of the electronic music studio. The composition of *Making a Song and Dance ...* (1989) marked the beginning of a fascination with Irish folk music, the modal qualities of which Alcorn finds particularly interesting. He has also acknowledged the influence of a number of postwar British and Scandinavian composers.

A small but significant part of Alcorn's output is electro-acoustic music. Flexible modes of interaction between electronically generated sounds, conventional instrumental timbres and, occasionally, visual images, hold a particular appeal for him. *The Old Woman of Beare* (1994), for example, allows computer-generated sounds to respond to the performance of a live string quartet through automated score-following techniques.

WORKS

Inst: Conc., cl, 1984; Time Domains, pf, 1985, rev. 1986; In a Roundabout Way, fl + a fl, ob, cl, bn, hn, 1986; Incantation, 1987, rev. 1992; Recycle, fl + a fl, ob + eng hn, cl, hn, trbn, perc, 1987; Making a Song and Dance ..., cl, pf, vn, vc/bn, 1989; Fanfare for Kabuti, 3 tpt, 1990; Perichoresis, fl + pic, ob, cl, bn + antique cymbal, hn + cymbal, 1990; Images of Revolution, orch, student ens, 1994; Macha's Curse, orch, 1997; Mambo, ww, brass, perc, 1998

Vocal: In dulci jubilo (trad.) SSAATB, pf/org, 1985; Calypso's Song to Ulysses (A. Mitchell), S, a fl, s sax, va, db, perc, 1987

El-ac: Hanging stones, tape, slides, 1985; Jubilate, pf, tape, 1986–7; Voyager, 4–9 insts, tape, live elecs, slides, 1990; A Slow Dance (J. Montague), SATB, tape, live elecs, 1992; Double Escapement, pf, tape, 1992; The Old Woman of Beare (anon., trans. B. Kennelly), str qt, elecs, 1994; Orpheo, vv, elecs, ens (1995) [C. Monteverdi]; Caoine, str, elecs, 1996; Patina, elecs, 1998; In-flame, elecs, 1999

MICHAEL RUSS

Alcorta, Amancio (*b* Santiago del Estero, 16 Aug 1805; *d* Buenos Aires, 3 May 1862). Argentine composer. He studied harmony, the violin and the flute with Cambeses at the Colegio de Monserrat, Córdoba. He also distinguished himself as a scholar, Latinist and economist, and held important state posts in Argentina including that of senator in the National Congress in Buenos Aires. His highly expressive compositions include works for voices and organ, trios, quartets and other chamber music as well as many songs. Some of his works are strongly influenced by the Rossinian style. He also published a two-volume *Colección de composiciones para piano* (Paris, 1869–83). With Alberdi and Esnaola he was one of the pioneers of Argentine music.

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SUSANA SALGADO

Alcuin [(Flaccus) Albinus] (*b* Northumbria, *c*735; *d* Tours, 19 May 804). Anglo-Saxon scholar, writer and poet. Little is known about Alcuin's early years, but he was educated at the cathedral school in York, which, under the guidance of *magister*, and later archbishop, Aelberht (*d* 780), became one of the foremost centres of learning in England during the second half of the 8th century. Alcuin remained at York as Aelberht's assistant, becoming *magister* himself in 767, and several times travelled to the Continent, especially Gaul and Italy, in search of books for the cathedral library. It was on one such visit that Alcuin met Charlemagne (reigned 768–814), who, in 781, invited him to join the scholars of the Frankish court. In Francia Alcuin became one of the leading members of the court school. He is known to have been the personal tutor of Charlemagne and is generally considered to have been the architect of many of the king's educational reforms, including those in the *Admonitio generalis*.of 789, in which the curriculum of church schools was laid out. In 796 Alcuin became Abbot of St Martin's in Tours where he continued to teach, instructing many of the most important scholars of the next generation. During his time in Francia Alcuin wrote at least 300 letters, over 200 poems and about 25 treatises on subjects including biblical exegesis and the liberal arts. At Charlemagne's request he also revised the text of the Vulgate, correcting mistakes in orthography and punctuation, and selecting which of the many Latin translations to use; his revision became the standard biblical text until the 13th century.

According to an anonymous *Vita Alcuini* written between 821 and 829, Alcuin composed a treatise on music (ed. A. Arndt, MGH, *Scriptores*, xv/1, Hanover, 1887, p.194), and a 9th-century library catalogue from Fulda lists a volume under his name containing works 'de dialectica, de rethorica, de musica'. However, while treatises on dialectic and rhetoric by Alcuin are extant, no treatise on music is known, nor is there any indication in Alcuin's own writings or those of his contemporaries that he ever wrote one. A brief account of the eight chant tones is ascribed to Alcuin in a number of manuscripts from the 13th century onwards. However, this text, printed in *GerbertS* (i, 26–7) under Alcuin's name (*Musica Albini*) and entitled *De octo tonis*, also appears anonymously in various forms in several earlier manuscripts,

especially tonaries. Its origins can be traced at least as far back as the composition of the *Musica disciplina* by AURELIAN OF RÉÔME (*fl* 840s), but there is no concrete evidence linking this text with Alcuin. (For a positive consideration, see Möller; on the *De octo tonis*, see also M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, pp.47–56.)

Alcuin's significance in the history of medieval music lies chiefly in his role in the educational reforms instituted by Charlemagne as part of the wider reorganization of the Frankish Church. Alcuin's treatises on grammar, rhetoric and dialectic, as well as many of his letters, argue for the acceptance of the liberal arts of the ancient world as a fundamental part of Christian learning. His justification for the inclusion of such pagan material in a Christian context drew upon ideas in works such as Augustine's *De ordine* and *De doctrina christiana*, Cassiodorus's *Institutiones*, Isidore of Seville's *Etymologiae* and Boethius's *De consolatio philosophiae*, all of which are known to have been present in Charlemagne's court library at Aachen. Although scholars and teachers during the late 8th century at first had only limited sources of information concerning the liberal art of music, within the next few decades were discovered the more detailed acounts in Martianus Capella's *De nuptiis* and the *De institutione musica* by BOETHIUS.

Alcuin's role in the reform of the liturgy of the Frankish Church, which in older books is portrayed as especially significant, has been lessened in the light of more recent research. In particular, the Supplement to the *Hadrianum* – the Gregorian sacramentary sent by Pope Hadrian I to Charlemagne to be the model for the Frankish liturgy – is now generally recognized to have been the work not of Alcuin but of Benedict of Aniane (*d* 821). In fact Alcuin seems to have disagreed with Charlemagne's policy of introducing yet another sacramentary into the already confused liturgical situation in Francia. During his abbacy at Tours Alcuin composed a 'missal' (*c*800) for the abbey and over 20 votive Masses; the latter subsequently became immensely popular. A revision of the lectionary is also ascribed to him (probably mistakenly) in many medieval sources, and Svövérffy listed ten hymn texts under his name.

Alcuin's many writings include valuable details about the Frankish celebration of the liturgy and its music during the curucial period of the late 8th century. In one letter to Bishop Eanbald of York, Alcuin advises that pupils should have different teachers for each subject, including for instruction in 'cantilenae'. This advice reflects the practice at the Frankish court where, according to one of Alcuin's poems, boys were taught 'modulamine sacro' by the cantor (MGH, *Poetae latini*, i, Berlin, 1881/*R*, p.246).

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JANE BELLINGHAM

Alda [Davies], **Frances (Jeanne)** (*b* Christchurch, 31 May 1883; *d* Venice, 18 Sept 1952). New Zealand soprano. After the death of her parents, she was brought up by her maternal grandparents in Australia. Her first engagements were in light opera at Melbourne. She then went to Paris and studied with Marchesi, who suggested that she adopt the name Alda; she also arranged Alda's debut as Manon at the Opéra-Comique in 1904. After successful appearances at the Monnaie in Brussels (1905), Covent Garden (1906) and La Scala (1908), where she met Toscanini and Gatti-Cassazza, she was engaged by the Metropolitan (début, December 1908), where she sang until her retirement in 1930. In 1908 Gatti-Cassazza left La Scala to become director of the Metropolitan; he married Alda in 1910. Her pure, lyrical voice, technically almost faultless, was ideally suited to such roles as Gilda, Violetta, Desdemona, Manon (Massenet), Louise, Mimi and Cio-Cio-San. She created the leading soprano roles in Damrosch's *Cyrano de Bergerac*, Victor Herbert's *Madeleine* and Henry Hadley's *Cleopatra's Night*. She is well represented on record.

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ALAN BLYTH

Aldana, José Manuel (*b* Mexico City, 1758; *d* Mexico City, 7 Feb 1810). Mexican violinist and composer. As a boy, he studied at the Mexico City Cathedral Colegio de Infantes, a choir school where Nicolás Gil de la Torre taught him the violin. On 27 January 1775 the cathedral authorities appointed him a violinist in the cathedral orchestra at 200 pesos annually; on 12 January 1784 his yearly salary was raised from 300 to 400 pesos. In 1786 he was second violinist of the theatre orchestra at the Mexico City Coliseo, a post that conflicted with his cathedral duties to such an extent that on 9 January 1788 the chapter asked him to resign one post or the other. Choosing the Coliseo, he was in the 1790–91 season promoted to leader of the orchestra. In 1808 he headed the Mexico City choir school while still continuing as leader at the Coliseo.

A critic writing in the 18 December 1806 issue of *Diario de México* compared Aldana favourably with Antonio Lolli (*d* 1802) and rated him the best Mexican-born composer of the day. Aldana pioneered in composing devotional music honouring the Mexican protomartyr, San Felipe de Jesús (1575–97). His Mass in D does not approach the quality of his Office for the Dead vesper psalms with full orchestra accompaniment.

WORKS

all MSS at Mexico City Cathedral archive, unless otherwise stated

Mass, D, Mexico City, National Conservatory of Music [defective copy]
Confitebor, c, Domine ne in furore, c, for Office of the Dead, vv, orch
Dixit, 2vv, orch

Versos, 3 cycles, vv, orch
Versos e himno for S Felipe de Jesús, vs
Himno de los santos inocentes, boys' vv, 1790
Boleras nuevas, 2vv, 2 gui, Mexico, S Rosa de S María de Valladolid (Morelia) archive
Minuet de variaciones, kbd, ?1800, facs. in Mayer-Serra (1941), 66–7, transcr. in Stevenson (1952)

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ROBERT STEVENSON

Alday [Aldaye, Aldée]. French family of musicians. Considerable confusion surrounds the members of the Alday family, as several have the same first initial; both *Grove5* and RISM have attributed many of the works of the various Aldays incorrectly. The first known musician in the family, Alday *le père* (first name unknown, *b* Perpignan, 1737), was a violin teacher and composer. According to Fétis's unsupported story, he learnt the mandolin in Italy while secretary to a *grand seigneur*, and was married in Avignon. Choron and Fayolle reported that he settled in Paris as a professor of the mandolin. His sons were (1) François Alday *l'aîné* and (2) Paul Alday *le jeune*.

(1) **François Alday** [*l'aîné*] (*b* Mahón, Menorca, *c*1761; *d* ?Lyons, after 1835). Violinist, organist, teacher and music director. He was the older son of Alday *père*. The Alday name, presumably referring to François, first appeared in the Parisian press in 1771 after a performance at the Concert Spirituel: 'M. Aldaye fils, âgé d'environ dix ans, a joué sur la mandoline avec autant de rapidité que de précision' (*Mercure de France*, April 1771, ii, 182). He does not appear to have been an outstanding soloist; the name 'Aldée' is listed last in the second violin section of the Concert Spirituel in 1786, and probably refers to him rather than to his brother Paul. In 1797 he was a music teacher and 'premier violon du spectacle' in Lyons. In 1810 he founded the Cercle Harmonique, a concert society comprising the best musicians in that city. As its director, he played an important role in the musical life of Lyons; he encouraged the performance of contemporary music, including the first performance in that city of Beethoven's *Prometheus* overture. From 1823 to at least 1826 he directed private *soirées lyriques*, and as late as 1830 he, or possibly his son (3) Francisque Alday, played a subscription series of five *matinées musicales*. In about 1830 he was the organist at the chapel of the *lycée*. The last contemporary reference to him is in the Lyons *Almanach commercial* of 1835. He is best known for his *Grande méthode pour l'alto* (*c*1827), which includes 25 exercises, ten *leçons élémentaires*, three duos for the violin and viola, and three *Fantasies ou rondeaux*. Ignace Pleyel made several arrangements of his chamber works.

Alday's four sons, including (3) Francisque Alday, were active musically in Lyons: Auguste, probably the eldest, was a violinist (first violinist at the Grand Théâtre) and violin teacher; Philibert, the third son, played the double bass at the Grand Théâtre and was a professor of music; Joseph, the youngest, performed on the violin with his father, (3) Francisque and Philibert in March 1818.

WORKS

Geneviève de Brabant (oc, 3, A.J. Leroy de Bacre), Paris, Louvois, 23 Nov 1791, lost
Orch: Concerto à violon principale E♭ (Paris, *c*1785); Concerto de société, G, vn solo, op.16 (Lyons, *c*1815); Va Conc. (Lyons, 1818), lost
Chbr: 9 str qts in 2 sets (Paris, 1799 and later); 6 str qts in 2 sets (Lyons, n.d.); 6 duos, 2 vn, op.21 (Lyons, before 1825), lost; 6 duos, 2 vn (Lyons, before 1825), lost; 3 duos, vn, va, op.23 (Lyons, *c*1820)
Solo vn: 6 airs variés, b acc. (Paris, 1782); Polonaise, acc. 2 vn, va, b, op.17 (Lyons, 1820); Un rien avec variations, unacc., op.18 (Lyons, 1820), lost; Rondeau russe, acc. 2 vn, va, b (Lyons, 1825), lost
Pedagogical: Grande méthode pour l'alto (Lyons, *c*1827)

(2) **(Jérôme) Paul (Bonaventure) Alday** [*le jeune*] (*b* Perpignan ? or Paris, *c*1763; *d* ? Dublin, 1835). Violinist and composer, brother of (1) François Alday. He studied with Viotti in 1785 and between 1783 and 1790 performed no fewer than 25 times at the Concert Spirituel in his own works as well as those by J.A. Fodor, Giornovichi, Mestrino and Viotti. In 1789 he performed a symphonie concertante with 'Vauthy' (Viotti) in Lyons. Fétis placed Alday *le jeune* in England after 1791. His stay in London was apparently short: an account in *Jackson's Oxford Journal* announced that he performed in Oxford in May 1793. In the same year, he married a harpist 'lately arrived from Paris', Adélaïde Rosalie Delatouche (1768 or 1769–1835), in Oxford. He remained there until at least 1796, when he gave a benefit concert. Gerber placed him in Edinburgh in 1806 as a music director and professor of music. According to Carr (*Grove5*) he went to Dublin in 1809, bought a music business in 1811, opened a music academy in 1812 and was still listed as a professor of the violin as late as 1820. He was a more celebrated violinist than his brother, and his violin concertos enjoyed considerable popularity in both Paris and Berlin; according to Gerber, his fourth violin concerto was performed in Berlin in 1792 and 1797.

WORKS

Orch: 4 vn concs. (Paris, *c*1785–1789); Symphonie concertante, C, 2 solo vn, *c*1788 (Paris, 1800)
Chbr: 1 set of airs variés, vn, ?b (Paris, 1786); 1 set of airs variés, vn, va (Paris, 1787), lost; 1 set of airs variés, vn, b (Paris, 1788); Variations on 'God Save the King', 2 vn (London and Oxford, 1795); 3 Str Qts (London, *c*1795); A Grand Pastoral Overture, pf, vn, vc (?London, *c*1795); 3 Trios, 2 vn, vc (London, n.d.); Duos, 2 vn (Paris, n.d.); Mélanges, 2 vn (Paris, n.d.)

(3) **Francisque Alday** (*b* Lyons, *c*1800; *d* Lyons, after 1846). Violinist and music director, second son of (1) François Alday. A talented violinist, he performed at the Cercle Harmonique in 1818. He wrote *Vingt-huit études pour le violon* op.4 (Lyons, before 1825) and contributed significantly to the *Grande méthode élémentaire pour le violon dédiée à leur père et composée par les fils Alday* (Lyons, *c*1824), a work which is probably the Aldays' chief contribution to music history: it achieved widespread recognition, and was reprinted throughout the 19th century; as late as 1907 J.M. Bay, professor of violin at the Lyons Conservatoire, published in Lyons a *Méthode de violon après la célèbre méthode des fils Alday*. In 1828 and 1830 Francisque Alday played second and first violin,

respectively, in the orchestra of the Grand Théâtre. Like his father, he was influential in the musical life of Lyons, assuming the directorship of its Société Philharmonique in 1836. Contemporary accounts indicate that he was active until at least 1846.

(4) **Ferdinand Alday** (*b* Lyons, *c*1830; *d* ?Lyons, after 1875). Musician, son, or possibly nephew, of (3) Francisque Alday. The following appearances of the name Alday may refer to Ferdinand: in 1862 an Alday appeared on the list of second violins in the orchestra of the Lyons Grand Théâtre; in 1872 an 'F. Alday' was professor of the piano at the Lyons Conservatoire, a post he gave up between 1875 and 1882; in 1875 an organist named Alday was employed at the Eglise de la Charité.

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Inst: Adagio, pf, vn, hmn, op.12 (1862); Fantaisie brillante on Meyerbeer's Les Huguenots, hmn, op.15 (Paris, 1859); Fantaisie de salon on Meyerbeer's L'étoile du nord, org, op.16 (Paris, 1860); Adagio, pf, vn, hmn, op.12 (Paris, 1862); Un conte de fée, pf, op.22 (Paris, 1862); Simple histoire, vn, pf, op.43 (Paris, 1865); Altes und Neues, 7 melodies, vn (London, n.d.)

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BARRY S. BROOK, RICHARD VIANO

Alday, Edward. *See* ALLDE, EDWARD.

Aldeburgh Festival. Annual music festival inaugurated in 1948 and held each June. It was established around Benjamin Britten and based on the small Suffolk coastal town where he lived from 1947 (and which is the historical setting for his *Peter Grimes*). Britten's taste, imagination and personality helped to give it a distinctive character. His own music has always formed an important but not preponderant element in the programmes, which regularly include new and recent works by other British and occasionaly foreign composers. A variety of greater and lesser classics is customarily performed by leading British and foreign artists.

The festival was born from a suggestion by Peter Pears and set out to provide a focus of cultural events in East Anglia. It also secured an outlet for productions by the English Opera Group, which Britten and Pears helped to found. Britten and Pears were named as artistic directors in 1955. The team was later expanded to a panel which included, at various times, Imogen Holst, Philip Ledger, Colin Graham, Steuart Bedford, Murray Perahia, Mstislav Rostropovich and Oliver Knussen; since 1987 Bedford and Knussen have been artistic directors. The English Chamber Orchestra has generally served as resident festival ensemble since 1961.

Pears's original idea of 'concerts by friends' has continued to be the basis of festival programmes. Britten and Pears regularly performed at the festival, the former often appearing as conductor as well as pianist. They collaborated with a number of visiting foreign composers, including Copland, Henze, Kodály, Lutosławski and Poulenc. Fruitful friendships were established in the early years with such artists as Kathleen Ferrier and Dennis Brain; later with Julian Bream, Dietrich Fischer-Dieskau and others, and especially with a group of Soviet artists including Rostropovich and Galina Vishnevskaya, Sviatoslav Richter and Shostakovich (whose Symphony no.14, dedicated to Britten, had its British première at the 1970 festival). During the 1980s a composers-in-residence scheme was introduced; the composers have included Takemitsu, Dutilleux, Lukas Foss, Elliott Carter and Magnus Lindberg.

For several years the festival's scope was restricted by the available buildings. Even opera productions were confined to the Jubilee Hall which, after extensions in 1960, seats about 350. Besides Aldeburgh parish church the festival scheme has at different times been extended to neighbouring churches at Blythburgh, Framlingham and Orford (notably for the premières of Britten's church parables) and to Ely Cathedral. When a 19th-century malthouse in the nearby village of Snape became available, it was converted into a multi-purpose concert hall and open-stage auditorium seating nearly 800. Snape Maltings, formally opened by Queen Elizabeth II on 2 June 1967, was destroyed by fire on the opening night (7 June) of the 1969 festival; it was rebuilt and reopened in time for the following festival on 5 June 1970. From 1977 its buildings also housed a School of Advanced Musical Studies.

The fine acoustic qualities of the Maltings have encouraged its additional use as a studio for television, radio and recording, and its availability enabled festivals to be planned on a larger scale than previously; but rising costs meant that, from 1982, performances were presented under professional direction with students from the courses at the School of Advanced Musical Studies. The operas have included works by Britten and other composers as well as the premières of John Tavener's *Mary of Egypt* (1992) and *The Wildman* by Nicola LeFanu (1995). In 1972 a modification of festival policy led to events being organized at different times of the year, rather than concentrated in a single summer period; these have included concerts at Easter, a Snape Maltings Proms season, an October Britten festival and, in 1994, an Early Music Festival directed by Philip Pickett.

The following works by Britten were given first performances at the festivals noted: *Saint Nicolas* (1948); *Let's Make an Opera*, incorporating *The Little Sweep* (1949); *Lachrymae* for viola and piano, and a new realization of *The Beggar's Opera* (1950); Six *Metamorphoses after Ovid* for solo oboe (1951); a Variation on 'Sellenger's Round' (1953); *Noye's Fludde* (1957); *Songs*



Interior of the Snape Maltings, Aldeburgh

from the Chinese (1958); *A Midsummer Night's Dream* (1960); Cello Sonata (1961); *Curlew River*, and *Nocturnal* for guitar (1964); *Songs and Proverbs of William Blake*, Suite no.1 for Solo Cello and *Gemini Variations* (1965); *The Burning Fiery Furnace* (1966); *The Golden Vanity* and Overture, *The Building of the House* (1967); *The Prodigal Son* and Suite no.2 for Solo Cello (1968); Suite in C for Harp (1969); Canticle IV: *The Journey of the Magi* (1971); *Death in Venice* (1973); String Quartet (1975); Cantata, *Phaedra*, and the first British production of *Paul Bunyan* (1976).

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NOËL GOODWIN

Aldée. *See* ALDAY family.

Alden, Christopher (*b* New York, 16 Sept 1949). American director, twin brother of DAVID ALDEN. After a brief period in the Broadway musical theatre, he was an assistant to Jean-Pierre Ponnelle from 1978 to 1982. Since then he has staged operas in many American cities, and has been director of production at the Long Beach Opera (California) and associate director of Opera at the Academy in New York City. For these two smaller companies, which encourage innovation, Alden has pursued an enlivening approach that has proved controversial but seldom dull; his version of Purcell's *Dido and Aeneas* was presented as a cautionary tale of the flesh for British schoolgirls, while Offenbach's *La vie parisienne* was updated to reflect the drug culture of present-day New York. The results may sometimes be controversial, but they invariably show a questing spirit, a lively theatrical imagination and genuine love for the work at hand. Alden's productions for other companies have included the première of Stewart Wallace's *Harvey Milk* (1995, Houston), *Turandot* for the ENO, *Faust* for the WNO and an acclaimed post-modernist *Fliegender Holländer* for the Canadian Opera Company, Toronto (all 1996).

PETER G. DAVIS/R

Alden, David (*b* New York, 16 Sept 1949). American opera producer, twin brother of CHRISTOPHER ALDEN. His early productions in America in the late 1970s were well received but gave no hint of the Brechtian, often violent bent that later characterized his stagings in Europe. A new production, using Caspar Neher's existing sets, of *Wozzeck* at the Metropolitan in 1980 led to a new staging of the same work for Scottish Opera later that year that was hailed as 'far more exciting' (*Opera*, 1980, festival issue, 40) than anything seen in Europe that summer. This was a reversal of the disdain which had greeted his *Rigoletto* for the same company in 1979. A punk *Rake's Progress* (1982, Amsterdam) led to a notorious *Mazepa* (1984), his first work for the ENO, which with its chain-saws and strip lighting entered local operatic folklore as an extreme of director's folly. This, however, made his name, and his ENO *Simon Boccanegra* (1987) and *Un ballo in maschera* (1989), both designed by David Fielding, were seen as creating a new house style that, though controversial and alienating, was both musical and dramatically stimulating. Subsequent acclaimed productions for the ENO have included *Oedipus rex*, *Duke Bluebeard's Castle*, *Ariodante*, *Tristan und Isolde* and *La damnation de Faust*. He has also worked with the Long Beach company and the New Israeli Opera. He has staged the American première of Matthus's *Judith* (1990, Santa Fe) and the world premières of Bolcom's *Casino Paradise* (1990, Philadelphia) and Tal's *Josef* (1995, Tel Aviv), among other works.

Alden's preference for abstract settings, often using images of pendulums, chairs and narrow slopes, worked more effectively with 18th- and 19th-century operas which were perceived as ripe for reinterpretation, than with modern works which required clarification rather than obfuscation. Among his most admired opera productions were *Ariodante* (ENO co-production with WNO, 1992), *Tannhaüser* (Munich, 1994), *Tristan und Isolde* (ENO, 1996) and *Faust* (Vienna Volksoper, 1997).

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PATRICK O'CONNOR

Alder [Alderinus], **Cosmas** (*b* Baden, 1500; *d* Berne, 1550). Swiss composer. He attended the school attached to St Vincent's, Berne, until 1511, and in 1524 became Kantor there. After the Reformation the post was discontinued and Alder held various clerk's positions in Berne that gave him financial security. In 1534 he became a house owner and in 1538 a member of the Great Council. He died of the plague.

Alder left few compositions, but those that remain show that he was a competent minor composer. Of his sacred works the 57 hymns printed in 1553 deserve special mention: they follow the traditional liturgical

order while using texts adapted for Protestant congregations by Wolfgang Musculus. He also wrote several Latin motets, two occasional motets (one on the death of Zwingli in 1531) and, more important, a few German motets that were included in the popular dramas of the Bernese writer Hans von Rüte. Alder's motets show the influence not only of his contemporary Senfl, but also of Josquin in their expressiveness: he often used duo sections and interrupted contrapuntal writing with sections of homophony, resulting in a clear formal structure. He tended to emphasize the highest part and liked canonic passages. These are found, along with other techniques, in Alder's *Da Jacob nun das Kleid ansah*, a four-voice motet often misattributed to Senfl. When using a chorale melody as the cantus firmus, as in his hymn settings, he generally presented it in an expressive rhythm rather than in the regular rhythmic values of *contrapunctus fractus* found in the work of Sixt Dietrich and other German composers. Of Alder's five polyphonic settings of secular lieder the most noteworthy is *Innsbruck, ich muss dich lassen*, in which the 'melody' lies principally in the top voice rather than the tenor. The remaining songs fall within the normal range of style and quality for Gesellschaftslieder of the second quarter of the 16th century.

WORKS

MOTETS

Hymni sacri numero LVII (Berne, 1553); 1 in 1568[7]

Cum Rex gloriae, 4vv, *D-Z* 73; De profundis, 4vv, *Kl* Mus.4° 24; Floreat Ursine gentis (Musicorum Bernensium catalogus), 4vv, *CH-Bu* F.X 5–9; Inclytus antistes, 4vv, *Bu* F.II 35, ed. in *Zwingliana*, ii (1907), 139 (on Zwingli's death); Nisi Dominus, 4vv, *D-Kl* Mus.4° 24; Veni electa mea, 5vv, *CH-Bu* F.X 5–9, ed. A. Geering, *Psalmen und geistliche Gesänge von Johannes Wannenmacher und Cosmas Alder* (Geneva, 1934)

Ach Herr vernimm min kläglich Stimm, 4vv, *Bu* F.IX 32–5, ed. ibid. (doubtful); Da Jakob nun das Kleid ansah, 4vv, *Bu* F.X 5–9 (anon. in *PL-WRu* 10; attrib. Senfl in *D-Rp* A.R.891, A.R.940–42, C 93), ed. in DDT, xxx–iv (1908/*R*) (Senfl); Wie Joseph in Egyptenland, 4vv, *CH-Bu* F.X 5–9 (doubtful)

SONGS

Ein armer Mann, Für all auf Erd, O du armer Judas, 4vv, 1536[8], ed. H.J. Moser, *65 deutsche Lieder ... nach dem Liederbuch von Peter Schöffer und Matthias Apiarius* (Wiesbaden, 1967)

Ich weiss ein' stoltze Müllerin, Innsbruck ich muss dich lassen, 4vv, *Bu* F.X 5–9, Innsbruck, ed. in *IMusSCR II: Basle 1906*

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MARTIN STAEHELIN/JOHN KMETZ

Aldobrandini, Pietro (*b* Rome, 31 March 1571; *d* Rome, 10 February 1621). Italian ecclesiastic and patron of music. Nephew of Pope Clement VIII, who created him cardinal in 1593, he acquired a leading role in the papal court by negotiating the reversion of the Duchy of Ferrara to the papacy (1598) and a treaty between France and Savoy over the disputed marquisate of Saluzzo (1601). Until his uncle's death (1605), he was among Rome's most influential patrons of music and art; among the composers who dedicated publications to him were Palestrina, Monte, Cavalieri and Luzzaschi, and his protégés included both members of the papal chapel (e.g. Felice Anerio, Ruggiero Giovanelli and Girolamo Rosini) and instrumentalists from the disbanded Ferrarese establishment (the Piccinini brothers and Rinaldo Dall'Arpa). Pietro's influence declined during the pontificate of Paul V; the last great beneficiary of his patronage was Frescobaldi, who dedicated to him the *Recercari, et canzoni franzese* of 1615.

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CLAUDIO ANNIBALDI

Aldomar, Pedro Juan [Pere Joan] (*fl* 1506–9). Iberian composer. A native of Barcelona, he became *maestro de capilla* at the cathedral there on 19 January 1506. By 1 March 1508 he was appointed singer in the Aragonese royal chapel of Ferdinand V. He appears to have stayed there less than six months and in summer 1509 he succeeded the theorist Juan de Espinosa as 'master of music' at Toledo Cathedral; he held this position for only about a year, after which his name disappears from the records. Three villancicos by him appear in the Cancionero Musical de Palacio. It is interesting that these songs are copied in close proximity to two pieces by Pedro de Lagarto, another composer active at Toledo Cathedral. At least one of Aldomar's songs, *¡Ha Pelayo, qué desmayo!*, enjoyed considerable popularity: a four-voice version is found in a collection printed in Venice in 1556. His song style is typical of that of the villancico in about 1500: melodious and essentially chordal in texture.

WORKS

En las sierras donde vengo, 3vv, ed. in MME, x (1951), no.252

¡Ha Pelayo, qué desmayo!, 3vv, ed. in MME, v (1947), no.89 (4-voice version in 1556[30])

Di pastorico, pues vienes, 3vv, *E-Bbc* 454

Si mi señora m'olvida, 3vv, ed. in MME, x (1951), no.297

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ISABEL POPE/TESS KNIGHTON

Aldon, Sonia. *See* EWART, FLORENCE MAUD.

Aldovrandin [Aldovrandini], **Giuseppe Antonio Vincenzo.** *See* ALDROVANDINI, GIUSEPPE ANTONIO VINCENZO.

Aldric, Jean-François (*b* Mirecourt, 28 April 1765; *d* Paris, 1843). French violin maker. One of the third generation of a Mirecourt family of violin makers, he settled in Paris in 1785, firstly at 16 rue des Arcis, moving to 30 rue de

Bussy about 1807, and finally to 71 rue de Seine in 1820. The fine quality of his work places him in the forefront of French violin makers. His instruments are patterned after the Stradivari model but tend towards more fullness in both outline and archings. The varnish, generally of a red-brown colour, can be very attractive, but often falls a little short of achieving clarity and elasticity; heavily varnished instruments have a broad checking, which is not at all unattractive. Those varnished a lighter golden-yellow or orange-brown appear to belong to a lesser category. Tonally, Aldric's instruments are among the best produced by the French; his cellos are quite outstanding and are much sought after as concert instruments. Aldric used a variety of different labels; the printed ones usually have a decorative border while the manuscript labels are plain and appear rather carelessly turned out. He was the first French violin maker to buy some of the fine Italian instruments that were brought to Paris by Luigi Tarisio in 1827. He was succeeded by his nephew Jacques Aubry in 1840; a violin label from the period states: 'Aubry neveu et successeur d'Aldric, Paris 1841'.

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JAAK LIIVOJA-LORIUS/SYLVETTE MILLIOT

Aldrich, Henry (*b* Westminster, London, Jan 1648; *d* Oxford, 14 Dec 1710). English scholar, composer and music collector. He matriculated at Christ Church, Oxford (after early training in mathematics at Westminster School), in 1662, receiving the BA, MA and DD degrees in 1666, 1669 and 1682 respectively. He took holy orders and was assigned the rectorate at Wem, Shropshire, but chose to remain at Christ Church, becoming a canon in 1681 and dean (a unique position in Oxford as head of both college and cathedral) in 1689, also serving as vice-chancellor of the University of Oxford, 1692–5. He was a leader of the Oxford resistance to James II's Catholic advances, and under William III he became one of the chief defenders of High Church practices, publicly opposing both the comprehension of non-Anglicans and revisions to the prayer book. He was an industrious and practically minded scholar, producing books on logic, heraldry and architecture, designing a number of Oxford buildings, serving as draftsman and engraver for the Oxford Almanacks, and producing a sizable body of compositions for the English cathedral service. His account of Greek music survives in manuscript (*GB-Och*). He ordered in his will the destruction of his personal papers upon his death, but he bequeathed his collection of music (estimated at 8000 compositions by Bumpus) to Christ Church. He is buried in the cathedral there.

Aldrich may have received musical training from Edward Lowe, although there is no direct evidence of this. His interest in working with borrowed material, unparalleled in England at the time, probably derived from his classical education, grounded in the imitation of venerable models. His activity as a composer may have begun with his writing odes for the Oxford Act as early as 1672; 18th-century inscriptions in several of the sources suggest that these works were largely crafted of borrowings from Carissimi. His anthems and services were circulating beyond Oxford by at least the late 1670s: extant partbooks from Westminster Abbey and the Chapel Royal copied by William Tucker (*d* 1679) include the Service in E minor and *If the Lord himself*. In the first years of the 18th century John Church, who probably came under Aldrich's influence while a student at Oxford (Church's hand appears in several Christ Church manuscripts), added many more of his works to the Chapel Royal repertory.

By 1670 Aldrich had acquired the foundation of his music collection, taking ownership of the books of the Hatton family, which included numerous Italian prints. He later had these items bound and catalogued, along with other prints he himself had collected, including two books of Palestrina motets, music by Carissimi and other recent Italians, sacred works by Byrd, and English madrigals. A circle of Oxford musicians formed around Aldrich in the 1680s, and he augmented his print collection with manuscripts copied by them and by himself. He was interested in engraving and printing, and from the 1690s survive two unique examples of music printed in score (both in *Och*), both instigated by Aldrich: one comprises 16 pages of music, including Aldrich's *Have mercy upon me* and *Give the king thy judgments*, and Orlando Gibbons's *Behold thou hast made my days*, using a movable typeface created in Oxford by Peter de Walpergen, then the university type founder; and the other contains seven copies, now bound together, of an engraved print, *Dr Aldrich his Service in G*, which also includes his *O give thanks*. Aldrich may have engraved the plates himself.

He sang regularly with the choir at Christ Church, and seems to have been its unquestioned authority. Hayes, among others, credits him with the general elevation of performance standards of cathedral choirs at the time. Weekly music meetings held at his Christ Church lodgings combined serious rehearsal with informal performances of various music, presumably from his collection. Catches, including Aldrich's familiar *O the bonny Christ Church bells* (1673[4]) and *Good indeed the herb's good weed* (1685[4]), were probably performed on occasion. The social aspects of these meetings were apparently incentive for regular and punctual attendance; as Hayes notes, latecomers were given 'nothing to drink, except Small-Beer'.

Authoritative scores for most of Aldrich's sacred music are found in two autograph volumes (*Och* Mus.16 and 19). In addition to the four services, which are rather routine in style, there are several original anthems and a large number of recompositions, including anthems adapted from motets by Palestrina, Carissimi, Tallis, Byrd and others, and adaptations of English anthems, often with fewer musical alterations than the motets. Aldrich comes across as a highly competent composer (and in the recompositions, an imaginative borrower), well-versed in stylistic details. His full anthems (*Out of the deep* is a fine example) display well-designed points of imitation and are typical of the period in mixing the *stile antico* with the style of the time. The verse anthems, such as *Give the king thy judgments*, with its picturesque bass solos, are also typical, the solo writing often guided by word-painting and the chorus frequently relegated to brief punctuating statements.

The recompositions have sometimes been misjudged as a form of plagiarism, but Aldrich seems not to have passed such works off as original compositions (ascriptions in contemporary sources typically name both Aldrich and the original composer), and it is not surprising that

he devised such derivative compositional procedures, given how heavily the educational practices of the day relied on the translation of original texts. In recomposing polyphonic models, particularly the motets of Palestrina, Aldrich often worked by means of cuts and insertions, truncating imitative points and inserting new homophonic passages based on motifs from the original. In working with later music, such as that of Carissimi, he often used a pastiche technique, bringing sections of several works together in the manner of a verse anthem, and arranging or repeating the various segments in ways that give a new structure to the recomposition, one not necessarily suggested by the model. Aldrich's goal may have been to refashion these Italian motets in the guise of English anthems, as Hawkins noted, to make 'their works our own'.

WORKS

in GB-Och (chiefly autograph) unless otherwise stated

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Cathedral Music, ed. S. Arnold (London, 1790) [A]
Harmonia sacra, ed. J. Page (London, 1800) [P]
H. Aldrich: Selected Anthems and Motet Recompositions, ed. R. Shay, RRMBE, lxxxv (1998) [S]

SACRED

all with bc (org)

Morning, Communion and Evening Service in A, 4vv, A i
Morning, Communion and Evening Service in G, 4vv, B i
Morning, Communion and Evening Service in e, 4vv, A iii
Morning, Communion and Evening Service in F, 5vv
7 full anthems: Behold now praise the Lord, 5vv; Give ear, O Lord, 4vv; God is our hope and strength, 5vv, P i, S; O give thanks, 6vv, B ii, S; O praise the Lord, all ye heathen, 4vv, A i, S; Out of the deep, 4vv, B ii, S; Sing unto the Lord, 4vv
18 verse anthems: Comfort ye my people, A, T, B, 4vv; Give the king thy judgments, B, 4vv, S; Have mercy upon me, T, 4vv, S; I am come into my garden, S, B; If the Lord himself, S, S, B, 4vv; I waited patiently, S, 4vv, S; I will exalt thee, S, S, S, B; I will love thee, O Lord, B, 4vv; O God thou art my God, T, 4vv; O Lord grant the queen, ? S, S, B; O Lord I have heard thy voice, B, 4vv; O Lord our governor, S, 4vv; O sing unto the Lord, S, 4vv; Praise the Lord, O ye his servants, S, 5vv; The Lord is king, S, 4vv; Unto thee, O Lord, S, S, B, 4vv; We have a strong city, A, T, B, 4vv; Who's this that comes from Edom, A, T, B, 4vv
By the waters of Babylon, full anthem, 5vv, ?recomposition
Holy Lord God almighty, full anthem, 6vv, ?recomposition, inc.
2 motets: O bone Jesu, SSAB; Salvator mundi, SSB
3 chants, 4vv

SECULAR

7 odes, incl. possible borrowings from Carissimi (for scorings see Holman): Carminum praeses; Consurge tandem; Conveniunt doctiae sorores; Dum mosa torpet sanguine Gallico; Hic sede Carolus; Iam satis somno; Revixit io Carolus
12 catches, 1673[4], 1685[4], *The Pleasant Musical Companion* (London, 1720), 4 ed. P. Hillier, *The Catch Book* (Oxford, 1987), 7 ed. B.W. Robinson and R.F. Hall, *The Aldrich Book of Catches* (London, 1989)
Philomela praevia temporis, partsong, SSB
6 pieces, 2 insts

RECOMPOSITIONS

all anthems with models; all with bc (org)

Behold, thou has made my days, A, 5vv (O. Gibbons); Be not wroth, 5vv (Byrd: Civitas sancti tui), S; Blessed is the man, S, A, B, 5vv (Gibbons: Glorious and powerful God); Call to remembrance, S, S, A, A, T, T, B, 4vv (R. Farrant); For Zion's sake, A, T, T, B, 5vv (Carissimi: Egredimini caelestes curiae, Suscitavit Dominus and Annunciate gentes), S; Give sentence with me, O God, 4vv (Gibbons: Almighty and everlasting God); Haste thee, O Lord, T, T, 6vv (Carissimi: O dulcissimum Mariae nomen and Jephte, final chorus); Hide not thou thy face, 5vv (Farrant); Hold not thy tongue, 4vv (Palestrina: Nativitas tua Dei genetrix); I am well pleased, A, T, B, 4vv (Carissimi: Praevaluerunt in nos inimici and Vidi impium superexaltatum), A iii, S; I look for the Lord, 5vv (Tallis: Absterge Domine); I was in the spirit, A, T, B, B, 4vv (Blow: And I heard a great voice); I will magnify thee, 5vv (Tallis: Absterge Domine); I will wash my hands in innocence, 5vv (R. White: O how glorious art thou); My heart is fixed, 4vv (Palestrina: Nos autem gloriari oportet), S; Not unto us, Lord, S, A, T, B, 4vv (J. Farrant: Lord, for thy tender mercy's sake, and H. Lawes: Zadok the priest), A i; O God, the king of glory, 4vv (Palestrina: O Rex gloriae); O Lord, I bow the knees, 5vv (W. Mundy); O Lord, I will praise thee, S, S, T, 5vv (Carissimi: Laudemus virum gloriosum and Dicite nobis), S; O praise the Lord, A, T, T, B, 4vv (Humfrey); O pray for the peace of Jerusalem, 5vv (Tallis: In manus tuas and O nata lux de lumine); Save me, O God, for thy name's sake, 5vv (Byrd); The eye of the Lord, 4vv (Palestrina: Jesus junxit se [1563 setting]); Thy beauty, O Israel, T, T, B, 4vv (Wise: How are the mighty fallen); We have heard with our ears, S, A, A, T, T, B, 4vv (Palestrina: Doctor bonus et amicus Dei), A i, S; Why art thou so vexed, 4vv (Palestrina: Ave Maria [1563 setting])

probable recompositions

All people that on earth do dwell, S, S, A, 4vv (not from Tallis, as believed), A i; Behold in heaven, S, S, A, T, 4vv (?Carissimi); Be thou exalted, 5vv (?Palestrina); God is our refuge, T, T, 5vv (?Carissimi); It is a good thing, A, T, T, B, 4vv (?Carissimi); Oh how amiable, S, S, 5vv (?Carissimi); O Lord God of our salvation, S, A, T, T, B, 5vv (?Palestrina); O pray for the peace of Jerusalem, T, T, T, 4vv (?Carissimi)

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ROBERT SHAY

Aldrich, Putnam C(alder) (*b* Swansea, MA, 14 July 1904; *d* Cannes, 18 April 1975). American musicologist and harpsichordist. After receiving the BA from Yale University in 1926, Aldrich went to Europe, where he studied the piano with Matthay in London and the harpsichord with Landowska in France. He returned to the USA to take the MA at Harvard in 1936 and the PhD there in 1942, working with Apel and Leichtentritt. From 1936 to 1944 he was director of the Boston Society of Ancient Instruments.

He began his teaching career in 1942 at the University of Texas, where he taught until 1944. He was on the staff of Western Reserve University (1946–8) and Mills College, Oakland, California (1948–50). In 1950 he was appointed professor of music at Stanford University, where he taught until his retirement in 1969.

Aldrich combined his scholarly interests with an active career as a harpsichordist. In particular he wrote on the performing practice of early music and the musical ornamentation of the 17th and 18th centuries. His study of the rhythm of 17th-century Italian monody examines notational problems encountered by present-day performers and editors of this music and furnishes provocative, sometimes controversial solutions.

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'Wanda Landowska's *Musique Ancienne*', *Notes*, xxvii (1970–71), 461–8

PAULA MORGAN

Aldrich, Richard (*b* Providence, RI, 31 July 1863; *d* Rome, 2 June 1937). American critic. He was educated at Harvard University, where he studied music under J.K. Paine, graduating in 1885. In the same year he became music critic to the *Providence Journal*, after serving his apprenticeship in general journalism. In 1889 he became private secretary to US Senator Dixon, and at the same time held the post of music critic to the *Evening Star*, Washington. In 1891 he relinquished both posts to join the staff of the *New York Tribune*, on which paper he held various editorial posts, particularly that of assistant critic to H.E. Krehbiel, until 1902, when he became music editor of the *New York Times*; he retired in 1923, remaining on the editorial staff in an advisory capacity.

Throughout his career Aldrich was notable for the breadth of his musical knowledge and the soundness of his judgment; in general he was sympathetic to modern music, though vehemently opposed to extreme trends. As one might expect from a member of the National Institute of Arts and Letters he was distinguished for the excellence of his style and for the wit and urbanity of his writing. He collected an important library of books on music, which he catalogued during the leisure of his later years; it remained intact in the possession of his heirs until 1955, when it was donated by his son to Harvard University.

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H.C. COLLES/MALCOLM TURNER

Aldrovandi, Clelia. *See* GATTI-ALDROVANDI, CLELIA.

Aldrovandini [Aldovrandini, Aldrovandin, Aldrovandon, Altrobrandino], **Giuseppe** [Gioseffo] **Antonio Vincenzo** [Giuseppe Maria] (*b* Bologna, 8 June 1671; *d* Bologna, 9 Feb 1707). Italian composer. He studied composition and counterpoint with Perti, probably while the latter was *maestro di cappella* of S Pietro, Bologna. In 1695, after at least two of his oratorios had been performed in the city's churches, he became a member of the Accademia Filarmonica, and in 1701 was elected its *principe*. His name appears in librettos from 1702 as honorary composer to the Duke of Mantua and *maestro di cappella* of the Accademia dello Spirito Santo, Ferrara. Contemporary accounts indicate that he was a man of intemperate habits, which perhaps accounted for his lack of professional preferment and for his habitual poverty despite the recognition of his talent. He drowned in the canal port in Bologna as he was preparing to leave for Venice.

Aldrovandini was highly valued as a teacher of singing in Florence, and Prince Ferdinand sent his *virtuosi* to him for further training. As a composer he belonged stylistically to the late 17th-century Bolognese school of vocal and instrumental composers, though he possessed a degree of original brilliance that has not yet been fully assessed. His operas were widely performed not only in north Italy but in Naples as well. Three of his first four operas are important in the history of *opera buffa*, since they point to an early regional development of the genre independent of the Neapolitan school. *Gl'inganni amorosi scoperti in villa*, in Bolognese dialect except for the leading romantic roles, was performed several times up to 1759, although the first production was suspended by church authorities until some *doubles entendres* had been excised from the text. Dramaturgically the work is more sophisticated than its earliest Neapolitan dialect counterparts, with more clearly planned spacing between recitative passages and set numbers. As in the serious operas of the time, the first two acts end with arias rather than ensembles, although duets and trios appear frequently within acts. In form the arias appear to alternate freely between da capo structures and shorter songs. The music of this work, as well as that of Aldrovandini's other dialect comedy, *Amor torna in s'al so'*, and of *Dafni*, an elegant pastoral comedy, has disappeared, but its style can perhaps be inferred from the comic episodes and intermezzos of the surviving *Cesare in Alessandria* (Naples, 1699). The failure of these comic operas to inspire successors in Bologna until G.M. Buini's time was probably due less to lack of public interest (Goldoni commented on the Bolognese appetite for comedy) than to the severe view of comedy taken by the archiepiscopacy. The high point of his short career is probably represented by works to Venetian librettos by Francesco Silvani (*La Fortezza al cimento*) and Apostolo Zeno (*Pirro*).

A number of Aldrovandini's serious operas were successful enough to be revived outside their cities of origin. He wrote their arias – almost without exception in da capo form – according to the motto principle; the second sections of da capo arias often use the same formal device. Although the serious operas are not formally innovatory their music is of impressive quality. Harmonic schemes are by no means merely stereotyped but are dictated by the expressive turns of the text; vocal melismas are included not just for display but are reserved for emotionally heightened words. In addition Aldrovandini was imaginative in his use of the orchestra. At a time when the continuo provided the standard accompanimental texture to arias he sometimes varied it by specifying 'violone solo'; elsewhere he scored more fully, employing wind and brass as well as strings, not only as accompaniment but also in concertato textures with the voice parts.

WORKS

OPERAS

drammi per musica in three acts unless otherwise stated

NB – *Naples, Teatro di S Bartolomeo*

Gl'inganni amorosi scoperti in villa (scherzo giocoso, 3, L.M. Landi), Bologna, Formagliari, 28 Jan 1696

Dafni (favola boschereccia, prol., 3, E. Manfredi), Bologna, Malvezzi, 18 Aug 1696

Ottaviano (N. Beregan), Turin, Regio, carn. 1697

Amor torna in 's al 'so, over L'nozz dla Checha e d' Bdett (scherzo drammatico rusticale, A.M. Monti), Bologna, Formagliari, carn. 1698; as Amor Torna in 's al 'so, over L'nozz dla Flippa e d' Bdett, Bologna, Marsigli-Rossi, carn. 1733 [the erroneous title Amor torna in 5 al 50 first appeared in *AllacciD*]

La fortezza al cimento (F. Silvani), Venice, S Salvatore, Feb 1699

Cesare in Alessandria (F.M. Paglia), NB, sum. 1699, *D-Dl* (scena buffa and int Mirena e Floro), *F-Pn*, *I-Nc* (1700, with int Mirena e Lesbina and Mirena e Floro)

Le due Auguste (P.P. Seta), Bologna, Formagliari, 16 Aug 1700

Semiramide (?G.A. Moniglia), Genoa, Falcone, carn. 1701, *D-Dl* (scena buffa), *F-Pn*, *I-Nc*

Mitridate in Sebastia (G. Maggi), Genoa, Falcone, aut. 1701; with addns by G. Vignola, NB, 1706, *Mc*

Turno Aricino (?S. Stampiglia), Genoa, Falcone, carn. 1702

Pirro (dramma per musica, 5, A. Zeno), Venice, S Angelo, wint. 1704

L'odio e l'amore (melodramma, 3, M. Noris), NB, ?Dec 1704, 8 arias, *Nc*

L'incoronazione di Dario (S. Stampiglia, after A. Morselli), NB, carn. 1705; rev. as Li tre rivali al soglio, Bologna, Marsigli-Rossi, 2 Jan 1711, *Mc*, *Nc*

Il più fedel tra vassalli (melodramma, 3, Silvani, with addns by G. Convò and Stampiglia), NB, ?spr. 1705

Doubtful: L'orfano, Naples, 1699; Il Trace in catena, Venice, 1704; Berenice, ?pasticcio, Venice, 1705; Muzio Scevola, 1705; Amore non vuol rispetti, Cento, 1719; Zelida; Perseo

ORATORIOS

La guerra in cielo (T. Stanzani), Bologna, Arciconfraternita de' SS Sebastiano e Rocco, 1691

S Sigismondo (G.-B. Monti), Bologna, Confraternita de S Sigismondo, 1691

Giesù nato (G.B. Taroni), Bologna, Congregazione della Madonna in Galliera, 24 Dec 1698

L'Italia humiliata, Bologna, S Martino, 1702

La grazia giubilante (Monti), Bologna, S Sigismondo, Lent 1704

Il doppio martire (M. Vangini), Bologna, SS Sebastiano e Rocco, 20 Jan 1706

Music in I trionfi di Giosuè (G.P. Berzini), Florence, 1704

OTHER WORKS

all printed works except anthologies published in Bologna

Armonia sacra concertata in [10] motetti, 2–3vv, 2 vn, vle/theorbo, bc (org), op.1 (1701)

[10] Cantate, 1v, vn, bc, op.2 (1701)

[10] Concerti sacri, 1v, 2 vn, vle/theorbo, bc (org), op.3 (1703)

[10] Concerti, vn, vc/theorbo, bc, op.4 (1703)

[10] Sonate, 2 vn, vc, bc (org), op.5 (1706)

Motet in 1695[1]; arias in Recueil lyrique d'airs choisis (Paris, 1772) and Musicalisch-italienischer Arien Crantz, ed. J. Steiner (Zurich, 1724)

2 sonatas, vn, vc, in *c*1695[16]; sonatas, a 3, *c*1700[7]

Lamentationes, *D-Bsb*; Dixit Dominus, *I-Bc*; Salve regina, formerly in St Michael's College, Tenbury

Numerous arias and solo cants. in *A-Wgm*, *B-Bc*, *Br*, *D-Bsb*, *F-Pn*, *GB-Cfm*, *Lbl*, *I-Bc*, *Fc*, *Mc*, *Nc*; duets in *F-Pn*

Tre concerti, 2 tpt, str, *I-Bsp*; ed. E.H. Tarr (Edinburgh, 1992)

Sonata, 2 tpt, str; ed. R. Voisin (New York, 1968)

3 sonatas, vn, *A-Wn*

According to *EitnerQ*, other works in *D-Bsb*, *Dkh*, *Dl*, *I-Bc*, *Bsp*

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EitnerQ; RicciTB; ScheringGIK; ScheringGO

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H. Lavoix: *Histoire de l'instrumentation* (Paris, 1878), 201ff

L. Busi: *Il Padre G.B. Martini* (Bologna, 1891/*R*), 130ff

A. Schnoebelen: 'Bologna, 1580–1700', *The Early Baroque Era: from the late 16th Century to the 1660s*, ed. C.A. Price (Englewood Cliffs), 103–20

JAMES L. JACKMAN/SERGIO DURANTE

Aleado (Sp.). *See under* ORNAMENTS, §2.

Aleatory. A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer.

1. Introduction. 2. History. 3. Aleatory composition. 4. Mobile form. 5. Indeterminate notation. 6. Graphics. 7. Texts. 8. The role of the performer. 9. The aesthetics of chance.

1. INTRODUCTION. As defined above, the term 'aleatory' ('aleatoric' is an etymological distortion) applies to all music: it is impossible for a composer to prescribe every aspect in the realization of a composition; even the sound result of a tape playback will depend on the equipment used and the acoustic conditions. However, the term is usually restricted to music in which the composer has made a deliberate withdrawal of control, excluding certain established usages which fall within this category: for example, keyboard improvisation, the cadenza, the *ossia*, the *ad libitum*, unmeasured pauses, alternative scorings and the provision of sets of potentially independent pieces (e.g. the Goldberg Variations). Three types of aleatory technique may be distinguished, although a given composition may exhibit more than one of them, separately or in combination: (i) the use of random procedures in the generation of fixed compositions (see §3); (ii) the allowance of choice to the performer(s) among formal options stipulated by the composer (see §4); and (iii) methods of notation which reduce the composer's control over the sounds in a composition (see §§5–7). The liberty offered by these various means can extend from a choice between two dynamic markings to almost unguided improvisation. Some theoretical considerations and practical consequences are outlined in §§8–9.

2. HISTORY. Until the mid-20th century Western composers were constantly seeking notational developments that would enable them to determine sounds with greater exactness, an attitude entirely opposed to the aleatory. There were, however, some trivial examples of aleatory music in the 18th century, when schemes were published for generating simple pieces in response to the results of dice throws. These games usually left only one aspect to guided chance: the ordering of bars supplied with the scheme, for instance, or the melody to be placed over a given rhythmic-harmonic pattern. Mozart and Haydn were sometimes claimed as authors, but probably without any more than commercial justification. One might also consider the art of keyboard improvisation as a precursor of aleatory music, but here the creator and the performer are identical; once an improvisation is published for performance by others, it has to be respected as much as any other printed score. In most aleatory music, on the other hand, the creator provides a score which gives a degree of freedom to any performer. Similarly, other improvised musics, such as jazz and folk traditions, were not initially the most important influences on aleatory music.

The first composer to make a significant use of aleatory features was Ives, whose scores include exhortations to freedom, alternatives of an unprecedentedly important character, and unrealizable notations which silently invite

the performer to find his own solution. From the 1930s Cowell followed Ives's lead in such works as the String Quartet no.3 'Mosaic' (1934), which allows the players to assemble the music from fragments provided. He used other 'elastic' (his own word) notations to introduce chance or choice into the performance, occasionally instructing the performers to improvise a certain number of bars or *ad libitum*. His sometime pupil Cage began to use what he called 'chance operations' in composition during the early 1950s, notably in the *Music of Changes* for piano (1951). At first Cage's work had most influence on his immediate associates: Feldman wrote a number of 'graph' pieces, such as the *Intersection* and *Projection* series, in which notes are replaced by boxes, determining pitch only relatively; and Brown abandoned all conventional notation in, for example, *December 1952*, consisting of 31 black rectangles printed on a single sheet.

European composers were more hesitant in taking up aleatory techniques. Such early examples as Stockhausen's *Klavierstück IX* (1956) and Boulez's Piano Sonata no.3 (1956–7) allow the player no more than limited freedom in the ordering of composed sections. By this time Cage had gone much further in abandoning the control exercised by the composer, or even the performer(s), reaching an extreme point in *4′ 33″* (1952), whose only sounds – those of the environment – are quite unpredictable. About 1960 purely verbal scores were introduced by LaMonte Young and others, and the following decade saw the pursuit of aleatory methods to a wide range of ends throughout the world. Composers such as Henze and Lutosławski used aleatory incidents in otherwise determined compositions, while Rzewski, Globokar, Stockhausen and others produced scores that give only a few specifications to stimulate improvisation.

After an explosion of interest in the late 1960s, coinciding with a revolutionary period in Western culture generally, aleatory music became a dead or at least dormant issue. Stockhausen returned to conventional notation in his *Mantra* (1970). Boulez began to write fully determined works again, and even to rescind some of the freedoms of earlier pieces, such as his *Improvisation sur Mallarmé III* (1959), whose revised score, made in the 1980s, removes alternatives of material and flexibilities of ordering. And though Cage remained true to non-intention, even he went back to staff notation in *Cheap Imitation* (1969) and many later works. A kind of superficial looseness (represented, for example, by *ad libitum* repeats of figures, or by 'time-space' notation, in which duration is determined by length on the staff) remained as part of the lingua franca of moderate modernism, and improvisation continued as the mainstay of experimental music. But Cage's later music is unusual in the period for the precision of its invitations to chance.

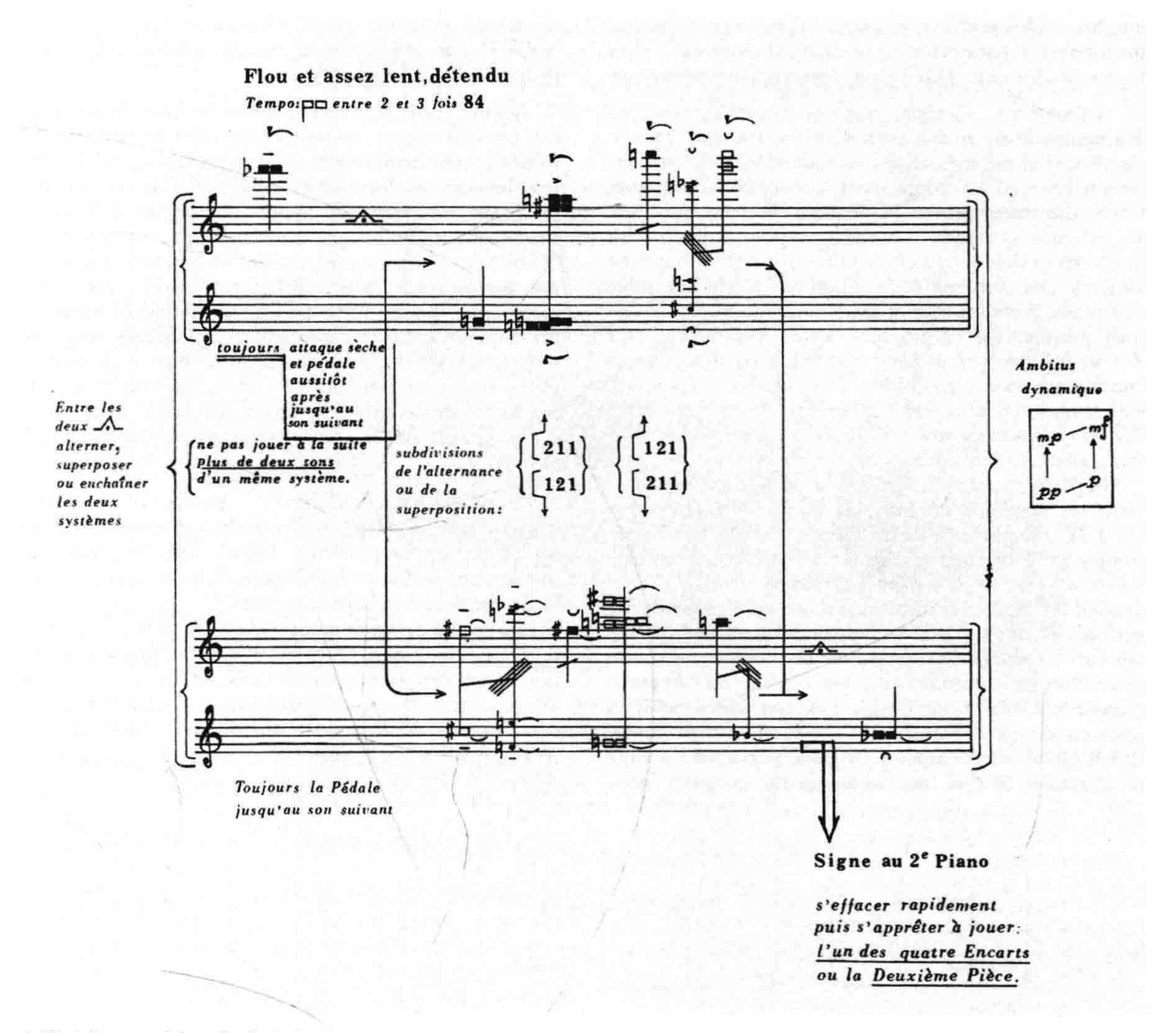
3. ALEATORY COMPOSITION. As here defined, aleatory composition involves the use of random procedures in determining musical aspects that are to be notated; unless other aleatory techniques are also used, the resultant score is no less fixed than a conventional composition. Chance procedures in composition have been most fully and diversely exploited by Cage. In producing the *Music of Changes*, for example, he tossed coins to decide how he should make choices from charts of pitches, durations, intensities and other sound aspects, deriving his chance operations from the 'I Ching', the Chinese book of changes. Similar methods were used in assembling *Williams Mix* for tape (1952) and in notating the parts for 12 radio receivers in *Imaginary Landscape no.4* (1951). (The latter work is inevitably unusual, in that the sounds heard in performance are out of the control of both composer and players, depending on the broadcasts that happen to be received.) Other random techniques employed by Cage include placing notes on imperfections in the music paper (Music for Piano, 1952–6) and using templates drawn from maps of the constellations (*Atlas eclipticalis*, 1961–2). An example of random composing combined with other aleatory features is Cage's *Winter Music* (1957), in which from one to 20 pianists may use any quantity of the chance-composed score.

Atlas eclipticalis is one of the few Cage scores from between the mid-1950s and the end of the 1960s to use traditional notation. When Cage returned to such notation, it was with new chance procedures, such as the use of 'time brackets' to define not specific durations but rather the intervals during which sounds must start or stop.

Xenakis's principle of 'stochastic' composition is different. In such works as *ST/4* for string quartet (1956–62), he used a computer in producing music modelled on stochastic processes, where events on the smallest scale are indeterminate though the shape of the whole is defined. Thus randomness is introduced as a necessary part of a willed product, and Xenakis retained the right to modify the computer result. Few composers other than Cage have made much use of true aleatory composition.

4. MOBILE FORM. By contrast with Cage and his chance operations in composition, other composers have avoided introducing any randomness into their composing or notation, but have permitted the performer some flexibility in realization by means of the provision of alternative orderings. Sometimes, as in Stockhausen's *Klavierstück XI*, the player is instructed to pick from the alternatives on the spur of the moment; other works, such as Boulez's Piano Sonata no.3, suggest a more considered choice. The sonata is in five parts which may be played in any of several permutations, and each part contains sections which may be variously ordered and/or omitted. Fig.1 shows the 'Troisième texte', one of the tiniest satellites of Boulez's mobile-form *Structures II* for two pianos (1956–61); note that the ordering of events is to some extent free, and that durations and dynamics are variable. Other notable works of mobile form include Boulez's *Pli selon pli* for soprano and orchestra (1957–62), Stockhausen's *Momente* for soprano, chorus and instruments (1962–4) and Pousseur's 'fantaisie variable genre opéra' *Votre Faust* (1960–67), which draws the audience, too, into the decision-making. All of these works provide comprehensive rules for the assembling of a performance, whereas when Cage used formal variability, as in *Winter Music* or the Concert for Piano and Orchestra (1957–8), he left options as open as possible: any amount of the solo part of the Concert may be omitted, as may any or all of the orchestral parts, and the piece may be performed simultaneously with others by the composer.

5. INDETERMINATE NOTATION. The types of aleatory music so far described use conventional notation to determine sounds, although, in compositions of mobile form, new signs may be necessary to guide performers in choosing a route. Many composers have introduced new notations which render the sounds themselves indetermi-



1. *'Troisième texte' from Boulez's 'Structures II', 1956–61*

nate, frequently by abandoning traditional signs for graphics or texts, each of which is considered below. But it is possible to use conventional notation in an indeterminate manner. An early example is Stockhausen's *Zeitmasse* (1955–6), whose tempos depend on the physical capacities of the five wind players: the duration of a single breath, or the fastest speed possible.

The composer can also allow flexibility in the interpretation of conventional symbols by giving alternatives or by specifying sound aspects in only relative terms. Alternative tempos, dynamic degrees and so on have been extensively used by Boulez. Relative notation has often been employed to specify a more or less narrowly defined register rather than a determined pitch, particularly in vocal music. Boulez's *Structures II* contains an analogously imprecise notation of durations (fig.1), and Boulez has frequently specified a range of tempo rather than a definite figure, so setting limits to a fluctuating rubato.

Greater indeterminacy is introduced, still with conventional notation, when performers are asked to improvise on the basis of given pitches or rhythms, to interpret a given pitch sequence with any rhythm, to interpret a given rhythm with any pitches, and so on. All these possibilities have been used by composers as different as Kagel and Lutosławski.

The most systematic use of newly invented symbolic notations is to be found in Stockhausen's 'process' compositions, which specify how sounds are to be changed or imitated rather than what they are to be. The first of these compositions was *Plus-Minus* (1963), whose title indicates the two principal signs that Stockhausen introduced for these purposes: the plus sign means that a sound is to be increased in some 'parameter' with respect to some preceding sound (i.e. it may be louder, higher in pitch, longer, more subdivided etc.), and the minus sign has the reverse significance. Fig.2 shows this notation in a fragment of *Spiral* for solo performer (1969). The

POLY + + + + | − = = = | + (E) = | + + + (AKK) + + + | G = + − + + + (BAND)

2. *Plus-minus notation in a fragment from Stockhausen's 'Spiral', 1969*

number of plus and/or minus signs in any 'event' indicates the number of parameters to be changed; other signs refer to articulation (e.g. 'POLY' indicates a polyphonic event).

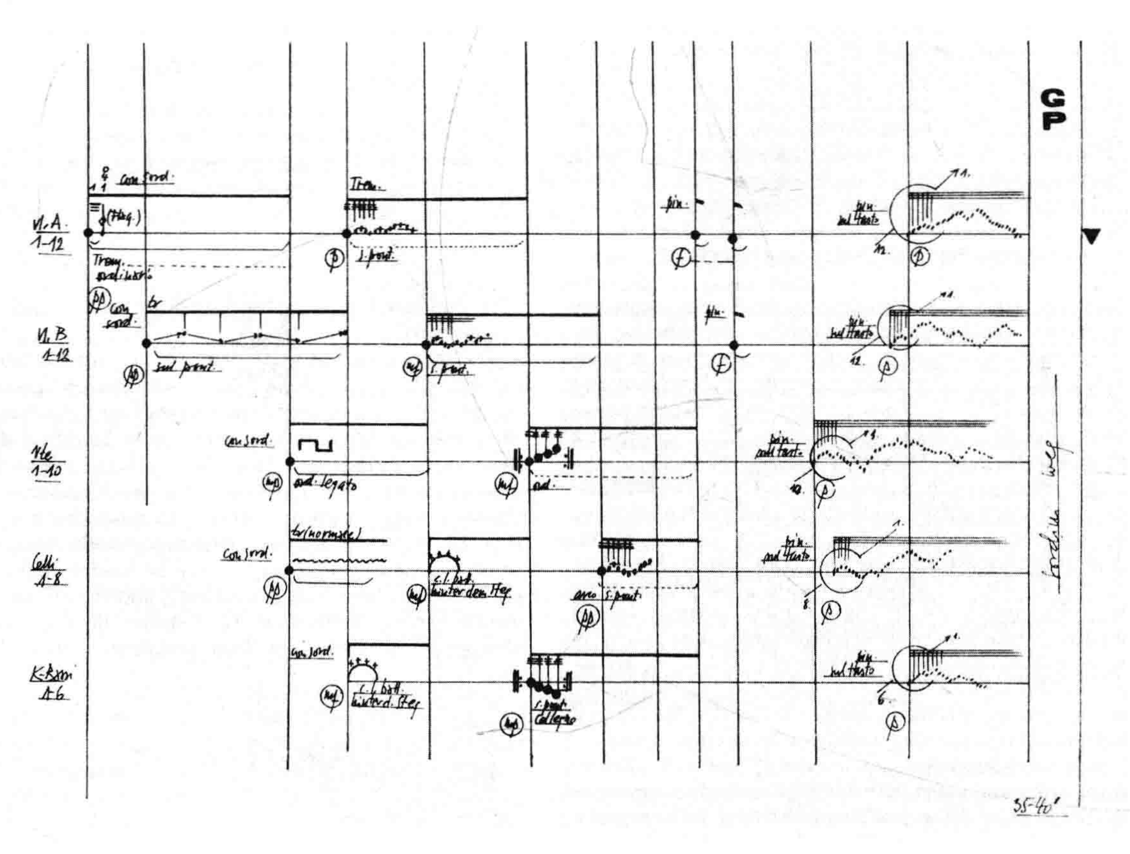
6. GRAPHICS. Graphic notation – which may be distinguished from the preceding by the fact that it signifies, if at all, by analogy instead of by symbol – has been employed to supplement conventional notation where the latter proves inadequate. For example, the 'shape' of a glissando (i.e. the variation of pitch with time) can be shown by a curved line on a staff; though the aleatory character of such notations is an inevitable concomitant rather than a deliberate addition. A more truly aleatory use of graphics occurs in Stockhausen's *Zyklus* for solo percussionist (1959), a compendium of quasi-conventional graphic notation used in conjunction with traditional signs. Fig.3, from Haubenstock-Ramati's *Tableau II* for orchestra (1970), shows some examples of this type of graphic notation.

Alternatively, graphics may be used as a total replacement for standard symbols, as in Brown's *December 1952*. Logothetis, Cardew (in *Treatise*, 1963–7) and other composers continued in this direction, raising graphic notation to the level of visual art, but beyond the level of musical intelligibility, since such scores often provide the performer with little or no information as to how the signs are to be interpreted, and the possibilities for sound realization are exceedingly diverse. Fig.4 is an example of graphic notation from Cage's *Fontana Mix* (1958), a score consisting of transparent sheets to be superposed, and used by the composer originally to make a tape composition. In this case, although the notation looks enigmatic, the rules given with the design offer exact (though chance-determined) means by which sounds are to be chosen and assembled.

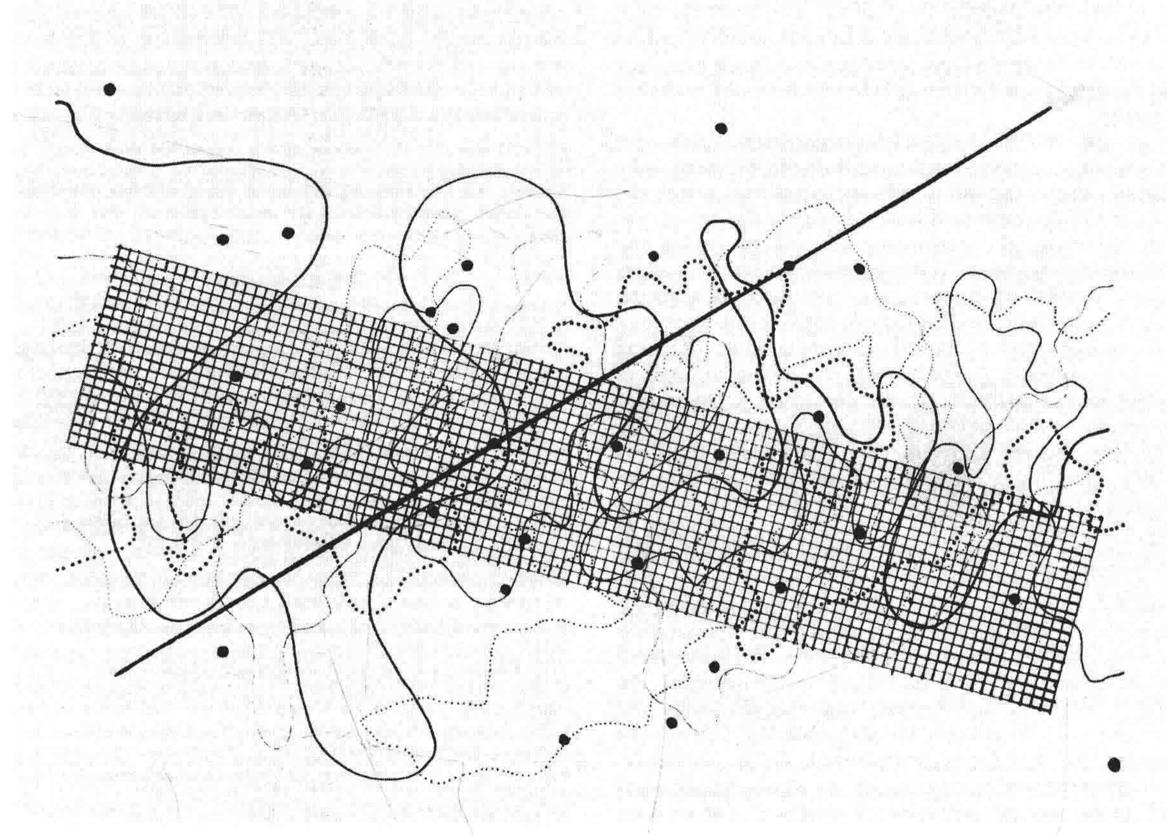
7. TEXTS. Like graphics of this latter sort, verbal texts can be used to give the performer a very large degree of freedom in determining both form and content. The text may be a straightforward instruction for action – often a far from conventionally musical action, as in Young's *Composition 1960 no.5*, whose principal requirement is 'Turn a butterfly (or any number of butterflies) loose in the performance area'. Other text scores are more inscrutable; Young's *Piano Piece for David Tudor no.3*, for example, consists of the text: 'most of them were very old grasshoppers'. More usually, texts have been used to give a more or less clearly stated basis for ensemble improvisation; notable examples include Rzewski's *Love Songs* (1968) and Stockhausen's *Aus den sieben Tagen* (1968).

8. THE ROLE OF THE PERFORMER. Aleatory music implies a quite new inventive role for the performer, and its evolution has been closely linked with the technical innovations and accomplishments of individuals, such as Tudor or Boulez, and of ensembles.

In some respects, compositions of mobile form introduce the fewest new problems, since the material can be fully composed. It is significant that the earliest European efforts in this direction – Stockhausen's *Klavierstück XI* and Boulez's Piano Sonata no.3 – are each for a solo player, who is in a position to make spontaneous or rehearsed decisions about the ordering of the music.



3. Aleatory graphic notation from Haubenstock-Ramati's 'Tableau II', 1970



4. Enigmatic graphic notation from Cage's 'Fontana Mix', 1958

When more performers are involved and when the composer does not want an anarchic result, either the performers must make all decisions in advance, as in Stockhausen's *Momente*, or else the composer must supply a system of cues and other signals. This was the procedure adopted by Boulez in writing for two pianos (*Structures II*), for chamber ensemble ('. . .*explosante-fixe* . . .') and for orchestra in several works (*Pli selon pli*, *Eclat*, *Domaines*) which expand the conductor's function.

Where the notation, or lack of it, renders the music still more indeterminate, the performer's responsibility becomes weightier. It is often difficult for the composer to make his intentions clear without hampering the player more than he wishes, so aleatory scores have frequently to be understood against the background of a composer's more determinate work or within an implicit cultural milieu; but a performer may choose to take the score out of that background or milieu – as, for example, when the English composer Gavin Bryars made a realization of Stockhausen's *Plus-Minus* with fragments from Schubert's C major String Quintet and a pop song – and so draw attention to the new division of labour between composer and executant.

The common reaction to this problem in the 1960s was the establishment by composers of performing traditions within their own ensembles, of which the Sonic Arts Union (consisting of the four composers Ashley, Behrman, Lucier and Mumma) and the Stockhausen Ensemble were prominent. Such groups were able to develop collective qualities of reaction previously rare outside long-established string quartets, and composers in turn made use of these group characteristics. Sometimes this meant that very little had to be specified in the score – Stockhausen's *Aus den sieben Tagen* texts represent an extreme case. Other composers welcomed the extreme variability with which minimally notated scores may be interpreted, and made no attempt to form a tradition of performance. Their interest was, rather, in exciting the players to awareness of their own and their colleagues' potentialities, a position exemplified by Wolff's work.

Some performing ensembles dispensed even with this unassuming stimulus from a composer, and engaged in 'free improvisation', though most continued to play composed music as well. Among the groups which had some success in this field were Musica Elettronica Viva (Rzewski and others) and New Phonic Art (Globokar and others). It was only at this point that other improvisatory musics had much direct influence on aleatory practice in Western art music, and some players, among them Michel Portal and Barry Guy, involved themselves concurrently in jazz and 'free improvisation'.

9. THE AESTHETICS OF CHANCE. The introduction of chance into a work of art undermines the notion that creation requires, at each moment and on every level, a definite choice on the part of the artist. One implication of Mallarmé's *Un coup de dés*, a work that had a great influence on European aleatory composers, is that each creative decision gives rise to a multiplicity of possible continuations, and in the projected *Livre* he was to provide for alternative continuations to be realized. But

in general the Western work of art was, until the mid-20th century, supposed to have an ideal identity, and, in the case of performed arts, a performance might be judged by the extent to which it was held to correspond with that identity.

In the works of most European composers, the operation of aleatory technique does not fundamentally disturb that conception. The composition is still the product of an individual mind, though some aspects are left indefinite; the performer has still to realize the composer's intentions. (One problem in aleatory music is that of whether the performance should communicate the fact of indeterminacy. The flexible features of a work may not be perceived as such if the listener does not hear frequent different performances, still less if the work is heard most usually in a single recording. In some disc issues, such as that of Pousseur's *Votre Faust*, the difficulty has been tackled by having the listener take decisions about operating balance and volume controls during the playing.) And the roots of the aleatory in European music are principally within the European tradition itself. If composers were impressed by the freedom of performance in oriental musics, their reaction was to attempt to establish some equivalent in Western terms. In doing so, they found more immediate stimulus in literary parallels (particularly Mallarmé and Joyce) and in the principle of serialism as it had been developed in Europe up to the mid-1950s. This development had brought about the avoidance of large-scale formal processes, and so the ground was laid for forms in which sections could be moved about without disrupting the whole. In addition, the permutational character of serialism was seen as implying permutable forms. Yet another field of activity within European music which stimulated aleatory innovations was electronic music: first, composers had observed that a sound is partly determinate and partly indeterminate (Boulez was to write of the main parts of his Piano Sonata no.3 as its 'formants'), and second, there was the desire to achieve in instrumental music what had proved obstinately unobtainable in electronic music, namely variability with performance.

Aleatory music in Europe might, in general, be considered as a matter of choice rather than chance, and the most significant choices have usually remained with the composer, whether he exercised them in notating a score or in directing a performance. In either event, the criteria for judging the result as a work of art are barely altered. Even improvisation groups in Europe customarily retained a traditional regard for achievement, finish and the expression of defined ideas (whether musical or political), although few succeeded in establishing a code of practice, such as exists in most jazz, within which their improvisations may be understood.

Cage's use of chance was, from the first, more destructive of the traditional notion of a work of art (just as, previously, his 'automatic' procedures had been). Influenced by Zen Buddhism as well as by the musics of the east, his aim was to remove the barrier of his discrimination: any sound was to be admitted, freed to 'be itself'. It was a persistent search for means of avoiding willed choice that led him to investigate procedures that took music out of the control of both composer and performer. Although certain of Cage's associates, notably Brown and Feldman, found a parallel for their ideas in the work of visual artists (Calder's mobiles and Pollock's action paintings, for example), the central Cagean idea was to remove from music any reference to tradition or any trace of subjectivity, and chance, not choice, was the obvious means. This extreme aleatory position was stated at its most exact in Cage's lecture 'Indeterminacy':

> Finally I said that the purpose of this purposeless music would be achieved if people learned to listen; that when they listened they might discover that they preferred the sounds of everyday life to the ones they would presently hear in the musical program; that that was alright as far as I was concerned.

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Alectorius, Johannes. *See* GALLICULUS, JOHANNES.

Alegramente. *See* ALLEGRO.

Alegría. Flamenco-style Andalusian gypsy song and dance form. *See* FLAMENCO, Table 1.

Alegría, José Augusto (*b* Évora, 27 Dec 1917). Portuguese musicologist. He studied music at the Évora Seminary and in Rome at the Pontificio Istituto di Musica Sacra, where he obtained the licentiate in 1951. From 1940 he taught music and conducted the choir at the Évora Seminary; he also taught at the Centro de Estudios Gregorianos, Lisbon, where in 1966 he succeeded Mario Sampayo as conductor of the Polyphonia, a choir devoted to the interpretation of early music (particularly Portuguese). In 1974 he resigned from both posts. He was made canon of the Évora Cathedral Chapter, where he was active as *mestre da capela*, in 1957 and was granted the honorary doctorate by the University of Évora in 1988. He has contributed to the encyclopedia *Verbo* and to various national journals, and has taken part in many conferences, both national and international. His publications may be divided into three fields: transcriptions of Portuguese polyphonic music, catalogues of Portuguese musical archives, and diverse writings on the history of Portuguese music, particularly in the cathedrals. His transcriptions are always extremely accurate and faithful to the originals and, at the same time, practical for choral use. His catalogues, though seldom including musical incipits, are complete, detailed and clear, and form the greatest list of musical sources in Portugal.

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JOSÉ LÓPEZ-CALO

Aleksandrov, Aleksandr Vasil'yevich (*b* St Petersburg, 1 April 1883; *d* Berlin, 8 July 1946). Russian composer and conductor. He studied with Glazunov and Lyadov at the St Petersburg Conservatory and with Vasilenko at the Moscow Conservatory. From 1918 he taught at the Moscow Conservatory, where he was made head of the choral conducting department in 1925. Choral music gradually became the centre of his attention; most of it was composed for the Soviet Army Song and Dance Ensemble, which he founded in 1928 and which he led to great success in the USSR and abroad. After his death the ensemble was named after him.

Aleksandrov's choral songs are of various types: rousing, heroic, lyrical and comic. They are simple in style, always linked with Russian folksong and sometimes show delicate polyphonic writing. *Svyashchennaya voyna* ('A Holy War', text by Lebedev-Kumach) was written in the first few days of fighting against German invasion in June 1941 and became something of a musical symbol for the Soviet people in World War II. Aleksandrov's works also include about 60 other songs, about 70 folksong arrangements, operas, instrumental pieces and the national anthem of the USSR.

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GALINA GRIGOR'YEVA

Aleksandrov, Anatoly Nikolayevich (*b* Moscow, 13/25 May 1888; *d* Moscow, 16 April 1982). Russian composer. He studied with Taneyev and Vasilenko (composition) and Igumnov (piano) at the Moscow Conservatory (1910–16), where from 1923 until 1964 he was a composition professor. He was awarded the title People's Artist of the USSR. In general his music is characterized by emotional depth and colourfulness, and by its close links with 19th-century Russian traditions. He composed in most genres, but the works for piano are among his best compositions. At first his piano style was influenced by Skryabin, Medtner and Rachmaninoff; later he developed an individual manner marked by colour and rich inventiveness. There is a particular delicacy and refinement in his songs, many of which have entered the Russian repertory. His six operas, which span his creative career, are lyrical, melodic and expressively direct with flexible and varied vocal parts. These works incorporate folk melodies and employ leitmotif technique. Among his numerous incidental scores, that for Paustovsky's film *Severnaya povest'* ('Northern Tale') was notably successful.

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for fuller list see GroveO

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GALINA GRIGOR'YEVA

Aleksandrov, Boris Aleksandrovich (*b* Bologoye, 22 July/4 Aug 1905; *d* Moscow, 17 June 1994). Russian composer and conductor, son of ALEKSANDR VASIL'YEVICH ALEKSANDROV. He studied at the Moscow Conservatory with Glier, graduating in 1929, and worked as a music director in Moscow clubs (1923–9), music director of the Red Army Theatre (1930–37), lecturer at the Moscow Conservatory (1933–41) and leader of the Soviet Radio Song Ensemble (1942–7). From 1937 to 1946 he was deputy director of the Aleksandrov Red Army Song and Dance Ensemble, which was founded by his father and, after the latter's death, came under his direction. He received the State Prize (1950) and the title People's Artist of the USSR (1958). In *Dva p'yesï* ('Two Pieces') op.1 (1928) for piano he developed a compositional system synthesizing the principle of the 12-note series (with inversions and permutations) with a harmonic set technique and mirror symmetry. Later works, such as the well-known musical comedy *Svad'ba v Malinovke* ('Wedding in Malinovka'), exploit the tonal harmonies of Ukrainian folk music or exotic pentatonic harmony (as in the *Kitayskaya syuita*, 'Chinese Suite').

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Ballets: Levsha [The Left-Handed Man] (P. Abolimov, after N. Leskov), 1954; Druzhba yunïkh [Youthful Friendship] (Abolimov, after A. Butkevich), 1954–5
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Choral: many choruses and songs incl. Pesnya o partii [Party Songs], 1956; Slushay [Listen], male vv, 1959; Da zdravstvuyet Kuba [Long Live Cuba], 1961; army songs
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DETLEF GOJOWY

Aleksandrov, Nikolay Ivanovich (*b* *c*1818; *d* *c*1884). Russian guitarist and composer. He was a colonel in the Russian army and lived in St Petersburg, but left military service in the 1860s in order to devote himself to guitar. Aleksandrov was one of the best pupils of Andrey Sychra; judging from the fact that numerous compositions of Sychra are dedicated to him, it appears that their relationship went beyond formal studies. The text of one such dedication, 'to my benefactor Nikolay Ivanovich Aleksandrov', also suggests that the pupil helped his teacher in times of financial hardship.

From the 1860s onwards Aleksandrov studied music theory and composition with N.A. Tivol'sky, who also edited his compositions for publication. About 40 studies of varying complexity and some 30 original miniatures are left by Aleksandrov. He also published guitar transcriptions of Russian *romansï* and Schubert's lieder. Although they can be classified as 'salon music', Aleksandrov's original works often exhibit genuine beauty and elegance, while his études are among the best written for any guitar. Together with Sarenko and Zimmerman, Aleksandrov belonged to the generation of Russian guitarists who for the most part ignored variations on Russian folk themes, a genre of much greater importance to their predecessors.

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OLEG V. TIMOFEYEV

Alekseyev, Ėduard Yefimovich (*b* Yakutsk, 4 Dec 1937). Russian ethnomusicologist. He studied musicology with Mazel' at Moscow Conservatory, graduating in 1956, and from 1961 to 1965 taught at the Yakutsk School of Music. Subsequently he was a postgraduate at the All-Union Research Institute for the Arts in Moscow, where he was taught by Viktor Belyayev. After completing his studies he remained at the institute as a research fellow (1966–96), and during this time was head of the section specializing in the general theory of musical folklores of

the peoples of the USSR (1989–91). He was awarded the *Kandidat* degree in 1970 and the doctorate in 1996. A member of the Russian Federation Union of Composers, he led from 1972 to 1991 its associated folk music commission, organizing a number of conferences and concerts of authentic folk music. He is editor of a series From the Folklorist's Collection, which contains songs from the Russian, Mordvinian, Gagauz and Tatar Mishar traditions, and was the scriptwriter for a film depicting the history of Yakut traditional music. In 1991 he became vice-president of the Academy of Spirituality of the Republic of Sakha.

Alekseyev's research is concerned with the traditional vocal music of the Yakuts, particularly the principles of intonation in their music, and the future prospects of folkloric music in modern culture. He has studied the origins of music and in so doing has become involved in comparative music studies. Instead of carrying out his own acoustic measurements of sound, he has included in his systemization of the forms of early folk music intonation musical phenomena that are, in part, already noted in Western ethnomusicology. He has, however, developed a particularly effective graphic method of his own for presenting these intonations, which allows him to identify melodies that are often unrecognizable to the European ear.

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M.A. LOBANOV

Alekseyev, Konstantin Sergeyevich. *See* STANISLAVSKY, KONSTANTIN SERGEYEVICH.

Alemana (It.). *See* ALLEMANDE.

Alemanno [Alemann], **Johanan** (*b c*1435; *d* after 1504). Italian philosopher and biblical exegete. He wrote briefly on music in his *Ḥesheq shelomoh* ('Solomon's desire'), a commentary on the *Song of Solomon*, written during the period 1488–92 at the request of Giovanni Pico della Mirandola. Music is discussed in relation to Hebrew poetics, then classified for its varieties and described for its powers. Under poetics, Alemanno notes that the word *shir* ('song') applies to poetry and music and, within music, to both vocal and instrumental types; he then discerns its usage in three species of poetry: metric and rhymed; non-metric and non-rhymed; and metaphorical. In accordance with the Latin music theorists Alemanno recognizes three kinds of music: natural, artificial and theoretical; the first two refer respectively to vocal and instrumental music and the third (*nigun sikhli*) to what other Hebrew theorists designate as *ḥokhmat ha-musiqah* ('the science of music'). On the effect of music, Alemanno notes its power to awaken love on both earthly (or secular) and divine (or sacred) planes, which correspond to what he conceives as the two exegetical planes – the literal and the allegorical – for interpreting the *Song of Solomon*. Practical testimony to the effect of music is given in Alemanno's account of a performance by the blind German organist Conrad Paumann in Mantua about 1470: 'What happened to me is what happens to those who eat sweets made of honey and nectar: I was so conquered by his lovely playing that all spirits within me reached out to the sweetness of his sound'.

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DON HARRÁN

Alembert, Jean le Rond d' (*b* Paris, 16 Nov 1717; *d* Paris, 29 Oct 1783). French philosopher, mathematician and music theorist. He was abandoned by his mother as a child, and raised in a modest household by an artisan's wife. A precocious child, he received a good education at a Jansenist school, and went on to study medicine and law. His true passion, though, was mathematics, and he soon abandoned his legal studies in order to devote all his energies to the subject. His particular interest lay in the field of rational mechanics, an important discipline in the 18th century, in which physical problems and phenomena were analysed in the abstract, using mathematics and geometry. D'Alembert submitted his first paper to the Royal Academy of Sciences in 1739, and published his important *Traité de dynamique* in 1743; his fame rose rapidly. One of his most important contributions lay in the development of partial differential equations, partly inspired by his study of the vibrating string in 1747 (although his findings were hotly disputed by Daniel Bernoulli and Leonhard Euler).

D'Alembert's interests were wide-ranging, and he agreed to help Diderot edit and produce the great *Encyclopédie* project. He penned its celebrated *Discours préliminaire* in 1751, ambitiously mapping out the entire development and current state of human knowledge, as well as prescribing a general method of inquiry that relied upon both deductive and empirical components. While responsible mainly for writing and editing the articles on science, d'Alembert also supervised work on a number of other topics, including Rousseau's articles on music. He was one of the most free-minded of the *philosophes*, and his polemical article 'Geneva', published in 1757, led to a storm of protest from orthodox quarters, and caused a temporary suspension of the project, as well as d'Alembert's own resignation. While he continued to publish on mathematical topics until the end of his life (though this material was of distinctly less consequence than his earlier work), he devoted his main energies to literary activities, joining the Académie Française in 1754, and becoming its permanent secretary in 1773.

D'Alembert's first exposure to music theory came in 1749 when he reviewed for the Academy of Sciences a *Mémoire* submitted by Rameau. (The *Mémoire* was apparently written with the help of Diderot, and became the basis of Rameau's *Démonstration du principe de l'harmonie* of 1750.) Impressed by the strongly deductive

character of Rameau's theory, which he always saw as the ideal scientific model, d'Alembert wrote a glowing review on behalf of the Academy. Two years later, he attempted to reinforce more strongly this synthetic structure in a comprehensive résumé of Rameau's ideas, the *Elémens de musique théorique et pratique suivant les principes de M. Rameau*. He also used the occasion to purge Rameau's theory of scientific arguments he deemed insupportable or extravagant.

Drawing largely upon Rameau's *Démonstration* (but also upon the *Génération harmonique* of 1737 for the rules of composition in Part 2), the *Elémens* was a stunning example of d'Alembert's talent for conceptual synthesis and clarity; it quickly became the most widely read source for information of Rameau's theory, both in France and in Germany (where it appeared in translation by Marpurg in 1757). Yet the *Elémens* is not an entirely faithful account of Rameau's thought. Despite the composer's initial gratitude, d'Alembert's penchant for reduction ironically did a disservice to the empirical richness and musical sophistication of Rameau's theory. Rameau eventually turned on his erstwhile advocate in the course of voicing his increasing dissatisfaction with Rousseau's *Encyclopédie* articles on music, which lead to a series of bitter exchanges between the two tempestuous personalities. In a lengthy preliminary discourse to the revised second edition of the *Elémens* in 1762, d'Alembert attempted a definitive rebuttal to Rameau's arguments, summarizing the major issues of dispute.

While d'Alembert was certainly correct in calling Rameau to order for the latter's more extravagant claims on behalf of his theory (concerning particularly the degree of scientific demonstration possible in a music theory, and Rameau's suggestion that all the arts and sciences are based on musical principles, since each partakes of proportions), he failed to comprehend many of the more subtle accommodations of Rameau to empirical practice (conceptions of chord root, rules governing the motion of the fundamental bass, etc.). While Rameau has traditionally been regarded as the most Cartesian musical thinker of the 18th century, it was ironically d'Alembert who in many cases displayed the more rationalist stubbornness in their argument, with his insistence upon rigorous rules of inference and deduction.

D'Alembert's aesthetic views on music were largely conservative and in accord with the received orthodoxies of his day. He held instrumental music to be inferior to vocal music since its imitative motivation was necessarily less clear. His views on opera, however, were by and large more progressive. His belated contribution to the Querelle des Bouffons (*De la liberté de la musique*, 1759) was one of the most balanced of the entire controversy, acknowledging merits in both French and Italian operatic practice.

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THOMAS CHRISTENSEN

Aleotti, Bonaventura. *See* ALIOTTI, BONAVENTURA.

Aleotti, Raffaella (*b* Ferrara, *c*1570; *d* after 1646). Italian composer and organist. One of the five daughters the Ferrarese court architect Giovanni Battista Aleotti acknowledged in his 1631 will, she was prioress of the musically renowned Augustinian convent of S Vito, Ferrara, from 1636 to 1639. A 1621 guide to Ferrara's churches by M.A. Guarini describes her as 'most knowledgeable about music' and alludes to her well-received publication of motets and madrigals. A collection of her motets for five, seven, eight and nine voices and instruments was published by Amadino in 1593. Its dedication to Ippolito Bentivoglio is thought by Bowers to imply that she would willingly have left S Vito to enter Bentivoglio's service. Her motets show a thorough mastery of contrapuntal technique, rhythmic vitality and sensitivity to the meaning of the texts.

Aleotti last appears in a document of S Vito on 2 August 1640, but according to Gasparo Sardi she was still alive in 1646. Carruthers-Clement, Bridges and Ossi believe her to have been identical with the Vittoria Aleotti whose *Ghirlanda de madrigali a quattro voci* was also published in 1593, with a dedication to Ippolito Bentivoglio signed by the composer's father.

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SUZANNE G. CUSICK

Aleotti, Vittoria (*b* Ferrara, *c*1575; *d* after 1620). Italian composer, possibly identical with RAFFAELLA ALEOTTI. Daughter of Ferrarese architect Giovanni Battista Aleotti, she first learned music by overhearing lessons intended for an older sister. Astonishing her parents and her sister's teacher, Alessandro Milleville, by her harpsichord performance at about age six, she was taught directly by Milleville for at least two years before he recommended that she be educated at the musically renowned convent of S Vito, Ferrara. According to her father, Vittoria 'chose to dedicate herself ... to the service of God' when she was 14. Sometime after that her father obtained madrigals from G.B. Guarini for her to set to music. He gave the results to Count del Zaffo, who had the music printed by Vincenti in Venice, as *Ghirlanda de madrigali a quattro voci*, in 1593. They represent a range of late 16th-century styles, from simple canzonettas to serious efforts at exploiting dissonance to express images of amorous longing or distress. Occasional awkward handlings of imitation or of text declamation suggest that the madrigals of *Ghirlanda* were still student works. Nothing more is known about Vittoria Aleotti. Carruthers-Clement, Bridges and Ossi believe that she took the name Raffaella when she professed vows as a nun at S Vito, because there is no record of a Vittoria at S Vito, and because her father's will mentions a daughter named Raffaella but not one named Vittoria.

WORKS

Di pallide viole, madrigal, 5vv, pubd in *Giardino de musici ferraresi* (Venice, 1591[9])
Ghirlanda de madrigali a quattro voci (Venice, 1593); ed. C.A. Carruthers (New York, 1994)

For bibliography *see* ALEOTTI, RAFFAELLA.

SUZANNE G. CUSICK

Alere. *See* ALAIRE.

Alessandra, Caterina. *See* ASSANDRA, CATERINA.

Alessandrescu, Alfred (*b* Bucharest, 2/14 Aug 1893; *d* Bucharest, 18 Feb 1959). Romanian composer, pianist and conductor. He studied with A. Castaldi, D. Dinicu, D.G. Kiriac and E. Saegiu at the Bucharest Conservatory (1903–11), completing his education with two periods of study in Paris (1913–14, 1923–4), where he studied with d'Indy at the Schola Cantorum and with Paul Vidal at the Conservatoire. A remarkable accompanist, he worked with Enescu, Thibaud, Mainardi, Moodie and others during the period 1919–45. As a conductor he always achieved a soberly balanced performance; he conducted more than 1500 performances at the Romanian Opera in Bucharest (1921–59), where he specialized in the French repertory. In his capacities as conductor of the Romanian Philharmonic Society (1926–40) and artistic manager of the Romanian RSO (1933–59) he did much to encourage Romanian composers. He was also active as a music critic for Romanian and French reviews. Much of his compositional work was done during his student years; Debussy was a major influence on his lyrical and evocative style.

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Orch: Amurg de toamnă [Late Autumn], sym. poem, 1910; Didona, sym. poem, 1911; Fantezie română, 1913; Acteon, sym. poem, 1915
Chbr and solo inst: Vals lent, pf, 1910; Sonata, vn, pf, 1914; Adagio, 2 va, pf, 1916; Pièce, str qt, 1921
Vocal (1v, pf): Sagesse (A. Rivoir), 1910; 6 mélodies, 1914–17; Aube (R. Rostande), 1915; Nuit d'automne (H. de Régner), 1916; Chanson triste (T. Klingsor), 1917

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VIOREL COSMA

Alessandri, Felice (*b* ?Rome, 24 Nov 1747; *d* Casinalbo, nr Modena, 15 Aug 1798). Italian composer. According to Manferrari, he was born at S Damaso, near Modena. He studied in Naples and had his first large work, the oratorio *Il Tobia*, performed in Rome in 1765. Having gained recognition as a harpsichordist and conductor in Turin and in Paris at the Concert Spirituel, he visited Verona and Venice to prepare his first operas, *Ezio* and *Il matrimonio per concorso*, for Carnival 1767. At about this time he married the *buffa* singer Maria Lavinia Guadagni (*b* Lodi, 21 Nov 1735; *d* Padua, *c*1790), sister of the celebrated castrato Gaetano Guadagni; both were employed by the King's Theatre, London, for which Alessandri composed the comic operas *La moglie fedele* (1768) and *Il re alla caccia* (1769). Although he must have visited Vienna for the première of his opera *L'argentino* (1768), he was again in London as a harpsichordist in 1770.

Alessandri's career has not been thoroughly investigated. Simonetti stated that he was summoned from Genoa to Dresden in 1773 to direct his *L'amor soldato*, but this opera was probably written by a composer with whom he is sometimes confused: Alessandro Felici. From 1773 until April 1775 he was mainly in Turin, where he had three operas performed. A *Medonte* (Carnival 1774, Milan) is attributed to Luigi Alessandri in a printed libretto in the Brera library, Milan, but to Felice in the *Gazzetta di Milano* of 28 December 1774. Two comic operas composed for Venetian theatres (not for London as stated by Fétis) received first performances later in 1775, *La sposa persiana* and *La novità*, and another for

Lucca, *Sandrina* (not composed with Sacchini as claimed by Gerber).

During the following summer Alessandri was invited by Joseph Legros to share his direction of the Concert Spirituel and to compose for the Concerts des Amateurs in Paris. He lived in Legros's house and served these organizations for two years (1777–8). In December 1778 his opera *Calliroe* was staged at Milan's new Teatro alla Scala; his ballet *Venere in Cipro* was performed there soon after. During the next few years he had other operas staged in various Italian cities, including Padua, where he was highly regarded by the director of the Teatro Nuovo. In 1783 the nobility of Padua commissioned him to set the cantata *Le virtù rivali* honouring Alvise Mocenigo, the retiring governor.

Hoping for an appointment as composer to the Russian court, Alessandri went to St Petersburg in 1786. As he found only the post of a singing teacher, he moved in autumn 1789 to Berlin where he was named assistant director of the court opera, reportedly at the instigation of the prima donna Luisa Todi. The works he composed were not well received, however. Gerber reported that his first opera, *Il ritorno di Ulysse a Penelope* (1790), was generally admired, and yet the composer encountered difficulties with J.F. Reichardt and other colleagues and displeased his patron Friedrich Wilhelm II with his second opera, *L'ouverture du grand opéra italien à Nankin* (1790). His next opera, *Dario* (1791), proved a disaster, as did his last effort, a pasticcio entitled *Vasco di Gama* (1792). Finally, the king withdrew the *scrittura* for another opera, *Alboino*, and dismissed him (4 July 1792).

Alessandri remarried and returned in autumn 1792 to Italy, where his opera *Virginia* was performed (1793, Venice). He rejected an offer to compose a *Medea* for the Paris Opéra, but travelled to Vienna and Berlin in 1794 in search of commissions. Later that year his operas *Zemira* and *Armida* received great applause in Padua, and he was named honorary member of the Accademia Filarmonica Modenese. His last opera, of unknown title, was given at the Teatro Rangoni, Modena, shortly before his death.

Alessandri participated in efforts at a Franco-Italian synthesis through his opera *Alcina e Ruggero* (1775, Turin) and his setting of Verazi's revisionist libretto *Calliroe* for the opening of La Scala (1778). *Alcina* is a magic opera with dances, choruses and a multitude of special effects; it also contains an early action ensemble finale. His success with this opera may have recommended him for the La Scala commission. Typical of Verazi's librettos, *Calliroe* contains lavish spectacle with chorus and pantomime, extensive scene complexes unbroken by exit arias, and many ensembles, some of which fluctuate in number of personnel or incorporate action like a comic opera finale. The sinfonia is programme music for a city under seige and the entr'acte ballets are related to the plot. Probably as a result of his work with Verazi, Alessandri was called to Florence to do a refurbished *Attalo re di Bitinia* (1780), featuring yet another beseiged city, a finale with some action and an extensive aria with chorus. Two years later he returned to Milan to write an updated setting of the 50-year-old Metastasian libretto *Ezio*, which had been modernized with an *introduzione* and several new ensembles and choruses. His *opere serie* of the 1790s reflect the transformation taking place in the genre. Choruses, ensembles, scene complexes and even pantomime dance were becoming commonplace along with an increased tolerance for staged deaths and tragic endings. Pepoli's tragedy *Virginia* remains one of the more shocking of these plots, in which a father kills his daughter to save her from the tyrant Appius Claudius, who is then assassinated by her bridegroom with the approval of a crowd thirsty for vengeance. Alessandri's comic operas are *drammi giocosi* with semi-serious aspects. However, he was most widely known in northern Italy for *buffo* entertainments such as *La finta principessa*, with productions in about 27 cities within a decade, and *Il vecchio geloso*, with 15 productions in as many years. Alessandri's music shows a flair for the dramatic. He uses chromaticism, harmonic effects and modal contrasts more readily than most of his contemporaries and enlivens his scores with programmatic orchestral effects, wind colour and strong contrasts in dynamics and tempo.

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OPERAS

Ezio (os, 3, P. Metastasio), Verona, Filarmonica, carn. 1767, Milan, Scala, carn. 1782, *F-Pn*, *I-Mc*

Il matrimonio per concorso (ob, 3, G. Martinelli, after C. Goldoni), Venice, S Moisè, carn. 1767, *A-Wn*

La moglie fedele (ob, 2), London, King's, 27 Feb 1768, Favourite Songs (London, 1768)

Gli amanti ridicoli, London, 1768

L'argentino (ob, 2), Vienna, Burg, spr. 1768

Arianna e Teseo (pasticcio), London, King's, 11 Oct 1768

Gli amanti ridicoli, London, 1768

Il re alla caccia (ob, 3, Goldoni), London, King's, 1 March 1769, Favourite Songs (London, 1769)

Argea (os, 3, G. Boggio), Turin, Regio, carn. 1773, *P-La* (2)

Antigono (os, 3, Metastasio), Genoa, S Agostino, spr. 1773, *I-Gl*

Creso (os, 3, G. Pizzi), Pavia, Quattro Signori, spr. 1774, *F-Pn*

La cameriera per amore (ob, 2, F. Livigni), Turin, Carignano, aut. 1774

Medonte re d'Epiro (os, 3, G. de Gamerra), Milan, Ducale, 26 Dec 1774,*P-La*

Alcina e Ruggero (os, 3, V.A. Cigna-Santi, after L. Ariosto), Turin, Regio, carn. 1775, *La*

La novità (ob, 2, G. Bertati), Venice, S Moisè, aut. 1775, *I-Mc*

La sposa persiana (ob, 3, Goldoni), Venice, S Samuele, aut. 1775, *MOe*,*D-Dl*

Calliroe (os, 3, M. Verazi), Milan, La Scala, 26 Dec 1778, *D-DS* (copy in *US-Wcm*), *F-Pn*

Adriano in Siria (os, 3, Metastasio), Venice, S Benedetto, 26 Dec 1779, *D-Mbs*,*GB-Lbl*, *P-La*

Attalo re di Bitinia (os, 3, A. Salvi), Florence, Pergola, Sept 1780, *F-Pn*; Genoa, 1781, *P-La*

Erifile (os, 3, G.B. Neri or De Gamerra), Padua, Nuovo, 12 June 1781, *I-Pl*,*P-La*

Il vecchio [marito] geloso (ob, 2, Bertati), Milan, 1 Oct 1781, *F-Pn*,*I-Bc*, *Fc* (inc.), *Tf*, *P-La*, *US-Wcm*

Arbace (os, 3, G. Sertor), Rome, Argentina, 29 Dec 1781

La finta principessa, ossia Li due fratelli Pappamosca (ob, 2, Livigni), Venice, S Moisè, aut. 1782, *D-DS*, *I-CRg*, *Mc*, *Tf*

I puntigli gelosi (ob, 2, Livigni), Venice, S Samuele, carn. 1783

Demofoonte (os, 3, Metastasio), Padua, Nuovo, 12 June 1783, *Pl*, *P-La*

Artaserse (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1783, *I-Nc*

Il ritorno di Ulysse a Penelope (os, 3, A. Filistri), Potsdam, court theatre, 25 Jan 1790, *D-Bsb* (copy in *US-Wcm*), *GB-Ob*

Il regno della moda (pasticcio), Desenzano, carn. 1790

L'ouverture du grand opéra italien à Nankin [La compagnia d'opera à Nanchino] (2, Filistri), Berlin, Kleines, 16 Oct 1790, *GB-Ob*

Dario (os, 3, Filistri), Berlin, Königliches, Jan 1791, *D-Bsb*

Vasco di Gama (pasticcio, 3, Filistri), Berlin, Königliches, 20 Jan 1792

Virginia (os, 3, A. Pepoli), Venice, Fenice, 26 Dec 1793, arias *I-Vlevi F-Pn* (1794)

Zemira (os, 2, Sertor), Padua, Nuovo, 12 June 1794

Armida (os, 2, G.M. Foppa), Padua, Nuovo, 1 July 1794, *I-Bc**,*Pl*, L marito geloso dg, Bertati), Livorno, Nuovo, carn. 1795 firta baroressa, Li; dve Fratellil ridicoli (ob), Lisbor, S Carlo, Sum. 1795 duets, *PAc*, *Vnm*

Il marito geloso (dg, ?Bertati), Liverno, Nuovo, carn. 1795
La finta baronessa, o Li due fratelli ridicoli (ob), Lisbon, S Carlo, sum.1795
I sposi burlati (ob, 2), Mantua, Nazionale, 26 Dec 1798

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Cants.: Cantata nella solenne apertura dell'Academia degli'Ingegnosi, Florence, 1770; Il tempio della fama, Milan, 1782; La virtù rivali (azione, 2, F. Pimbiolo degli Engelfreddi), Padua, Nuovo, 5 July 1783, *I-Pl*
Ballets: Venere in Cipro (scenario ?Verazi, choreog. G. Canziani), Milan, La Scala, 30 Jan 1779, perf. with Anfossi's Cleopatra; L'enlèvement des Sabines (S. Gallet), Alessandria, Città, Oct 1779, perf. with G. Ferrero's La disfatta di Dario
Orats: Il Tobia (2), Rome, 1767, *Rf*; Bethulia liberata, Venice, 1780, Padua, 1781, *Pca*
Inst: 6 hpd concs., acc. 2 vn, vc (London, n.d.); 6 sonatas, 2 vn, bc (hpd) (London, n.d.); sinfonie, *CH-Zz*, *I-Mc*; Hpd Sonata, D, *OS*

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SVEN HANSELL, MARITA P. McCLYMONDS

Alessandri & Scattaglia. Italian firm of music and general engravers and publishers, music and print sellers. The firm was active in Venice at the sign of the Beata Vergine della Pace on the Rialto from about 1770 to at least 1803. It was founded by the engravers Innocente Alessandri (*b* Venice, *c*1740), a pupil of Francesco Bartolozzi, and Pietro Scattaglia. From about 1770, during the years of publication of their joint magnum opus, *Animali quadrupedi* (Venice, Carlo Palese, 1771–5, illustrated with 200 plates designed, engraved and hand-coloured by themselves), they also worked as engravers and selling agents for the music publisher Luigi Marescalchi; on at least one title-page they are also described as his printers, which may have been another of their regular responsibilities. Together with Marescalchi they were associated with the revival of music publishing in Italy after 70 years of almost total inactivity. The fact that their names appear on almost all title-pages of Marescalchi's Venice editions has often led cataloguers and bibliographers to ascribe to them publications that should properly be regarded as Marescalchi's, resulting in numerous errors in RISM, the *British Union Catalogue* and other reference works. It is probable that Alessandri & Scattaglia did not publish an edition of their own until after Marescalchi had closed his Venice business about 1775; even after that date their status is often described merely as selling agent on title-pages of editions whose publishers are not specified (it must, however, be recognized that modern definitions of the respective titles and functions of publisher and distributor are not rigidly applicable to the music-publishing trade in late 18th-century Venice).

Of the handful of editions that bear Alessandri & Scattaglia's unquestioned imprint, the outstanding one is the full score of Bertoni's *Orfeo* (*c*1776); it was only the second complete opera to be published in full score in Italy since 1658. A reissue from the same plates, but without an imprint, was published for the opera's revival at the Venice Carnival (1782–3). After about 1785 the firm gradually did less music engraving, but the premises on the Rialto were retained at least until late 1803. Music of every type was sold there, including manuscript copies of numbers from the latest operas, dressed up within decoratively engraved paper wrappers. The majority of the publications with which the firm was associated are in oblong format and have ornamental title-pages of uncommon elegance. (*SartoriD*)

RICHARD MACNUTT

Alessandri Chiapetta, Giulio d' (*b* Milan, 29 June–6 Aug 1647; *d* Milan, 2 Sept 1712). Italian composer and tenor. His family was originally from Centonara, in the province of Novara, where the surname Chiapetta (Chiappetta, Chiappetti, Ciapeta, Ciapetta) was so common that 'de Alessandri' was used to identify the branch to which the composer belonged. It was because of these origins that his contemporary L.A. Cotta included him in a list of Novara musicians, describing him as 'Giulio de Alessandri Chiapetta di Centonara in Riviera di S Giulio'. The documents which refer to him and his compositions use both surnames separately, and so 'Giulio d'Alessandri' and the 'Canon Chiapetta' have been identified as two different composers. He was ordained priest on 6 April 1669. On 10 December 1676 he was appointed a tenor and *vicemaestro di cappella* of Milan Cathedral. During this period he collaborated with P.F. Tosi, who worked at Milan Cathedral from July 1681 until his dismissal on 8 August 1685. Alessandri was acting *maestro di cappella* there from April 1684 but had to step down from the post when he failed to pass the competitive examination won on 5 December 1684 by C.D. Cossoni. On 14 December 1684 Alessandri Chiapetta wrote an account of the circumstances surrounding the competition, which he felt had not been run correctly. On 12 April 1685 he became a canon at S Nazaro, Milan, where he remained until his death. In 1711 Antonio Caldara, visiting Milan, asked for his opinion on a piece written for S Gaudenzio, Novara, Alessandri Chiapetta being considered 'virtuosissimo' in the profession of composer. From his will, dated 20 August 1712, it appears that he owned three harpsichords, including one built by Celestini, and that he left his music library to Count Carlo Sanvitali, first minister of the Duke of Parma.

Alessandri Chiapetta's principal compositions are two oratorios: *Santa Francesca romana* and *La Bersabea*. The former was performed on 9 November 1823 in the house of Kiesewetter, who found the melody refined and expressive, the modulations daring and the conterpoint well handled, allowing weighty characterization and achieving particular dramatic effects. The two-part oratorio *La Bersabea* was composed in 1686 and performed in 1689 at the court of Francesco II d'Este, Modena. Here contrapuntal skill is in perfect union with the pathetic style, which reaches a high point in the aria 'Delizie e tormenti' on an ostinato bass. The melodic and harmonic ideas are evocative, always tied to the sense of the words, and never predictable. Alessandri Chiapetta never sought an easy effect: both parts of the oratorio close with a

recitative, choruses are entirely missing, and the accompanied arias are mostly in the first part. He also collaborated with other musicians, active mostly in the musical institutions of Milan, in the creation of two pasticcios: *L'Arione* and *L'Etna festivo*, both dedicated to the Duchess of Sesto, Isabella Maria della Zerda e Aragon, and printed by Francesco Vignoni.

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S Francesca Romana (orat G. Bussi), after 1685, *A-Wn*, *D-Bsb*, *Dl*
La Bersabea (orat, M. Brugueres), Milan, 1686, *I-MOe*; Modena, 1689, lib *MOe*
L'Arione (pasticcio dramma in musica, 3, O. d'Arles), Milan, ded. 9 June 1694, with 26 others, music lost
L'Etna festivo (pasticcio introduttione di ballo, prol, 2, d'Arles), Milan, 3 March 1696, with 19 others, music lost

2 ants, 5, 8vv, bc, ps, 8vv, bc, 1684, *Md**, for the competition for the post of *maestro di cappella* of Milan Cathedral
Duet, 2vv, *D-Bsb** [from *Santa Francesca Romana*]
Te Deum, S, T, 8vv, insts, after 1685, *A-Wn**

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A. Magaudda and D. Costantini: 'Giulio d'Alessandri e il canonico Chiapetta: un caso di doppia identità', *La musica sacra in area lombardo-padana in età barocca: Como 1999*

AUSILIA MAGAUDDA, DANILO COSTANTINI

Alessandro, Charles-Guillaume. *See* ALEXANDRE, CHARLES-GUILLAUME.

Alessandro [Alessandri], **Gennaro d'** (*fl* 1739–40). Italian composer. In the document recording his appointment as *maestro di cappella* of the Ospedale della Pietà, Venice, in 1739 he is called 'Alessandro Gennaro Napolitano', which indicates that he was born or educated or both in the Neapolitan region. Fétis stated that he was born in Naples in 1717, but no confirmation of this is known. He was in service at the Pietà from 21 August 1739 to 13 May 1740 when he was dismissed for lack of diligence. Within that period he was not entirely idle, however, for he presented his opera *Ottone* at the Theatro S Giovanni Grisostomo, Venice, during Carnival 1740 and his serenata *Il coro delle muse* at the Ospedale on 21 March of the same year, performed by the pupils themselves. Both compositions were in honour of the Electoral Prince of Saxony, Friedrich Christian. Goldoni, who wrote the words of the serenata, said in his memoirs (*Delle commedie di Carlo Goldoni*, Venice, 1761) that he adapted them to music that Alessandro had written for three preceding cantatas with texts by Goldoni, *La ninfa saggia*, *Gli amanti felici* and *Le quattro stagioni*. It is presumed that these three cantatas were also composed during the period 1739–40. No information on Alessandro's movements after his dismissal from the Ospedale has come to light.

Little of his music remains. The catalogue of *I-Bc* lists an aria from *Ottone*, 'Se brami la mia morte', while that of *B-Bc* mentions another aria, 'Già' per te non sento amore'. L. de La Laurencie recorded six sinfonias by Alessandro in *Inventaire critique du fonds Blancheton de la Bibliothèque du Conservatoire de Paris*, i (Paris, 1930). (*SartoriL*)

MICHAEL F. ROBINSON/FRANCESCA SELLER

Alessandro, Raffaele d' (*b* St Gall, 17 March 1911; *d* Lausanne, 17 March 1959). Swiss composer, pianist and organist. He began his music studies in Zürich in 1932, for the most part teaching himself; from 1934 to 1937 he studied in Paris with Dupré, Paul Roës and Nadia Boulanger, and returned to Switzerland in 1940. Settling in Lausanne, he worked as a concert pianist, composer, music critic and broadcaster. His eclectic style took elements from the varied musical currents of the time, but he retained a basis of sonata form and tonal harmony. He favoured driving rhythms and his writing is complex and compact. (L. Marretta-Schär: *Raffaele d'Alessandro: Leben und Werk*, Winterthur, 1979)

WORKS
(*selective list*)

Stage: Isla persa (ballet-pantomime, 6 scenes), op.71, Heidelberg, 1954
Orch: Pf Conc., 1939; Vn Conc., op.41, 1941; Suite, 1942; Fl Conc., op.47, 1943; Pf Conc., 1945–6; Conc. grosso, str, op.57, 1946; Sym., 1948; Suite, 1950; Pf Conc., 1951; Sym., 1952–3; Bn Conc., op.75, 1956; Conc., ob, str, op.79, 1959
Chbr: Sonata, vc, pf, op.17, 1937; Sonata, vn, pf, 1939; Str Qt, 1940; Suite, cl, op.64, 1948; Sonata, ob, pf, op.67, 1949; Sonata, vn, pf, 1953; Str Qt, 1953 Pf: 24 Preludes, op.30, 1940–41; 3 sonatas, 1941, 1941, 1941–2; 12 Etudes, op.66, 1949
Songs
MSS in *CH-BEl*
Principal publishers: Amadeus, Bote & Bock, Erdmann, Foetisch, Symphonia

LUISE MARRETTA-SCHÄR

Alessandro Mantovano (*fl* early 16th century). Italian composer, singer and possibly organist. There are two or perhaps three musicians in Mantua with this name active in the late 15th and early 16th centuries. The first, an organist, was in the service of Marchese Federico Gonzaga by 1480. In 1490, he began to work for Isabella d'Este. This Alessandro had died by July 1506. The second musician, 'Alessandro cantore', was paid three ducats by the Mantuan Cathedral in 1509 for his 'singing and composing'. In May 1510, in the services of Isabella, he visited Rome. This may be the same musician called 'Alessandro degli organi' in 1524, when Marchese Federico II Gonzaga forgave one of his debts, or this Alessandro may be a different musician altogether.

At least the second Alessandro was a composer, and it must be this Alessandro who, identified as 'Alexandro Mantuano', contributed between 11 and 13 works to Andrea Antico's *Canzoni, sonetti, strambotti et frottole, libro tertio* (Rome 1513; reprinted with slightly different ascriptions in 1518 and 1520). There are four *strambotti*, three or four *barzellette*, one villotta, and three *cinquecento* madrigals. One *barzelletta*, attributed in 1513 to Cara but in the reprints to Alessandro, is also probably by him. A sonnet, *Di più varii pensier*, ascribed to Alessandro in the 1513 edition but to Cara in the reprints, is probably by the latter composer. Of particular interest are Alessandro's settings of poems in the form of madrigals: all are basically through-composed, in the manner typical of the later musical madrigal. His *Fra quelle luci altere* also elides many of the lines according to the content, rather than the form of the poem, and thus displays traces of the new 'Bembo-like' manner of reading

the poem for syntactical content rather than purely for structure. All of Alessandro's works are edited in A. Einstein: *Canzoni sonetti strambotti et frottole, libro tertio (Andrea Antico, 1517)*, SCMA, iv (1941).

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M. Levri: *Gli organi di Mantova: ricerche d'archivio* (Trent, 1976)

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W.F. Prizer: 'Local Repertories and the Printed Book: Antico's Third Book of Frottole (1513)', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 347–71

C. Gallico: *Rimeria musicale popolare italiana nel Rinascimento* (Lucca, 1996)

WILLIAM F. PRIZER

Alessandro Romano [Da Roma; Alexander Romanus; Alexander De Urbe; Don Giulio Cesare; Julius Caesar Romanus] (*b* Rome, ?1533; *d* Castellone, Formia, 1592). Italian composer, singer and viola d'arco virtuoso. He was long confused with other musicians active in Rome in the same period, including the papal singer Alessandro Merlo and Palestrina's pupil Romano da Siena. He was first *maestro di musica* of the Accademia Filarmonica di Verona (1552–3 and 1556–7) before becoming an Olivetan Benedictine monk with the name of Giulio Cesare (1571–92). The engraved portrait in his first book of motets (Rome, 1580) reads, 'D. Julius Caesar sive Alexander Romanus Annum Agens XXXXVII', suggesting a birthdate of about 1533. A self-proclaimed pupil of Willaert and Rore (in the dedication of *Le Sirene*, 1577), Alessandro may also have served as a singer, intermittently, in the Cappella Sistina – as Lancellotto asserted – and at S Giovanni Laterano, as suggested by the appearance of the name 'Alexander Romanus' in the church's payment lists from 1571 onwards. However, the beginning of the novitiate of the 38-year-old 'Julius Caesar Romanus' at the Olivetan monastery of S Bartolomeo in Rovigo also began in 1571. His name appears for the last time in the 1592 list of *Defuncti* in the *Liber professorum et mortuorum* in association with the monastery of S Erasmo di Castellone, Formia.

Alessandro's works are important examples of the early absorption of Rore's style. In his ambitious and successful first collection, *Le vergine* (1554), he set four texts already famous in settings by Rore, including Petrarch's *Vergine bella* and the 'partenza' *Anchor che col partire*. Rore's influence is discernible throughout the book, particularly in the effective musical expression of the text. The homage to his 'teacher' is even more explicit in Alessandro's *Primo libro di madrigali a cinque voci*, published in the year of Rore's death (1565), where he openly declared having composed one of these madrigals 'in imitation of Cipriano'. This madrigal, *Di virtù, di costumi*, is a sophisticated parody of Rore's setting of the same text; Alessandro attempted to emulate his teacher, while distinguishing himself by simplifying the writing and the harmonic progressions, repeating and freely developing rhythmic and melodic material, taking the already daring expressive solutions to their extremes and subjecting the original cadential sequence to unexpected alterations. His last published collection of madrigals, *Le Sirene* (1577), shows the composer striving for an original voice, both in the choice of texts and musical style. However, the presence of the usual compositional models is still evident, and his attempt to distance himself from them results in a sparely expressive manner.

The influence of the madrigal is evident in Alessandro's *Canzoni alla napolitana* (1570) and *Napolitane* (1571), both for five voices, and in the subsequent *Villanelle* for four voices (1577). Like other collections of the period, these include not so much Neapolitan 'villanelle' in the strict sense, as particularly simple short madrigals and canzonas in a freer form. The first two are among the first examples of the adoption of the five-voice texture for this genre. Both in his choice of text and his musical style, Alessandro seems to belong to the Venetian strain inaugurated by Willaert in his *Canzone villanesche all napolitana* (1545) and continued in the 1550s and 60s by his disciples Baldassare Donato, Perissone Cambio and Giovanni Nasco. The use of 'Neapolitan' dialect is sporadic, and the traditional strophic-ritornello form tends to be abandoned in favour of freer, more concise shapes, without repetition. The writing is predominantly homophonic and chordal (similar to that typical of Donato) and is characterized by lively syncopated rhythms, recurring harmonic schemes and tonal clarity.

WORKS

SECULAR

Le Vergine con … altri Madrigali, 4vv (Venice, 1554)

Il primo libro di madrigali, 5, 7vv (Venice, 1565)

Il primo libro delle canzoni alla napolitana, 5vv (Venice, 1570)

Il secondo libro delle napolitane con una canzone, 5vv (Venice, 1571)

Le Sirene … secondo libro de madrigali, 5vv (Venice, 1577)

Il primo libro delle villanelle & secondo, 4vv (Venice, 1579)

1 madrigal, 1561[10]

SACRED

Mottecta, liber primus (Rome, 1580), inc.

Lamentationi a 5 voci pari, libro primo (Venice, 1582), inc.

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Familiarum Tabulae (MS, *I-Smo*), iv

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S. Lancellotto: *Historiae olivetanae … libri duo* (Venice, 1623), 135–6

B. Tondi da Gubbio: *Il sacro areopago olivetano* (Venice, 1685), 85

M. Belforti: *Cronologia brevis caenobiorum, virorumque illustrium, vel commendabilium congregationis Montis Oliveti ordinis S. Benedicti, monachorum occidentalium patriarchae*(Milan, 1720), 98

G. Turrini: *L'Accademia Filarmonica di Verona dalla fondazione (maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona, 1941), 74, 153, 222

M. Scarpini: *I monaci benedettini di Monte Oliveto* (Alessandria, 1952), 199

S. La Via: *Cipriano de Rore as Reader and as Read: a Literary-Musical Study of Rore's Later Collections (1557–1566)* (diss., Princeton U., 1991), 292–314

O. Mischiati: *Bibliografia delle opere pubblicate a stampa dai musicisti veronesi nei secoli XVI–XVIII*(Rome, 1993), 3–7, 223–4, 280, 345

STEFANO LA VIA

Alevi, Giuseppe. *See* ALLEVI, GIUSEPPE.

Alexander. German family firm of wind instrument makers. The business, located in Mainz, was established in 1782 by Franz Ambros Alexander (*b* Miltenberg, 22 July 1753; *d* Mainz, 1 Dec 1802), who was described in a Mainz Cathedral report of the same year as a wood-turner and wind instrument maker. Portraits depict Franz Ambros and his son Philipp (1787–1864) with clarinets (see

illustration). After his death, Alexander's business was continued by his widow and two of his sons, Claudius (1783–1816) and Philipp, later joined by a third, Kaspar Anton (1803–72). Under the direction of Philipp and Kaspar Anton the firm became known as Gebrüder Alexander, the name it still bears. Kaspar Anton's two sons Franz Anton (1838–1926) and Georg Philip (i) (1849–97) became the third generation to direct the company. Woodwind instruments, mainly for military use, were the firm's main products until the mid-19th century. By that time, however, band instrumentation had become more brass orientated; after Philipp's death in 1864 Georg Philipp (i) was sent to Saxony, Vienna and Prague to study brass instrument making, with a view to extending the firm's production in that direction.

In 1862 Wagner, who was living nearby in Biebrich, visited the firm several times to examine improvements made to the tenor and baritone tubas he intended to use in the *Ring*. Although Moritz of Berlin is thought to have supplied the first set of Wagner Tubas for the première of *Das Rheingold*, Alexander Brothers certainly made a second set for Bayreuth in 1890, and the firm continued to make improvements to these instruments during the next 100 years; most of the world's orchestras possess a set of Wagner tubas built by Alexander. The firm has also made significant improvements to the bass trumpet and the contrabass trombone. Since 1900 it has produced brass instruments only.

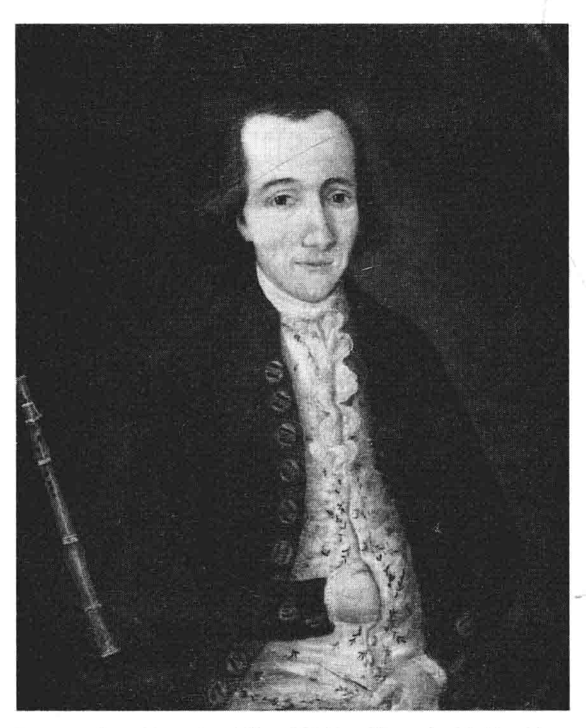
In the fourth generation control of the firm was assumed by two sons of Georg Philipp (i): Friedrich Sebastian Anton (1873–1913) and Georg Philipp (ii) (1879–1916). In 1906, following innovations made by Kruspe, they introduced a compensating double horn in F and B♭. In 1909 the firm was granted an imperial patent for a full double horn (Model 103); this instrument, which employs a unique thumb valve with six ports in the same plane, has consistently maintained its popularity with players. After the premature deaths of the two brothers of the fourth generation, the firm was managed by their widows and Franz Anton until Friedrich Sebastian Anton's son, Philipp Johann Christoph (1904–71), was able to assume control. The factory was destroyed by bombing in World War II, but Philipp Johann Christoph salvaged tools and patterns and continued business from the cellar; the factory was rebuilt on the same site, in the Bahnhofstrasse, after the war. Philipp Johann Christoph was succeeded by his two sons, Anton Julius (*b* 1935) and Hans Peter (*b* 1948). Anton Julius became sole manager of the company in 1971 and his son Georg Philipp (iii) (*b* 1969) later joined the firm.

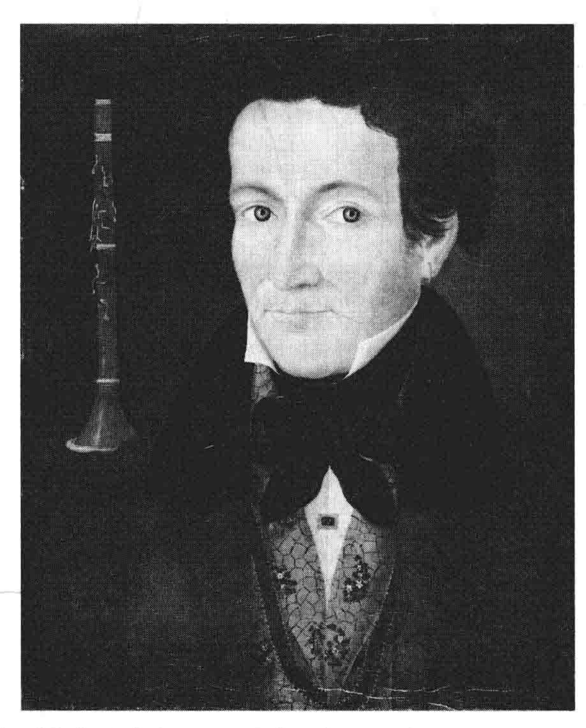
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E.-M. Duttenhöfer: *Gebrüder Alexander: 200 Jahre Musikinstrumentenbau in Mainz* (Mainz, 1982)

CHRISTOPHER LARKIN

Alexander, Charles McCallom (*b* Meadow, TN, 24 Oct 1867; *d* Birmingham, England, 13 Oct 1920). American revivalist and publisher. He attended Maryville College, Tennessee, and the Moody Bible Institute, Chicago; in 1893 he assisted Moody in his revival at the World's Colombian Exposition in Chicago. From 1908 he toured with J. Wilbur Champman through the USA, Great Britain, Australia and missionary areas of East Asia. He was noted for his skill in inspiring a congregation to sing enthusiastically and in conducting large choirs. He published a number of revival songbooks and owned the copyrights of several popular gospel hymns, such as Charles H. Gabriel's *His eye is on the sparrow* (1905). *See* GOSPEL MUSIC, §I, 1(iv).





Franz Ambros Alexander (left) and Philipp Alexander (right) with examples of the firm's clarinets: portraits by unknown artists

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H.C. Alexander and J.K. Maclean: *Charles M. Alexander: a Romance of Song and Soul-Winning* (London, n.d. [*c*1920])

HARRY ESKEW

Alexander, Haim (Heinz) (*b* Berlin, 9 Aug 1915). Israeli composer of German birth. His studies at the Stern Conservatory were halted in 1936 as a result of the Nazi persecution, and in the same year he emigrated to Palestine. There he studied composition with Wolpe and the piano with Irma Wolpe-Schoenberg and Ilona Vince-Kraus. As a student he made his living as a café jazz pianist in Jersualem and established himself as an excellent improviser. From 1945 until his retirement he was a professor at the Rubin Academy of Music, Jerusalem. A highly versatile musician, he taught the piano, the harpsichord, theory, composition and improvisation. He also lectured in the musicology departments of Tel-Aviv University, the Hebrew University, the Institut Jaques-Dalcroze, Geneva, and New York University.

One of the diverse group of composers who emigrated from Europe to Palestine during the 1930s, Alexander experienced the tension between the ideological pressure to create a new national style with a nebulous Middle Eastern and folklike orientation, and the urge to keep abreast of current Western music. This tension is reflected in the contrast between the post-Romantic chromaticism of *Variations* (1947) and the folk-inspired *Six Israeli Dances* (1949–51), and in the combination of diatonic folk choral style and imitative motet technique in his choral song *Ve'kibatzti etkhem* ('I Will Even Gather You') (1952) composed for the Zimriah, the international chorus festival. In the 1950s Alexander attended the Darmstadt summer courses, following which, in works such as *Merubaim, Rubaiyat* (1963) and *Tavniot* (1973), he added dodecaphonic and other serial techniques to his vocabulary. In 1971 he was commissioned to transcribe traditional Jewish songs at the National Sound Archives in Jerusalem, many of which he then arranged for instruments in the manner of *Gebrauchsmusik*. His prolific output has continued to be dominated by pluralism and by a deliberate adoption of stylistic strategies according to context and expression, from dense Berg-like atonal expressivity (*Shirei Ahavah ve'Tzippia*, 1985) to folk-style lyricism (*Shirei teva*, 1988), Arabic dance-tunes (*Nabut*, 1971) and modal neo-classicism (Piano Concerto, 1982). He has also retained an attachment to traditional German culture, as is demonstrated in *Mein blaues Klavier* (1990). He has won several important national awards, including the Engel Prize (1956), the Artur Rubinstein Prize (1973) and the ACUM 1996 Golden Feather Prize for his life-work.

WORKS
(*selective list*)

Ballet: Nabut, 1971

Orch: Artza [To our Country], 1951; Pf Conc., 1982; Late Love, romantic ov., 1996

Vocal: Ve'kibatzti etkhem [I Will Even Gather You] (Bible: *Ezekiel* xi.17), SATB, 1952; Merubaim, Rubaiyat (Omar Khayam, Heb. trans. Ben-Shalom), Mez/Bar, fl, cl, b cl, vib, hpd, 1963; Ba'Olam [In this World] (N. Zach), Mez/Bar, fl, cl, b cl, db, gui, pf/cel, perc, 1976; Shirei Ahavah ve'Tzippia [Songs of Love and Expectation] (Litvin), S, orch (1985); Shirei teva [Songs of Nature] (Ben-Amitai, Shenhar, Schaal, Varda), S, fl, pf, 1988; 4 Lieder aus dem Gedichtband Else Lasker-Schülers Mein blaues Klavier, 1990, 8 female vv, perc

Chbr and solo inst: Nvo la'Ohalim [We will Enter the Tents], Improvisations on a Yemenite Song, rec, hpd, 1967; Trio, vn, vc, pf, 1997; The West-Eastern Bridge, org, 1998

Pf: Variations, 1947; 6 Israeli Dances, 1951; Bnot kol [Sound Figures], 1965; D'après une mazurka, 1973, rev. 1987; Tavniot [Patterns], 1973, rev. 1975; Metamorphoses on a Theme by Mozart, 1990; Sonata, 1994

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R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, 1997), 81–94

JEHOASH HIRSHBERG

Alexander, Josef (*b* Boston, MA, 15 May 1907; *d* Seattle, WA, 23 Dec 1990). American composer. He graduated from the New England Conservatory in 1925 and the following year received a postgraduate diploma. At Harvard University (BA 1938, MA 1939) he was a composition pupil of Piston; his other teachers there included E.B. Hill and Leichtentritt (orchestration) and Apel (musicology). Alexander also studied with Boulanger in Paris and with Copland at the Berkshire Music Center. He taught at the St Rosa Convent, Boston College, Harvard, and Brooklyn College, CUNY (1943–77). A spokesman for American composers, he received numerous awards, including both a Naumburg and a Fulbright fellowship.

Although he wrote in nearly every instrumental and non-dramatic vocal medium, Alexander concentrated on works for solo piano, mixed chamber ensembles and large orchestra. He took a middle ground stylistically between staunch conservatism and unrelenting modernity or complexity, refusing to be influenced by any particular school or current trend of composition. Many of his works are programmatic, but they are never too literally explicit. With the musical portraits in *Epitaphs* (1947) he sought 'to capture an essence and cross section of humanity'. He often chose colourful and unusual combinations of instruments, as in *Triptych* for cornet, marimba and guitar, and *Dyad* for four tubas.

WORKS

4 syms.: 1948, 1954, 1961, 1968

Other orch: Pf Conc., 1938; The Ancient Mariner, sym. poem, 1938; Doina, 1940; Dialogues spirituels (Bible), chorus, orch, 1945; Dithyrambe, 1947; Epitaphs, 1947; Campus Suite, sym. band, 1950; Canticle of Night (R. Tagore), low v, orch, 1955; Concertino, tpt, str, 1959; Quiet Music, str, 1965; Duo concertante, trbn, perc, str, 1965; Salute to the Whole World (W. Whitman), nar, orch, 1976; Trinity, brass, perc, 1979; a few shorter works

Chbr and solo inst: 3 Pieces for 8, 1965; Festivities, 4 brass, org, 1968; Triptych, cornet, mar, gui, 1969; Requiem and Coda, Bar/tuba, hn, pf, 1974; 3 Diversions, timp, pf, 1975; Interplay, 4 hn, 1975; Dyad, 4 tubas, 1979; Hexagon, wind qnt, pf, 1980; 5 Fables, ob, bn, pf, 1981; 3 Conversation Pieces, cl, b cl, 1982; Of Masks and Mirrors, s sax/cl, vc, pf, perc, 1983; Synchronizations, fl ens, 1983; Threesome, 2 cl, pf, 1986; 4 qnts, incl. 2 for brass; 2 qts; 2 trios; sonatas for vn, fl, vc, cl, va, trbn, tuba, hn; over 10 other works

Vocal: Songs for Eve (A. MacLeish), S, eng hn, vn, vc, hp, 1957; 4 Preludes on Playthings of the Wind (C. Sandburg), high v, chorus, 7 brass, pf, 1969; Gitanjali: Song Offerings (Tagore), S, hpd, perc ens, 1973; Aspects of Love, 9 songs, S, fl/pic, cl/b cl, vn/va, vc, pf, 1974; Adventures of Alice (L. Carroll), female vv, pf, 1976; Rossettiana (C. Rossetti), S, str qt, 1982; Contrasts (Sandburg), SATB, 1984; over 20 other choruses; other songs

Pf: 2 sonatas, 1936, 1943; 4 Incantations, 1964; 10 Bagatelles, 1967; 12 Pieces in the Attic, 1972; 12 Signs of the Zodiac (Astral Preludes), 1974; Games Children Play, 1976; 9 Etudes, 1979; Of Chinese New Years, 1980; many other works

MSS in *US-GRB*

Principal publishers: General/EMI, Lawson-Gould, Peer-Southern

BARBARA A. PETERSEN/MICHAEL MECKNA

Alexander, Meister [Der wilde Alexander] (*fl* mid- to late 13th century). German poet-composer. He is not attested in official documents or mentioned in contemporary literature. The only biographical clues are certain allusions in his poetry to historical events between 1285 and 1288 but more recent study shows additional allusions to events from 1247 to 1252. In two manuscripts he is named 'der wilde Alexander', perhaps because of his unusual style or his restless itinerant life, and in the Jena manuscript he is called 'Meister Alexander'. But the Meistersinger did not regard him as one of the 12 masters.

Alexander was one of the most important Minnesinger and composers of *Sprüche* (*see* SPRUCH) after the time of Walther von der Vogelweide. In the surviving sources he is represented mainly by 24 *Spruch* strophes (in only one *Ton*), but also by two Minnelieder and one *Leich*. The principal themes of his *Spruch* poetry are admonition and criticism of the times, with reference both to the life of the individual and to religious and political circumstances. The themes of his Minnesang are still those of the chivalrous *hohe Minne*; yet the repertory of motifs in classical Minnesang, with its tendency to idealize, is given new life by his highly personal, adventurous and passionate manner. Alexander's lyric poetry has much of the formal style of classical courtly poetry, but is characterized by his own powerful, dark, allegorical style. The originality and forward-looking form of his melodies reflect his poetic skill. Alexander's musical style is similar to that of classical Minnesang; but at the same time the melodies show a more modern and refined stylistic intent, and some suggest early 14th-century style in their extensive melismas.

WORKS

Text edition: *Deutsche Liederdichter des 13. Jahrhunderts*, ed. C. von Kraus and H. Kuhn (Tübingen, 1952–8, 2/1978) [K]

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The Art of the Minnesinger, ed. R.J. Taylor (Cardiff, 1968), i [T]

Ach owê, daz nâch liebe ergât, K 13, *D-Ju* El.f.101 [Jenaer Liederhandschrift], *A-Wn* 2701 [Wiener Leichhandschrift]; R, J, T

Ein wunder in der werlde vert, K 2, *D-Ju*; J, T

Hie vor dô wir kinder wâren, K 12, *Ju*; KR, J, T

Mîn trûreclîchez klagen ('Minneleich'), K 15, *Ju*, *A-Wn* 2701 (with diverging music); KR 154 (after *Wn*), J (*D-Ju*), T (*Ju*, *A-Wn*)

Sîôn, trûre, K 10, *D-Ju* (frag., melody to lines 17–26 missing); KR, J, T

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For further bibliography *see* MINNESANG and SOURCES, MS, §III, 5.

BURKHARD KIPPENBERG/LORENZ WELKER

Alexander, Roberta (Lee) (*b* Lynchburg, VA, 3 March 1949). American soprano. She graduated in voice studies at the University of Michigan, and continued her training at the Royal Conservatory, The Hague (with Herman Woltman), and the Netherlands Opera Studio, with which she made her début in *La cambiale di matrimonio* (Rossini). Making her home in Amsterdam, she sang a variety of roles with the Netherlands Opera, one of them in the première of Ullmann's *Der Kaiser von Atlantis* (1975). Her European engagements also included performances in both East and West Berlin. She made her American operatic début at Houston in 1980 as Pamina; she sang Strauss's Daphne at Santa Fe (1981) and Zerlina at the Metropolitan Opera (1983), where she later sang Bess (Gershwin), Jenůfa and Mimì. Her British operatic début was at Covent Garden as Mimì (1984), and her Viennese début (1985) as Cleopatra (*Giulio Cesare*) at the Theater an der Wien; she later appeared as Donna Elvira at the Staatsoper (1986). She sang a highly acclaimed Jenůfa at Glyndebourne in 1989. Alexander is an accomplished actress with a smoothly produced soprano of wide expressive range. Her operatic recordings include Mozart's Elvira (1990, with Harnoncourt), Electra (1991, with Colin Davis), the title role in Goldschmidt's *Beatrice Cenci* and Stella in his *Der gewaltige Hahnrei* (1994–5). She also has a flourishing concert career and is a notable interpreter of Mahler and various American composers. She has recorded discs of Ives and Bernstein songs, and works for soprano and orchestra by Barber and Gershwin.

NOËL GOODWIN

Alexandra, Liana (Moraru) (*b* Bucharest, 27 May 1947). Romanian composer. She studied composition at the Bucharest Academy of Music (1965–71) with Tudor Ciortea and Tiberiu Olah. She took up a career in university education, teaching orchestration, musical form and composition. She is a prolific composer, in her element with orchestral and chamber music, employing repetitive and evolving techniques, with melodic lines which suggest lyricism and meditation. Her instrumentation uses a palette of delicate, pastel colours.

Her confident handling of minimalist techniques is shown in chamber works such as *Colaje* ('Collages', 1977) and *Incantații II*, no.2 ('The Enchanted'). Certain works combine mathematical thought with the spontaneity of Byzantine song and Romanian folk music. Virtuosity is an important feature of her concertos, including those for clarinet (1974), viola and flute (1980) and piano four hands (1993).

WORKS

(*selective list*)

Stage: Crăiasa Zăpezii [The Snow Queen] (op, 1, Alexandra after H.C. Andersen), 1979, Bucharest, Opera Româna, 18 Nov 1982; Mica Sirenă [The Little Mermaid] (ballet, 2, A. Boldur after H.C. Andersen), 1982, Bucharest, 22 Nov 1983; In Labirint [In the Labyrinth] (op, 2, G. Arion), 1987, Timişoara, Romanian Opera, 30 May 1988

7 Syms.: no.1, 1971; no.2, 1978; no.3 'Diacronii-Armonii' [Diachronies-Harmonies], 1981; no.4 'Ritmuri contemporane' [Contemporary Rhythms], 1984; no.5, 1986; no.6, 1989; no.7, 1996

Concs.: cl, orch, 1974; pf, orch, 'Rezonanțe' [Echoes], 1974; 5 solo insts, orch, 1975; va, fl, orch, 1980; str orch, 1991; pf 4 hands, orch, 1993

Chbr: Colaje [Collages], brass qnt, 1977; Incantaţii II [The Enchanted II] (T. Arghezi), vv, vn, va, vc, cl, pf, 1978–80; Consonanţe [Consonances], 5 pieces; Imagini interupte [Interrupted Images], wind qnt, 1983

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G. Tartler: *Melopoetica*(Bucharest, 1984)
V. Cosma: *Muzicieni din România* (Bucharest, 1989)

OCTAVIAN COSMA

Alexandre. French firm of reed organ makers. It was founded in 1829 by Jacob Alexandre (*b* Paris, 1804; *d* Paris, 11 June 1876) for the manufacture of accordions; in 1834 he exhibited a small reed organ (two sets of reeds) in Paris. With the purchase in 1841 and 1845 of reed organ patents (among them percussion and prolongement effects) from Alexandre Martin of Provins, the firm soon became one of the leading harmonium makers in the country, although their instruments were first called 'orgue-mélodium' to avoid conflict with the patents of A.-F. Debain. These early instruments had four sets of reeds, a five-octave keyboard, couplers, a Grand Jeu, and an Expression stop which bypassed the reservoir to allow control of intensity through the blowing treadles. The firm was awarded a bronze medal for the instrument in the Paris exposition of 1844; this was the first of many awards, including gold medals and culminating in grand prizes in Brussels (1897) and Paris (1900).

Jacob Alexandre was joined in the 1850s by his son Edouard (*d* 1888), the firm becoming known as Alexandre Père et Fils, and later by Louis-Pierre Alexandre Martin. By the 1860s they had a large factory in Ivry-sur-Seine, said to have employed some 600 workers. In 1872 the firm reorganized with Edouard as Director-General. He was succeeded in 1884 by his son-in-law Edmond Sechs. Alexandre organs were exported to England, and to the USA, where they were patented in 1859. By 1898 the firm's catalogue contained a variety of models for home and church use from the portable four-octave *orgue à cent francs* to instruments of two manuals and pedal with 5½ sets of reeds. It also offered a church model of 7½ sets enclosed in a swellbox, an instrument combining pipes and reeds, pedal-boards for pianos, practice claviers and a tiny table-sized reed organ called the *Mélodiflûte*. By 1901 the firm claimed to have made 131,123 instruments, but demand was declining, and by 1914 Alexandre and several other makers had been absorbed by the large piano consortium of Fortin, which produced a small number of reed organs under the Alexandre name until 1974.

See also REED ORGAN.

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A. Cellier and H. Bachelin: *L'orgue* (Paris, 1933)
P. and P. Fluke: 'Alexandre Père et Fils', *ROS Bulletin*, vi/1 (1987), 19–25

BARBARA OWEN

Alexandre [Alessandro], **Charles-Guillaume** (*b* *c*1735; *d* Paris, late 1787 or early 1788). French composer and violinist. His first names are undoubtedly Charles-Guillaume (given by La Borde, 1780) rather than Claude-Guillaume (from the report of his wife's death in *Annonces*, 14 August 1792). He is first mentioned in *Les spectacles de Paris* as a violinist in the orchestra of the Opéra-Comique from 1753 to 1755. By 1756 he had composed music for at least two *spectacles à machines* at the Théâtre des Tuileries (La Borde claims a third). The *Annonces, affiches et avis divers* of 15 September 1760 referred to him as first violin and *maître de musique* at the music school of Sieur Dubugraire; in the announcement of his *Six trio* op.4 (1762) he is described as the first violin of the Duc d'Aiguillon, a prominent patron in the French capital. Soon afterwards he began to take advantage of the expanding bourgeois musical life in Paris and for almost three decades he made his living as a composer, arranger and violin teacher. Although he is known to have been a violinist, his name does not appear as a soloist nor as a member of any Parisian orchestra after 1755: in the *Almanach musical* (1775–9) he is listed as a composer. He must have died shortly before 27 March 1788, when a sale of his personal musical effects was advertised in the *Annonces*.

Alexandre wrote three *opéras comiques* and collaborated with various composers on a fourth, *Le tonnelier*, one of the most popular works given by the Comédie-Italienne during the 1770s and 80s. His own operas met with a more modest success. *Le petit-maître en province*, which exposed the morals of 18th-century society, was performed 12 times in the first month and was praised by the *Mercure de France* for being in the French taste, although Grimm (*Correspondance littéraire*, October 1765) found the composer 'a fabricator of notes ... without having a single musical idea'. Most of Alexandre's printed works were arrangements of popular opera *airs* for small ensembles, including 30 quartet arrangements of such successes as Gluck's *Alceste*, Grétry's *Richard Coeur-de-Lion* and Dalayrac's *Nina*. These, and his original compositions, were tailored to the limited performing skills of his market and the announcement of his *Six quatuors* (1778) in the *Annonces* of 28 June 1779 shows their purpose: 'These quartets have a simple and agreeable melody: they will suit all classes of amateurs, who will find enough difficulties in them to exert themselves and enough simple traits to make their execution continually seem brilliant'. Alexandre went further in this field than most of his contemporaries by writing violin concertos based on popular *airs*, and these works enjoyed considerable popular appeal. His *Sei sinfonie* op.6 are well-constructed pieces demanding a high level of technical proficiency and fusing Italian, Mannheim and French traits.

WORKS

printed works published in Paris

STAGE

first performed in Paris

Le triomphe de l'amour conjugal (spectacle orné de machines, 5, G.N. Servandoni), Tuileries, 16 March 1755 (1755), lost

La conquêt du Mogol par Thamas Kouli-Kan, Roi de Perse, et son triomphe (spectacle à machines, 5, Servandoni), Tuileries, 4 April 1756 (1756), lost

Georget et Georgette (oc, 1, Harny de Guerville), Foire St Laurent, 28 July 1761 (1761)

Le tonnelier (oc, 1, N.-M. Audinot and A.F. Quétant), Comédie-Italienne (Hôtel de Bourgogne), 16 March 1765 (*c*1767), collab. Ciapalanti, Gossec, Kohaut, F.-A.D. Philidor, Schobert and J.-C. Trial

Le petit-maître en province (comédie avec des ariettes, 1, Harny de Guerville), Comédie-Italienne (Hôtel de Bourgogne), 7 Oct 1765 (*c*1765)

L'esprit du jour (oc, 1, Harny de Guerville), Comédie-Italienne (Hôtel de Bourgogne), 22 Jan 1767, airs pubd in contemporary anthologies

Godefroy de Bouillon (spectacle à machines, Servandoni), Tuileries, cited by La Borde

OTHER WORKS

Inst: ov., no.5 in 6 overture a più stromenti composta da varri autori (before 1760), probably by A. Bernasconi; 6 trio, op.4 (1762), lost; 6 sinfonie à 8, op.6 (1766), mistakenly attrib. F. Alessandri and G. d'Alessandro; 6 duetto, 2 vn, op.8 (1775); 6 quatuors, str qt (1778), lost

Arrs.: Les beaux airs ou Symphonies chantantes, 1ère [–3e] suite (1766); 1er [–6e] concerto d'airs connus à 7 (before 1775); 12 duos d'airs connus, 2 vn, op.1 (1775); [1er–9e] Concert d'airs en quatuor, str qt (1775–6); 1ère [–13e, 15e, 22–3e, 25–9e] suite d'airs d'opéra comiques en quatuor concertants avec l'ouverture, str qt (1775–*c*1783), nos.5–6, 13, 15, 22–3, 25–9 extant

Motets, lost: Confitemini Domino, perf. Dubugraire's music school, 17 Sept 1760; Paratum cor meum, perf. Concert Spirituel, April 1774; others, MS, formerly in Alexandre's estate

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BrenetC; BrookSF; FétisB; GerberL; GerberNL; JohanssonFMP; La BordeE; La LaurencieEF; PierreH

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F.M. Grimm: *Correspondance littéraire, philosophique et critique* (Paris, 1812–14); complete version, ed. M. Tourneux (Paris, 1877–82/*R*), vi, 388–9; vii, 222

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BARRY S. BROOK, RICHARD VIANO/ELISABETH COOK

Alexandru, Tiberiu (*b* Ilimbav, Sibiu, 14 May 1914; *d* Bucharest, 20 April 1997). Romanian ethnomusicologist. He studied at the Bucharest Royal Academy of Music (1931–6) and became Brăiloiu's closest collaborator, working with him at the folklore archive of the Society of Romanian Composers (1935–49); he continued his research appointment there when the archive was incorporated in the Institute of Ethnography and Folklore (1949), undertaking several field studies and collecting numerous examples of Romanian folksong, some of which have been recorded. He was Brăiloiu's successor in the folklore department of the Royal Academy of Music (1943–8), where he held various posts before becoming professor (1954–9). In 1956 he did research in China and from 1965 to 1967 he was the folklore expert of the Ministry of Culture of the United Arab Republic in Cairo, where he made recordings of Egyptian and Nubian folksong. In 1979 he was the folklore expert in Sudan. In his writing on folk music he concentrated on instruments and the work of important individuals. His recordings include the six disc *Antologia muzicii populare româneşti* (1960–62). In 1957 he became a member, and in 1971 an executive member, of the IFMC. The Romanian Academy awarded him the Ciprian Porumbescu Prize in 1957. He became an honorary life member of the European Seminar on Ethnomusicology in 1984.

WRITINGS

Muzica populară bănăţeană (Bucharest, 1942)

with others: *Dirijorul de cor* [Choir conducting] (Bucharest, 1955)

Instrumentele muzicale ale poporului romîn (Bucharest, 1956) [summaries in Fr., Russ.]

'Tilinca: ein uraltes rumänisches Volksinstrument', *Studia memoriae Belae Bartók sacra*, ed. B. Rajeczky and L. Vargyas (Budapest, 1956, 2/1957; Eng. trans., 1959), 107–21

'Vioara ca instrument muzical popular', *Revista de folclor*, ii/3 (1957), 29–54

Béla Bartók despre folclorul românesc (Bucharest, 1958)

'Armonie şi polifonie în cîntecul popular românesc', *Muzica*, ix (1959), no.3, p.14–19; no.10, pp.20–25; no.12, pp.22–6; x (1960), no.3, pp.30–34; no.9, pp.29–34; no.10, pp.19–21

'The Study of Folk Musical Instruments in the Rumanian People's Republic', *JIFMC*, xii (1960), 13–16

'Despre meşterii "fluieraşi" din Hodac' [Observations on the master flautists of Hodac] *Studii şi cercetări de etnografie şi artă populară* (Bucharest, 1965), 271–307

'Constantin Brăiloiu (1893–1958)', *Revista de etnografie şi folclor*, xiii (1968), 457–80

'Les instruments musicaux du folklore égyptien et ceux des pays des Balkans', *Yugoslav Folklore Association: Congress XV: Jajce 1968*, 327–40

'D. Cantemir şi muzica orientală', *Revista de etnografie şi folclor*, xviii (1973), 335–48

'Die rumänische Panflöte', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 13–21, 257–8

Muzica populară românească (Bucharest, 1975)

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N. Lighezan: *Folclor muzical bănăţean* (Bucharest, 1959)

I. Cocişiu: *Cântece populare româneşti* (Bucharest, 1960, 3/1966)

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C. Răzvan: 'Dialoguri ... Interviu cu Tiberiu Alexandru', *Muzica*, xx (1970), 13–14

V. Cosma: *Muzicieni din România*, i (Bucharest, 1989)

V. Cosma: Obituary, *Actualitatea muzicală*, viii (1997)

VIOREL COSMA

Alexanian, Diran (*b* Constantinople, 1881; *d* Chamonix, 27 July 1954). Armenian cellist. He studied with Grützmacher and while a student played chamber music with Brahms and Joachim. At the age of 17 he appeared as the soloist in Strauss's *Don Quixote* with the composer conducting and scored a triumph; he was then invited to play concertos with Nikisch and Mahler. In 1901 he settled in Paris, where Casals saw some of his fingerings and recognized that Alexanian shared his own, then revolutionary, ideas on technique and interpretation. Many years' collaboration followed, leading to the publication in 1922 of their joint treatise *Traité théorique et pratique du violoncelle* and in 1929 of Alexanian's analytical edition of the solo cello suites of Bach. Alexanian was professor of the Casals class at the Ecole Normale de Musique from 1921 to 1937, when he left for the USA. His classes in Paris, Baltimore and New York attracted artists and students from all over the world, and his influence extended far beyond his own pupils (among them Maurice Eisenberg and Antonio Janigro) to such cellists as Feuermann, Cassadó, Piatigorsky and Fournier. He was also a conductor of distinction.

DOROTHY C. PRATT

Alexeyev, Dmitry (*b* Moscow, 10 Aug 1947). Russian pianist. He studied at the Central School of Music in Moscow and later at the Moscow Conservatory with Dmitry Bashkirov. A familiar and quietly formidable figure on the international competition circuit, he achieved major successes in Paris (second prize in the 1969 Marguerite Long Competition), Bucharest (first prize in the 1970 George Enescu Competition), Moscow (fifth prize in the 1974 Tchaikovsky Competition) and Leeds (first prize in the 1975 competition). He made his US début in Chicago in 1976 and has subsequently played with most of the world's great orchestras and conductors, including Ashkenazy, Boulez, Giulini, Tennstedt and Temirkanov. His earliest recordings were of Brahms's late piano works and concertos by Grieg, Schumann, Rachmaninoff, Prokofiev and Shostakovich. He has also recorded Rachmaninoff's Preludes and six *Moments musicaux*, a two-piano recital of music by Medtner and Rachmaninoff with his compatriot Nikolay Demidenko and, most enterprisingly, Medtner's First Piano Concerto and Piano Quintet.

BRYCE MORRISON

Aleyn (*fl c*1400). English composer. He was the composer of two works in the Old Hall Manuscript. One is a Gloria (no.8), ascribed to 'Aleyn' without initial; it is a homorhythmic setting in score, notable for its sprightly text declamation. The other piece, also in score, is an erased descant setting of Sarum Agnus Dei no.3 (Old Hall, no.128), where the remains of the ascription appears to read 'W. Aleyn' (not 'W. Typp', as reported in D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480*, Oxford, 1999). If his initial was indeed 'W.', identification with the composer of the motet *Sub Arturo plebs*, JOHANNES ALANUS, cannot stand.

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For further bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Alfabeto (It.). Guitar notation in which chords are symbolized by letters of the alphabet. *See* GUITAR, §4 and TABLATURE, §4.

Alfano, Franco (*b* Posillipo, Naples, 8 March 1875; *d* San Remo, 27 Oct 1954). Italian composer. After studying the piano privately with Alessandro Longo, and harmony and composition with Camillo de Nardis and Serrao at the Conservatorio di S Pietro a Majella, Naples, he moved in 1895 to Leipzig, where he completed his composition studies with Jadassohn. In 1896 he went to Berlin and launched himself as a pianist, though he did not continue this activity systematically for long: in later life he appeared in public only as a song accompanist and chamber music player, mainly in his own works. From 1899 until about 1905 he was based in Paris, but travelled as far afield as Russia. He then settled in Milan, moving in 1914 to San Remo, which remained at least his summer home for the rest of his life. From 1916 he taught composition at the Liceo Musicale, Bologna, which he directed from 1918. While there (1920), he helped to found the society Musica Nova, which in some ways paralleled Casella's more important Società Italiana di Musica Moderna. Alfano was appointed director of the Liceo Musicale (later Conservatory) of Turin in 1923, remaining there until 1939. During 1940–42 he was superintendent of the Teatro Massimo, Palermo, subsequently becoming for a few months professor of operatic studies at the Conservatorio di S Cecilia, Rome. From 1947 to 1950 he served as acting director of the Liceo Musicale, Pesaro.

Although generally known outside Italy only as the composer who completed Puccini's *Turandot*, Alfano was far from being a mere Puccini disciple. It is true that he won his first major success with an opera in the Puccini–Giordano tradition, *Risurrezione*, which had many revivals, reaching its 1000th Italian performance by 1951. But the best of his subsequent operas were much less conformist, and consequently less popular. The original version of *L'ombra di Don Giovanni*, though uneven and a bit inchoate, shows an awareness both of the more complex, radical aspects of Debussy and of the Strauss of *Salome* and *Elektra*, without being slavishly imitative of either. The harmonic vocabulary sometimes has coincidental affinities with that of the more troubled music of Bax.

La leggenda di Sakùntala, unquestionably Alfano's most important stage work, fulfilled most of what *L'ombra* had promised. The earlier opera's rather diffuse turbulence is replaced, however, by a poised, luminous though still very complex texture, saturated with the scented atmosphere of the Indian legends on which the libretto is based, yet without 'exoticisms' of the more direct and obvious kind. De'Paoli aptly compared the intricate, colourful orchestral fabric to 'certain oriental carpets'. The influence of Debussy remains fundamental; yet the rich harmonic palette is no less individual than in *L'ombra*. Moreover, the lyrical impulse is still recognizably Italian, notably in such highlights as Sakùntala's monologue 'O nuvola' in Act 2, one of Alfano's most inspired passages. The operas after *Sakùntala* show a decline. Alfano seemed to lose the courage of his convictions, and showed signs of trying to meet the big public half way. As a result these later operas contain much that is conventional and rhetorical, despite an orchestral imagination which remains rich and distinctive. Some scenes, it is true, exhibit clear signs of renewed inspiration, usually now in a picturesque or lighter vein, with Ravel's influence tending to replace Debussy's (see, for instance, the opening ensemble in *L'ultimo lord*, set in a toy-shop). Nevertheless, the last parts of Acts 2 and 4 in the uneven *Cyrano de Bergerac* show that he was still capable, on occasion, of a truly moving pathos.

Alfano's output of songs is dominated by the four main groups of Tagore settings: chips from his operatic workshop, often profoundly Debussian in conception, yet with personal touches. Although not all equally successful, these songs have rightly retained a foothold in the Italian repertory. As an orchestral composer Alfano first came to prominence, shortly before World War I, with the picturesque *Suite romantica* (later renamed *Eliana*) and the sumptuous, long-winded First Symphony, which both, in their different ways, represent transitional stages between the styles of *Risurrezione* and *L'ombra di Don Giovanni*. The war years and the 1920s saw the composition of his most important chamber works, among which the agitated, improvisatory Violin Sonata and the more mellow and contemplative Cello Sonata are outstanding (the former especially in its unrevised first version, for all its heavy-textured prolixity). Both pieces, in their different ways, spring from the same creative roots as *Sakùntala*, and the Cello Sonata is arguably his instrumental masterpiece.

By the 1930s, when Alfano returned to 'pure' orchestral composition after an interruption of 20 years, he was showing signs of neo-classical tendencies: the Second Symphony is more succinct and economical in texture than the First, and more diatonic and trenchant in its themes, though it too has moments of padding and leaves one unconvinced that he was a born symphonist. His most successful later instrumental work is the Divertimento, whose bright, kaleidoscopic outer movements represent his neo-classical phase at its best.

Taken as a whole, Alfano's achievement, though less than Pizzetti's, Casella's, G.F. Malipiero's or Respighi's, rates near enough to theirs to give some justification to the Italian practice of sometimes mentioning the five men together as the leading Italian composers of their generation.

WORKS
(*selective list*)

STAGE

Miranda (op, A. Alfano, after Fogazzaro), 1896, unperf., unpubd
La fonte di Enschir (op, L. Illica), 1898, Breslau, 8 Nov 1898, unpubd
Napoli (ballet), 1900, Paris, Folies-Bergères, 1900, unpubd
Lorenza (ballet), 1901, Paris, Folies-Bergères, 1901, unpubd
Risurrezione (op, C. Hanau, after L. Tolstoy), 1902–3, Turin, Vittorio Emanuele, 30 Nov 1904
Il principe Zilah (op, 2, Illica), 1907, Genoa, Carlo Felice, 3 Feb 1909
I cavalieri e la bella (op, G. Adami and T. Monicelli), 1910, unfinished
L'ombra di Don Giovanni (op, 3, E. Moschino), 1913, Milan, Scala, 2 April 1914, rev. as Don Juan de Manara, Florence, 1941
La leggenda di Sakùntala (op, 3, Alfano, after Kalidasa), 1914–20, Bologna, Comunale, 10 Dec 1921; orch score destroyed in World War II, reconstructed as Sakùntala, Rome, Reale, 9 Jan 1952
Eliana (Suite romantica) (ballet, R. Pantini), Rome, 1923
Madonna Imperia (op, 1, A. Rossato, after H. de Balzac), 1927, Turin, Torino, 5 May 1927
L'ultimo lord (op, 3, M. Falena and Rossato, after U. Falena), 1930, Naples, S Carlo, 19 April 1930
Vesuvius (Hic est illa Napolis) (ballet, V. Viviani) [? after 3 unpubd songs, 1931 or earlier], San Remo, 1933; rev. concert version, chorus ad lib, orch (1949)
Cyrano de Bergerac (op, 4, H. Cain, trans. C. Meano and F. Brusa, after E. Rostand), 1933–5, Rome, Reale, 22 Jan 1936
Il dottor Antonio (op, 3, M. Ghisalberti, after G. Ruffini), begun 1941, Rome, 30 April 1949
Completion of G. Puccini: *Turandot*, 1925, Milan, Scala, 26 April 1926 [pubd version with cuts]; London, Barbican, 3 Nov 1982 [original complete version]

INSTRUMENTAL

Orch: Pf Conc., A, *c*1900, unpubd, lost; other pieces, *c*1900, unpubd, lost; Suite romantica (Eliana), 1907–9; Sym. no.1, E, 1908–10, rev. 3rd movt omitted (1923), rev. as Sinfonia classica, 1953; Danza e finale di Sakùntala (1923); 2 intermezzi [after middle movts of Str Qts nos.1 and 2], str, 1931; Sym. no.2, C, 1931–2; Divertimento, small orch, pf obbl, 1934; Una danza, 1948
Chbr: Str Qt no.1, 1914–18; Sonata, vn, pf, 1922–3, rev. 1933; Sonata, vc, pf, 1925; Str Qt no.2, 1926; Conc., pf trio, 1929; Pf Qnt, 1936; Giorno per giorno, vc, pf (1941) [arr. of no.3 of 3 liriche, 1928]; Str Qt no.3, 1945; smaller pieces
Pf: mostly early pieces, before 1904

VOCAL

Choral: Himno al libertador Simon Bolivar 1830–1930, unison vv, orch, 1930
Songs: 3 poemi di Rabindranath Tagore, 1918, orchd (1943); 6 liriche di autori diversi, 1919–22; 3 liriche (Tagore), 1928; Nuove liriche tagoriane, 1934, orchd (1943); 3 nuovi poemi (Meano, L. Orsini), 1939; È giunto il nostro ultimo autumno (M. Bona) (1943); 5 nuove liriche tagoriane, 1947; *c*20 others

Principal publishers: Pizzi, Ricordi, Sonzogno, Suvini Zerboni, Universal

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JOHN C.G. WATERHOUSE (bibliography with VIRGILIO BERNARDONI, JOHANNES STREICHER)

Alfaro Güell [Alfagüell], **Mario** (*b* San José, 1948). Costa Rican composer. He studied the piano and composition at the National Music Conservatory. From 1976–80 he studied composition at the Staatliche Hochschule für Musik in Freiburg with Klaus Huber and Ferneyhough, taking a postgraduate degree in composition. He attended courses and seminars on early and contemporary music, Gregorian chant and musical education in Mexico, Costa Rica, Spain, Argentina and Switzerland. He also studied the piano, theatre and history. He was appointed a lecturer in musical appreciation, music history, composition and analysis at the National University Music School. He has also taught at the University of Costa Rica and was a guest professor in the United States, at Lock Haven University of Pennsylvania and Penn State University.

Alfaro Güell has composed various experimental didactic works for piano, chorus, orchestra, instruments and the voice, often using themes from European composers and Latin American folk music. These come together to provide a new aesthetic approach which has earned him national and international recognition and performances. He has been awarded the Ancora de Oro award by the newspaper *La nación*, the Jorge Volio Arts Prize by the School of Lecturers and Teachers and the Aquileo J. Echevarria National Music Prize. In 1994 he took part in the Sixth Caribbean Composers' Forum in San José, Costa Rica, with his *Cinco estructuras de temporal*, with text by his relative, the poet Fernando Centeno Güell. Some of his works were published, along with a brief biography, in *Música poética costarricense* (San José, 1993–4).

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(*selective list*)

†in M. Alfagüell [Alfaro Güell]: Música poética costarricense (San José, 1993–4)

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Chorus: Motetes místicos y obscenos, op.11; †Canciones poéticas y populares para Mario José (E. Prieto, F. Centeno Guell), 2 equal vv, op.52; Padre nuestro tres aventuras, gloria y salve, op.64a, perf. 1993; 26 estudios interválicos de Adviento, op.66, 2-pt mixed chorus, 1993
Other vocal: Coral figurado (13th cent.), op.1, 1969; Motete, op.9, perf. 1978–9; Canción Axena, op.18; Por los caminos del cuento y de la aventura, op.24; Agnus Dei, op.26, S, brass qnt, hp, 1985; Tríptico fúnebre (Z. Caggiano in memoriam), op.27b, 6vv, vn, pf
Orch: Heptágona, op.3a, 1971; Homenaja a Emilia Prieto, sym., op.14, 36 str, 1981; Episodios sinfónicos, op.19, perf. 1982; Proporciones, op.21, 13 str, 1983; Sym. in 2 movts, op.47
Chbr: Trio, pf trio, op.5, 1972, 1975; Mambo, op.8, perf. 1977; Str Qt, op.10, perf. 1979; †Dialogo guerrero-místico, 2 bowed gui + vv + perc, op.15, 1981; †5 estructuras de temporal (R. Cordero Víquez, F. Centeno Güell), op.58, female nar, male nar, fl, cl, pf, perf. 1992
Pf: Homenaje a Beethoven, op.4, ?1970; Sonata, op.14, LH, perf. 1982; 7 invenciones, op.16, LH, 1982; †7 valses corrientes, op.17

JORGE LUIS ACEVEDO VARGAS

Alfieri, Pietro (*b* Rome, 29 June 1801; *d* Rome, 12 June 1863). Italian musicologist and composer. Ordained a Roman priest in 1823, his life was entirely directed towards the deliverance of liturgical music from what he saw as the debased theatrical style of contemporary composers and the neglect and incompetence of singers and organists in regard to Gregorian chant and Renaissance music. He contributed most importantly to this goal through his editions, particularly the *Raccolta di musica sacra* (Rome, 1841–6), the seven volumes of which provided the first large modern collection of Palestrina's music. Palestrina was Alfieri's ideal for new church music, which, according to his *Ristabilimento*, should be grave, succinct and suited in expression to the words, which were to be presented clearly and with few repetitions. His own compositions, many of them published at Rome, exemplified these principles.

Alfieri was also a pioneer in Italy in the historical study of Gregorian chant, which he sought to restore to its original purity, although along lines that now appear somewhat arbitrary and subjective. His early *Saggio* and *Accompagnamento* are practical manuals, designed to improve performance of the chant. In the 1850s he completed an edition of the Roman Gradual, Antiphonal and Hymnal, setting out his methods in the *Précis historique*. He was, however, unable to get his version accepted by the Church or even published. According to his friend Fabi Montani, Alfieri's outspoken devotion to his mission was the reason for his failure to receive an important church music post in Rome. He taught Gregorian chant in the Collegio Inglese there and was a member of scholarly societies in Rome, Florence and Naples.

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DENNIS LIBBY/EMANUELE SENICI

Alfiero [Alfieri], **Giuseppe** (*b* Naples, 1630; *d* Naples, 21 Jan 1665). Italian composer. He studied at the Conservatorio dei Poveri di Gesù Cristo from 1642 to 1649 and about 1658 was named *maestro di cappella* of the city of Naples. In 1655 he composed for the Teatro S Bartolomeo *La fedeltà trionfante* (G.C. Sorrentino), one of the first operas originally written for Naples. Prota-Giurleo (*DBI*) ascribed to him two other dramatic works: *Le magie amorose* (1653, Naples) and *Il trionfo della pace* (G. Gastaldo; 1658, Naples). The libretto of *Le magie* is a revision of Marco Faustini's *Rosinda*; if Alfiero was involved, he may simply have revised Cavalli's music. Bianconi proposes O. Gaudioso and A. De Santis as the composers of *Il trionfo*. Alfiero's only surviving work is a hymn (*I-Nf*).

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THOMAS WALKER/JENNIFER WILLIAMS BROWN

Al fine (It.: 'to the end'). An indication to return to the start of a piece (especially a da capo aria), but to proceed with the repetition only to the point marked (or intended) as the end.

See also FINE.

Alfonso V ['El Magnánimo'], King of Aragon (*b* ?Medina del Campo, 1394; ruled 1416–58; *d* Naples, 27 June 1458). Spanish monarch and patron. He was the son of Fernando I of Antequera and Leonor of Albuquerque. His activity as patron is usually divided into two periods, before and after he had settled in Naples (1433). He was an outstanding patron of minstrels, among them the shawm player Jehan Boisard and the lutenist Rodrigo de la Guitarra. The choir of his royal chapel was, according to his contemporaries, one of the finest of its day. In the two earliest records of its members, dating from 1413 and 1417, there are 13 singers, among them Gacian Reyneau and Leonart Tallender, and two organists. His singers were recruited from Spain, France and Germany: in October 1419 he sent one of them, Huguet lo Franch, to his native land in search of singers, providing him with a letter offering all kinds of privileges. In February 1420 he informed the King of Castile that he had sent to France and Germany for tenors, and five months later he sent Pere Sabater to the papal court in Rome in search of more singers. Because of the king's interest in providing his chapel with good voices, the new musical styles of northern Europe gradually infiltrated the kingdom of Aragon, a process that was interrupted when the king finally left the Iberian peninsula.

Information about Alfonso's royal chapel in Naples is reduced to little more than three lists of its members: in 1444 it had 14, and in 1451 and 1455 21 or 22 as well as one or two organists. Outstanding among them was the composer Pere Oriola, one of several Spaniards whose presence in the royal chapel in Naples seems to have given it a distinctive Spanish character; from April 1453, or perhaps earlier, Johannes Cornago was a member of it.

The organ had an important role in Alfonso's chapel, being used at Vespers and at Mass on important feast days. Jaume Gil and Pere Granyena were the principal builders entrusted with the construction of two instruments for the use of the royal chapel, one in Naples and the other in Barcelona.

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MARICARMEN GÓMEZ

Alfonso el Sabio [Alfonso X] (*b* Toledo, 23 Nov 1221; *d* Seville, 4 April 1284). Spanish monarch, patron, poet and composer. The son of Ferdinand the Saint, he became King of Castile and León in 1252. 'El Sabio' may be taken as both 'the Wise' and 'the Learned', for Alfonso's works show his conviction that learning begets wisdom. He was a remarkable patron of the arts, sciences and culture; he recognized the importance of Spain's Islamic as well as its Roman and Visigothic heritage, and his court became celebrated as a meeting-place for Christian, Islamic and Jewish scholars and artists. He has long stood accused of sacrificing his family relations and political stability to impractical schemes for liberal reform but, though out of favour with those close to him in his latter years, he fostered notable social, educational and judiciary reforms, encouraged the use of the vernacular in learning and art, and made Spain respected in Europe. In 1254 he founded a chair of music at the University of Salamanca, stipulating 'that there should be a teacher of composition [*órgano*]'. The songs in his *Cantigas de Santa María* probably occupied more of his time than any other of his cultural projects (which include books on history, law, astronomy and games, and poetry); they amply vindicate his statement in the first cantiga that 'composition entails understanding'. A selection of his works appeared in 1922, edited by A. García Solalinde, who, with others, issued a further edition (Madrid, 1930–94).

See also CANTIGA and SOURCES, MS, §III, 6.

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M.G. Cunningham: *Alfonso X el Sabio, Cantigas de loor* (Dublin, 2000)

JACK SAGE

Alford, Kenneth J. [Ricketts, Frederic Joseph] (*b* London, 21 Feb 1881; *d* Reigate, 15 May 1945). English composer and bandmaster. As a cornet-player with the Royal Irish Regiment, he served in India. Subsequently he studied at Kneller Hall (1904–8), qualifying as a bandmaster, and in 1908 was appointed to the 2nd Argyll and Sutherland Highlanders. In 1912, under the pseudonym Alford (his mother's name), he published the marches *The Vedette* and *Holyrood*, the first of a long series of marches. Two of the most famous, written during World War I, illustrate differing approaches to march-style. *Colonel Bogey* (1913) is in simple time; the golfing allusion of the title reflects the work's origin on the green, where Alford's partner would whistle the notes *C* and *A* instead of shouting 'fore'. *On the Quarter Deck* (1917) is in the compound time made popular by the American John Philip Sousa. Alford is unlikely to have missed Sousa's concert on 20 February 1911 in Aberdeen, and the influence of Sousa pervades his later marches.

In 1927 Alford became director of music to the Royal Marines, and shortly after wrote the marches *Dunedin* (1928) and *Old Panama* (1929) for a visit to the South Seas Exhibition in New Zealand. He was recalled from retirement during World War II and wrote more marches, including *Army of the Nile* (1941) and *Eagle Squadron* (1942). He also wrote a number of novelties for one and two xylophones with accompaniment, and the valse *Thoughts* (1917).

His work is characterized by an abundance of sturdy tunes which are often decorated with inventive counterpoints, especially strong in the inner parts, while his melodic ideas often derive from arpeggio figures with occasional chromatic inflections.

WORKS
(selective list)

Marches: Holyrood (1912); The Vedette (1912); Colonel Bogey (1913); The Great Little Army (1916); The Middy (1917); The Voice of the Guns (1917); On the Quarter Deck (1917); The Vanished Army (poetic march) (1919); The Mad Major (1921); Cavalry of the Clouds (1923); The Thin Red Line (1925); Dunedin (1928); Old Panama (1929); H.M. Jollies (1929); The Standard of St George (1930); By Land and Sea (1941); Army of the Nile (1941); Eagle Squadron (1942)

Other: Valse Riviera (1910); Thoughts (1917); Sparks, xyl, acc. (1923); The Two Imps, 2 xyl, cornet, acc. (1923); Mac and Mac, 1/2 xyl, acc. (1928); The Two Dons, 2 xyl, acc. (1933); The Smithy (pastoral fantasia) (1933); The Hunt (descriptive ov.) (1940)

Arrs.: Humoresque: A Musical Switch (1921); Fantasia: The Lightning Switch (1924); March Fantasia: Colonel Bogey on Parade (1939); Lilliburlero (1942); A Life on the Ocean Wave (1944)

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GEOFFREY SELF

Alfvén, Hugo (Emil) (*b* Stockholm, 1 May 1872; *d* Falun, 8 May 1960). Swedish composer, conductor and violinist. He attended the Stockholm Conservatory (1887–91) and then took private lessons with Lindegren (composition) and Zetterquist (violin); from 1887 he also studied painting. A violinist in the Hovkapellet (the opera orchestra, 1890–92), he decided in 1892 to make his career in music. From 1904 to 1957 he conducted the Siljan Choir – a group of five church choirs and regional choirs in Dalarna – and he was the director of other choruses, including the Orphei Drängar (1910–47), with whom he made 22 tours throughout most of Europe. In addition he was Director Musices of Uppsala University (1910–39). A Hugo Alfvén Foundation has been established in Stockholm.

Alfvén's music is distinguished by orchestral subtlety and by a painterly exploitation of harmony and timbre. His output was almost entirely of programme music, often suggested by the Swedish archipelago; he commented that 'my best ideas have come during my sea-voyages at night, and, in particular, the wild autumns have been my most wonderful times for composition'. A few pieces, often performed, have maintained his reputation: *Midsommarvaka* ('Midsummer Vigil'), a picture of the Swedish summer in highly-coloured orchestral splendour, based on Swedish folk music and inspired by a rude peasant wedding; *Festspel*, composed for the inauguration of the Stockholm New Dramatic Theatre in 1908; the 'Elegi' from the suite *Gustav II Adolf*, frequently used as funeral music; 'Vallflickans dans' ('Shepherd-Girl's Dance') from the ballet-pantomime *Bergakungen*; *Sveriges flagga*, which has become almost a second Swedish national anthem; and *Roslagsvår* ('Spring in Roslag'), which, like *Midsummer Vigil*, soon became generally known in Sweden as a light piece. The choral folksong arrangements also achieved wide popularity.

Alfvén considered his most important works to be the first four symphonies and the oratorio *Herrans bön* ('The Lord's Prayer'), the last combining high Romantic harmony with full contrapuntal artistry, notably in the quadruple fugue of the finale. In the last movement of the Second Symphony the chorale *Jag går mot döden var jag går* comes at the end of a powerful fugue, and the same melody is transformed into a dance of death in the scherzo of the Fifth Symphony. The heliocentric Third Symphony is a work of the south, written in Italy; the Fourth, composed over a period of 20 years, tells a love story against a symbolic sea- and rockscape background, using a large orchestra, supplemented by two wordless voices, with virtuoso effectiveness. According to Alfvén, *En skärgårdssägen* ('A tale from the archipelago') was a preliminary study for the Fourth Symphony. The first movement of the Symphony no.5, often played separately, is built on a theme which was also used in *Bergakungen* and was, in Alfvén's opinion, 'the least bad thing I have written'.

WORKS

ORCHESTRAL

Sym. no.1, f, op.7, 1897; Sym. no.2, D, op.11, 1897–8; Midsommarvaka [Midsummer Vigil] (Svensk rapsodi no.1), op.19, 1903; En skärgårdssägen [A Tale from the Archipelago], tone poem, op.20, 1904; Sym. no.3, E, op.23, 1905; Uppsala-rapsodi (Akademisk fest-ouverture, Svensk rapsodi no.2), op.24, 1907; Festspel, op.25, 1907; Drapa [in memoriam King Oscar II], op.27, 1908; Bröllopsmarsch [Wedding March], 1909; Fest-ouverture, op.26, large military band, 1909; Elégie: Vid Emil Sjögrens bår [At Emil Sjögren's funeral], tone poem, op.38, 1918; Sym. no.4 'Från havsbandet' [From the Outskirts of the Archipelago], c, op.39, 1918–19; Bergakungen, ballet-pantomime, 3, op.37, 1916–23, orch suite and Vallflickans dans [Shepherd-Girl's Dance], last arr. vn, pf

Hjalmar Brantings sorgmarsch [Hjalmar Branting's Funeral March], op.42, wind, 1924; Svensk rapsodi no.3 (Dalarapsodien), op.47, 1931; Gustav II Adolf, op.49 (incid music, L. Nordström: *Vi*), 1932: orch suite; Sarabanda, str orch; Bourrée, 3 bn; Menuett,

orch; Elegi, small orch; Synnöve Solbakken, suite [from film music], op.50, pf/orch, 1934; Festmarsch till Stockholmsutställningens öppnande op.41, 1930, reorchd 1936; Fest-ouverture, op.52, 1944; Mans kvinna, film score, 1944; En bygdesaga [A Distinct Fairy Tale], suite, op .53, 1944; Singoalla, film score, 1949; Sym. no.5, a, op.54, 1942–53; Den förlorade sonen [The Prodigal Son], ballet, 5 scenes, 1957; orch suite; Several folksong arrs.

CHORAL

Vid sekelskiftet [At the Turn of the Century] (E. Karlfeldt), op.12, S, chorus, orch, 1899; Frihetssång [Freedom] (Bishop Thomas), male vv/mixed vv/(unison vv/1v, pf), 1900; Lugn i tron [Rest in Truth] (E.J. Stagnelius), male vv, ?1900; Herrans bön [The Lord's Prayer] (Stagnelius, after Martyrerna), op.15, S, A, Bar, chorus, orch, 1899–1901; Här är landet [Here is the Country] (W. Nordin), male/mixed vv, ?1901; Harrgårstösa i äppelapla [Country-House Girl in an Apple Tree] (G. Fröding), male vv, ?1904; Fosterlandspsalm [National hymn] (J. Runeberg), (1v/chorus, pf)/(unison vv, orch)/orch/military band, 1906; Afton [Evening] (D. Fallström), Bar, male vv, ?1907

Vårens vandring [The Wandering Spring] (Fallström), male vv, 1908; Marsch (E.G. Geijer), male vv, 1908; Gustaf Frödings jordafärd [Gustaf Fröding's Funeral] (V. von Heidenstam), op.29, male vv/pf, 1911; Kvinnornas lösen (K.G. Ossiannilsson), unison vv, pf, 1911; Unge Herr Sten Sture (H. Tigerschiöld), op.30, Bar, male vv, orch, 1912; Spåmannen [The Fortune Teller] (incid music, Heidenstam), chorus, small orch, 1912; Uppenbarelsekantat [Revelation Cantata] (Bible), op.31, Bar, B, 2 choruses, org, hmn, hp, cel, str, 1913; Kantat vid Baltiska utställningens i Malmö öppnande (N. Flensburg), op.33, Bar, chorus, orch, 1914; Motett, op.34/52 (J.O. Wallin), chorus, org ad lib, 1914; Kantat vid Uppsala läns Kungliga Hushållningssä skaps 100-årsjubileum 1915 (K. Hamilton), op.35, chorus, orch, 1915; Sveriges flagga (Ossiannilsson), male vv/1v, pf/mixed vv/small orch, 1916

En visa om troheten [A Song of Loyalty] (E. Brogren), male vv, ?1917; Kantat vid Reformationsfesten i Uppsala 1917 (1695 hymnbook, Karlfeldt), op.36, Bar, chorus, orch, 1917; Lindagull (B. Gripenberg), (T, male vv)/(T, 2 hn, cel, hp, str)/(lv, pf), 1919; Minnessång över Gustav Vasa (C. Larsson i By), op.40, T, Bar, chorus, org/orch, 1920; En visa om Barnens ö på Barnens dag [A Song of Children's Island on Children's Day] (C. Granér), children's vv, male vv, 1923; Kantat vid Världspostunionens halvsekelsjubileum 1924 (A. Albert-Henning), op.41, Bar, chorus, orch, 1924; För Sverige! (I. Lindberg), male vv/(unison vv, military band)/(1v, pf), 1925; 5 sånger (G. Salwén, Geijer, trad., A. Fryxell), op.42, male vv, 1923–6; Kantat vid Uppsala universitets 450-årsjubileum (G. M. Silfverstolpe), op.45, A, Bar, chorus, orch, 1927

Manhem (Geijer), op.47, T, male vv, orch, 1928; Kantat vid Svenska Röda korsets högtidssammankomst 2 maj 1930 (Albert-Henning), op.46, A, chorus, orch, 1930; Natt [Night] (G. Alexanderson), Bar, male vv, 1930; Barnens bön för fäderneslandet [Children's Prayer for the Native Land] (Z. Topelius), children's 4vv, 1930; Gryning vid havet [Dawn over the ocean] (S. Selander), male vv, 1933; Min kära [My Beloved] (Selander), male vv, 1933; Vaggvisa [Lullaby] (E. Blomberg), male vv/mixed vv/1v, pf/cl, gong, str, 1933; Julsång [Christmas Song] (Nyblom), 1934; Synnöve Solbakken (film score, Björnson), S, chorus, orch, 1934; Eldsång [Fire Song] (F. Nycander), op.51, male vv/mixed vv/ mixed vv, pf, 1935

Hymn till Sverige (Tigerschiöld), male vv, 1935; Kantat vid Sveriges Riksdags 500-års minnesfest 1935 (Selander), Bar, chorus, orch, 1935; Psalm (P. Jönsson Rösiö), 1935; Papillon (Fjärilen) (Alexanderson), male/mixed vv, 1936; Sång till Stockholm (G. Fant), 1v/unison male vv, pf/mixed vv, male vv, 1936; Midsommarlåt i Leksand (S. Gabrielsson), 1936–7; Kosack-vaggvisa [Cossack Lullaby] (M. Lermontov, trans. J. Brenning), male vv/mixed vv/str orch/pf trio, 1938; Stemning (Stimmung, Stämning) (Jacobsen), mixed vv/male vv/str orch, mixed vv ad lib, 1938, 2 versions; Tattare-Emma [Gipsy Emma] (Jeremias i Tröstlösa [L. Rickson]), male vv, 1939; Endräkt – en sång i orostiden 1940 [Concord – a Song in the Time of Solicitude 1940] (A. Grape), (1v/unison vv, pf)/male vv, 1940

Berceuse (E. Kléen), (T, male vv)/(1v, 2 hn, str)/(1v, pf, 1940; Vårsång, Maj [Spring Song, May] (K. Hed), male/mixed vv, 1941; I vapen [In Arms] (I. Edwall), unison male vv, pf, 1941; Taltrasten [The Song-Thrush] (Hed), (male/mixed vv)/(1v, pf/fl, eng hn, str), 1941; Aftonen [Evenings] (H. Sötherberg), (mixed/male vv)/(1v, pf/2 cl, 2 hn, harp/pf, str), 1942; Mitt i en blomstermånad [In the Midst of a Month of Flowers] (H. Gullberg). male vv, 1943; Nordens lånder (H. Dhejne), male/mixed vv, 1943; Till SHT (G. Kallstenius), male vv, 1944; Champagnevinet (F.M. Franzén), male vv, 1949; Roslagsvår [Spring in Roslag] (A. Henrikson), mixed/male vv/pf, 1954; Festsång till Arla Coldinu-orden (O. Wahlström), male vv, 1955; 16 arrs. of works by other composers; numerous folksong arrs. for male/mixed vv

CHAMBER AND INSTRUMENTAL

Early pf pieces, 1884–5, no.8 inc.; Romance, fl, pf, 1885; Barcarol, vn, pf, 1888; Souvenir de Säter, vn, pf, 1888; Souvenir de Visby, fl, pf, 1890; 4 Mazurkas, pf, 1890s; 5 Mazurkas, pf, 1890s; Festmarsch, pf, 1890s; Triumfmarsch, op.10, pf, 1893; Minne från Åsen, Dalarne, pf, 1893; Romans, op.3, vn, pf, 1895; Sonata, op.1, vn, pf, ?1896; Elegi, op.5, hn/vc, org, 1897; Drömmeri (Rêverie), pf, ?1898; Menuett, op.2, pf, ?1901; Sorg (Air mélancolique), op.14, pf, ?1901; Serenad, vn, pf, ?1902; Serenade på mammas födelsedag [Serenade on Mother's Birthday], fl, cl, vn, pf, 1902; Skårgårdsbilder (Archipelago Pictures], op.17, pf, 1901–2; Nocturne, pf, 1911; Mostellaria (incid music, Plautus), fl, 1912; Andante religioso [from Uppenbarelsekantat, 80], cel, hp, str qt, 1913; Margita dansar, waltz, pf, ?1919; ?Marsch, ?2 vn, c1950; Potpourri över svenska folkvisor och låtar, 3 insts, 1950; Roslagspolketta, vn, pf, 1956; Several folksong arrs.

VOCAL

Barnatro [Childlike faith] (Topelius), 1v, pf, 1884; Visa med piano accompagnement (W. Vennberg), ?1887; Romans, 1v, ?vn, pf, 1891; Fugue Exercise, S, T, Bar, 1890s; Fuga di tono (H. Spegel), S, A, 1890s; Vaggvisa [Lullaby] (Runeberg), 1v, pf, ?1896, 10 sånger, op.4 (J. Alströmer jr, E. Ekgren, Fallström, T. Hedberg, A. Fet trans. H. Wigert-Lundström, T. von Wehl, C.D. af Wirsén, Fjalar [C.L. Östergren], trad.), 1v, pf, 1898, nos.3, 8, 10 [2 versions] orchd, no.8 arr. vc, orch; O stode du i kylig blåst [O wert thou in the cauld blast] (R. Burns), op.6, 1v, pf, ?1899; 2 lyriska stämningar (E. Lundberg), op.8, 1v, pf, 1899, no.2 orchd; Ur Lyckans visor [From Songs of Happiness] (K.-E. Forsslund), op.9, 1v, pf, 1899

Klockorna [The Bells] (F. Holmgren), op 13, Bar, orch, 1900; Trubadurens ande (The Minstrel's Spirit] (A. Butenschön), op.18, 1v, pf, 1901; Marias sånger (E. Aarestrup), op.21, 1v, pf, 1903–4; Bön [Prayer] (A. Österling), op.?16, 1v, pf, 1905; Pioner [Peonies] (Österling), op.22, 1v, pf/orch, 1905; Minnesskrift [In Memoriam] (Österling), 1v, pf, 1905; Hos drottning Margareta (Junker Nils sjunger till lutan) (Faflström), op.18, 1v, pf/orch, ?1907; 7 dikter (E. Thiel), op.28, 1v, pf, 1908, nos.4–7 orchd, no.4 arr. vn/vc, pf, no.6 arr. vc, orch; Julsång [Carol] (E. Evers), 1v, pf/chorus, ?1908; Ställ flaggan så jag ser den [Place the flag so that I can see it] (Fallström), op.29, 1v, pf, 1910; Stockholms nations sång (O. Thunman), 1v, pf, ?1911; Geflüster im Gange (O.J. Bierbaum), 1v/(S, T), pf, 1911; Hälsningskväde till damerna vid SHT-festen 1911 (Grape), Bar. pf, 1911; Julsång [Carol] (O. Levertin), 1v, pf, 1912

Kring ditt rika och vågiga hår och andra dikter [About Your Abundant and Wavy Hair and Other Poems] (Thiel), op.32, 1v, pf, 1913; Vandrarens julsång (Wanderer's Carol] (B. Mörner, Arafi), 1v, pf, ?1917; I bruset [In the Rush] (Mörner), 1v. pf, 1920; En båt med blommor [A Boat with Flowers] (Levertin), op.44, Bar, orch, 1925; Mikaelidagen (trad.), 1v, pf, 1936–7; Det unga hemmet (The Young Home] (Alexanderson), 1v, pf, 1937; Vaggsång [Lullaby] (Thunman), 1v, pf/(hp/pf, str), 1939; I stilla timmar [In Quiet Hours] (J. Hemmer), 1v, pf/orch, 1940; Saa tag mit hjerte (So Take My Heart] (T. Ditlevsen), 1v, pf/orch, 1946; Sängen till Folkare (C.A. Norrgren), Bar, pf/male chorus, pf/male chorus, 1951; several folksong arrs. for 1v, pf/orch

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MSS in *S-Smf* and *Uu*

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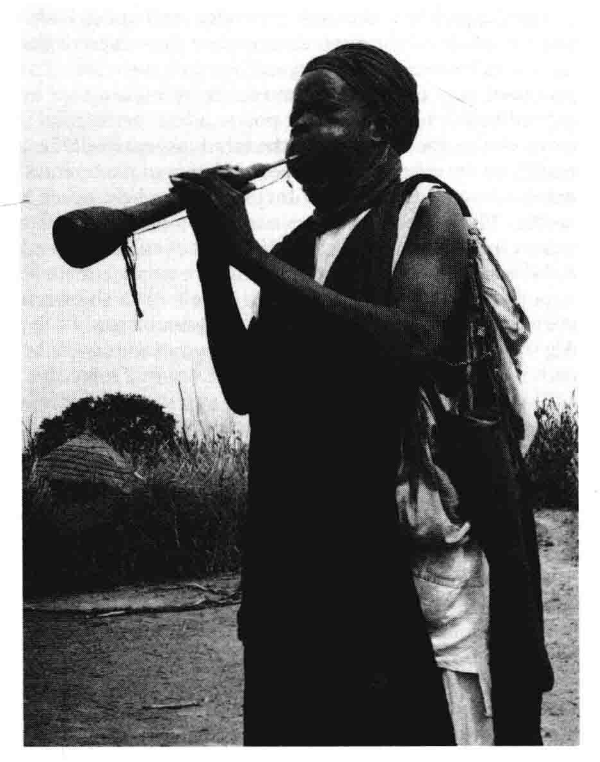
ROLF HAGLUND

Algaita [àlgáità]. The Hausa term, commonly used, for a type of oboe of the savanna zone of West Africa, particularly southern Mali and Niger, northern Nigeria, southern Chad and the adjoining areas of Cameroon. The FulBe (Fulani) instrument is called *algaitaru*, while in parts of north-eastern Nigeria (e.g. Bauchi and among the Bolewa or Bole and Kilba or Huba peoples) it is called *aligata*; the Kanuri use the name *alita* and the Tiv people of east-central Nigeria *agida*. The *agida* is the principal instrument of a lively popular dance-style known as *swange*, and a statue of a performer has been erected at a central place in Makurdi, the Tiv capital of the state of Benue in Nigeria. The instrument is an importation from the Maghrib and has carried with it not only the name *gaita* (*ghayṭa*; *see* GAITA (i)) but, in most cases, the article 'al'.

The *algaita* consists of a leather-covered pipe (with conical bore) about 30 cm long, and a bell end about 10 cm long, and is made from a single piece of wood. This is connected by a narrow pipe to a transverse circular disc, both usually made of brass, and to the double reed, which is made from stalks of wild grass. The Nigerian instrument usually has four finger-holes, though the *ghaita* of the Kanembu people of south-western Chad has five. The player presses his lips against the disc, blowing both round and through the reed and using his cheeks as an air reservoir so that the instrument can be blown continuously (see illustration).

The *algaita* is associated with the authority of traditional rulers and forms part of an ensemble that includes long metal trumpets (*see* KAKAKI) and double-headed cylindrical drums (*see* GANGA). This group performs praise-epithets at the courts of rulers. The *algaita* may also be played solo, as in Kano, Nigeria, where the emir's *algaita* player both sings and plays the praise-words associated with his patron. Outside traditionally stratified societies such as the Hausa, it has been adopted to local usage, for example, among the Bura and Tera (Cara) peoples of north-eastern Nigeria, where it is frequently played in instrumental dance ensembles or with xylophone and drums.

See also CAMEROON; CHAD; CONGO, REPUBLIC OF THE; HAUSA MUSIC; MOROCCO; NIGERIA; and OBOE §I, 1.



Algaita (oboe) player of the Hausa people, Nigeria, 1972

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ANTHONY KING/K.A. GOURLAY/ROGER BLENCH

Algarotti, Francesco (*b* Venice, 11 Dec 1712; *d* Pisa, 3 May 1764). Italian writer on opera, poet and savant. He was well educated at Rome and Bologna, whence he was welcomed into the learned circles of London and Paris, where he shared accommodation with Voltaire. In 1740 Frederick the Great took him into his personal service and gave him the title of count. From 1742 to 1747 he was also adviser to Augustus III, Elector of Saxony and King of Poland. At both Berlin and Dresden he was actively engaged in operatic productions, arranging and versifying Italian librettos to the taste of his patrons. He returned to Italy in 1753 because of ill-health. His *Saggio sopra l'opera in musica* was written the following year and first published in 1755. It attacks the unruliness prevalent in Italian public theatres, which compared unfavourably with the well-regulated and varied spectacles beginning to emerge at the court theatres of northern Europe. Other contemporary essayists such as Blainville, John Brown, Calzabigi, Krause, Ortes and Durazzo said much the same thing in condemning the dominance of the singers over every other aspect of serious opera in Italy.

The *Saggio* was the best-grounded and most wide-ranging of these critiques, and the one that received the widest diffusion through reprinting and translation. It proposed that all aspects of music, including singing, be subordinated to a unifying poetic idea, preferably a remote or exotic tale because the fabulous lent itself most readily to the extreme stylization endemic to the operatic genre. Graun's *Montezuma* for Berlin was held up as a model. Metastasio's librettos were dismissed with faint praise; only two of them, *Didone abbandonata* and *Achille in Sciro*, were mentioned as providing sufficient opportunity for spectacle. An ideal collaboration between poet and musician was achieved by Quinault and Lully. Algarotti concluded the *Saggio* with two examples of the path to be followed: a sketch for an *Enea in Troia*, after Virgil, and a fully-fledged French libretto for an *Iphigénie en Aulide*, after Euripides and Racine. The latter represented a bold departure from the Metastasian canon in the direction of a Grecian severity and simplicity. It lacked amorous intrigue and confidantes; choruses, ballets and spectacle were integrated into its action. Two years later Diderot proclaimed the same subject to be the salvation of serious opera, but without mention of Algarotti. A spate of operas more or less indebted to Algarotti's *Iphigénie* followed in the last third of the century, the best-known being Gluck's for Paris, which Algarotti did not live to see. He did witness and to a small extent supervise the reform operas of Traetta and Frugoni for Parma, beginning in 1759, an attempt to wed Rameau's style of *tragédie lyrique* and *opera seria* that preceded the more thorough-going integration achieved by Gluck in Vienna and Paris. The revolution in taste during the 1750s that saw the Rococo style dethroned found an eloquent voice in the *Saggio*, described by Voltaire as 'the foundation for the reform of the castrato's realm'. The ensuing wave of archaeological neo-classicism is already apparent in Algarotti's work, particularly in his call for large, sparely adorned opera houses, with semicircular halls modelled after ancient arenas. Practical man of the theatre that he was, Algarotti tempered this antique-inspired vision of the future with advice about the materials and dimensions likely to produce the best acoustic, and about the compromises necessary between proscenium stage and arena for maximum sight lines.

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DANIEL HEARTZ

Algarotti, Giovanni Francesco. *See* ALCAROTTO, GIOVANNI FRANCESCO.

Algeria, People's Democratic Republic of (Arab. Jumhuriya al-Jazairiya ad-Dimuqratiya ash-Shabiya). Country in North Africa. Algeria is the second-largest country in the African continent, with an area of 2,381,741 km² and a population of 31·6 million (2000). Its wide musical diversity reflects its geographic proximity to Libya, Mali, Mauritania, Morocco, Niger, Tunisia and Western Sahara, as well as its physical and historical links with Europe. Sunni Islam is the state religion, and a regional form of Arabic is used, although French and Berber are also widely spoken. Most of the country's inhabitants live in the large cities of the *Tell*, the country's coastal plain, although significant populations occupy inland mountainous and desert regions. The country consists mainly of semi-arid plateaux and the Sahara, where isolated towns and oases serve the needs of transhumant tribes and the petrochemical industry. The 20th century's increased migration to northern cities, combined with recent technological developments, led to a closer overlapping, and in some circumstances mixing, of diverse musical and cultural practices.

Algeria's position on the southern shore of the Mediterranean has meant that the original Berber societies have long been affected by external cultures, each contributing to the country's musical traditions. Urban art music derives from both eastern and western Arab traditions (although these often developed into distinctive styles); lengthy periods of Ottoman domination and French colonization have also shaped the cultural environment in which music is produced and used.

The urban and rural communities of the *Tell* have been the most affected by waves of external influences, from the Romans and Vandals to the present, while the musical traditions maintained by the isolated populations of mountainous regions and the south can be very distinctive, often reflecting long associations with the Sahel and sub-Saharan Africa.

1. URBAN MUSICS. Despite the increasing proximity of musical styles brought about by internal migration and technology, there exist musics that are emblematic of urban civilization, and these can be subdivided into art and popular traditions. The quintessential Algerian art music traditions are known collectively as *andalouse*, while *ḥawzī* and *sha'abī* can be considered vernacular hybrids of *andalouse* with rural roots.

(i) Andalouse. The gradual fall of Islamic Spain to the Christian *Reconquista* in the 15th century led to waves of refugees from the courts of Al-andalus to North Africa. The Muslim nobility and their Jewish retinue settled along the coast from Morocco to Libya, bringing with them the court musics of the city states of Córdoba, Granada, Valencia and Seville. These repertories were probably quite distinct by this date, although they are often all mythically ascribed to a single composer, Ziryāb, a 9th-century exile from Baghdad.

There were, in theory, originally 24 *nūbāt* suites (sing. *nūba*) comprising instrumental and sung pieces – each in a separate *tab'* mode corresponding to a particular hour of the day – and humour. However, there is no evidence

that the complete body of work ever existed. The verse structures of *andalouse* songs are based mostly on the *zajal* and *mūwashshaḥ* forms of court poetry, which became popular throughout the Arab world in the 11th and 12th centuries, suggesting that composition of the repertory was more or less continuous until the fall of Andalucia. Only 12 of the original 24 *nūbāt kāmila* (also known as the *grand nūbāt*) have survived intact in Algeria, while another four, the *nūbāt nāqiṣa*, exist in fragmentary form. A third part of the repertory, the *inqilibāt*, is of more recent provenance, using vernacular poetry but composed in a traditional style. These pieces in particular reflect regional preferences and influences. A single *nūba* contains five sections of introductory pieces, overtures, song series, solos and finales, arranged in a traditional sequence of rhythmic patterns.

(a) Schools. As Spain was progressively conquered, émigrés from each city in turn moved en masse to particular towns in the Maghrib, which is the main reason suggested for the contemporary existence of three different schools of *andalouse* in Algeria. Each share common texts, *tubū'* (modes), structure and instrumentation, but in performance style and repertory they are fairly distinct.

Ma'lūf. Ma'lūf or 'traditional' is the name given to the *andalouse* music from the eastern Algerian school, centred on Constantine and Annaba. This tradition spans the border into Tunisia, where it is regarded as a music of national importance (see Davis, 1993). Ma'lūf is also performed in Libya with a style and repertory heavily influenced by Bedouin and Egyptian musics.

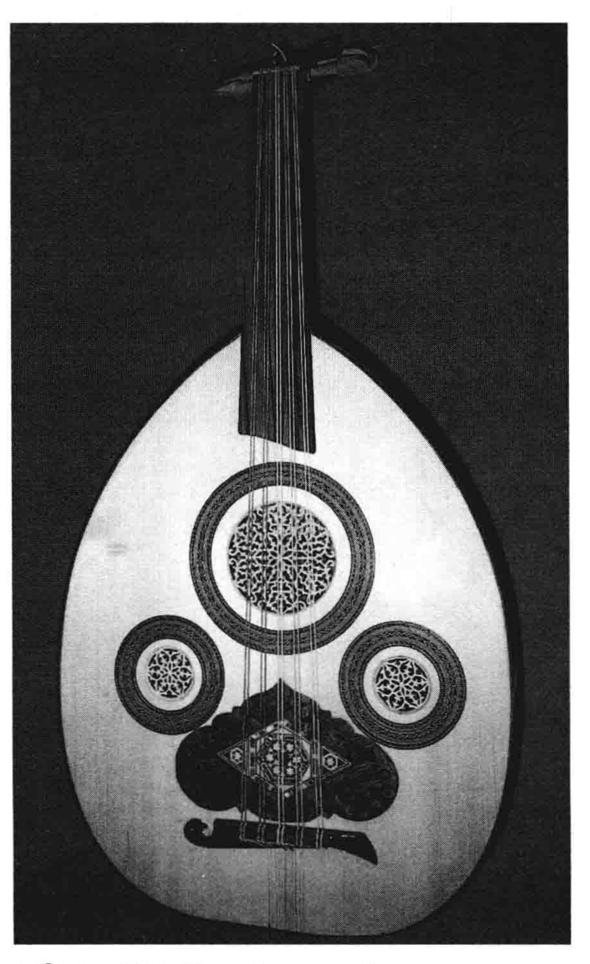
Ṣan'a. The geographically central tradition of *andalouse*, based in the Algiers region, is the youngest school of the three, since the city was not of major importance until the Ottoman period. The tradition was founded by aristocratic families from the city of Tlemcen, in western Algeria, but it has since been greatly influenced by both *ma'lūf* and Turkish art musics and by popular urban genres. Its name, meaning 'embellished', refers to the genre's musical sophistication.

Ṭarab al-gharnāṭī. This westernmost tradition is named after the city of Granada; it is based in Tlemcen but also played in other cities in the region. This style is the closest to the medieval original and boasts an unbroken oral tradition in the city since its introduction. In the 20th century, *sheikhs* (*gharnāṭī* master musicians) founded conservatories in Morocco, most notably in Oujda, on the Algerian border, and also in Rabat, where the tradition exists as distinct from *al'ala*, the best-known Moroccan form of *andalouse*.

(b) General features. Andalouse repertories were originally transmitted orally from *sheikhs*, whose orchestras and conservatories vied with one another for prestige and the best performers. Many of the most renowned *sheikhs* belonged to the minority Jewish population until independence from France in 1962, after which time the music was adopted as part of a national cultural heritage and academies were sponsored by the state. During the colonial period, *ma'lūf* in particular was associated with hashish smoking and other immoral activities that took place in *fanādiq*, hotels where profane musics were played. The young nationalist movement in the 1950s founded a system of associations that created a better moral climate in which the traditions could be learnt. Today, participation in and patronage of *andalouse* musics tends to come from the better-educated social classes in urban centres. Although *andalouse* does not enjoy the same wide popularity as other local or even international genres, it has had considerable influence on other forms of Algerian music, which are considered less élitist.

The size and instrumentation of the *andalouse* ensemble has varied considerably over time and between traditions. Currently, groups of up to 30 musicians are common, sometimes more for broadcast performances on radio or television. In the past, ensembles have been much smaller than this, and on more intimate occasions they frequently are. The *'ūd sharqī* (lute; fig.1) and *rebab* (two-string fiddle) are the most esteemed instruments in the ensemble, although the low, gruff sound of the latter is often replaced with the cello. Other string instruments include the *kamanja* (violin) and viola (both played vertically on the knee), *mandūl* (a large, fretted mandolin used originally for teaching purposes only), the Spanish guitar, *qitra* (another form of lute), now only used in Tlemcen, and occasionally the piano and banjo. The *nay* (transverse flute) is often used in performance, and rhythmical accompaniment is provided by *darbukka* (goblet drum) and *ṭār* (tambourine) in all traditions, and sometimes with *duff* (small frame drum) and *naqarāt* (small kettledrums) in *ma'lūf*.

(ii) Ḥawzī. Algerian *ḥawzī* ('outside the walls', not to be confused with Moroccan '*hausī*', a popular music derived



1. 'Ūd sharqī (lute) of the andalouse ensemble

from tribal traditions) is a development from the Tlemcen *gharnāṭī* tradition. This genre combines musical features from *andalouse* with poetry written in colloquial Arabic. Folksongs, rhythms and melodies from the region have also been incorporated into the genre. *Ḥawzī* songs, often lighter in mood than those of the *gharnāṭī* repertory, exist as individual songs and tunes, rather than as parts of sophisticated suites. As *ḥawzī* music has existed for several centuries, it is usually considered to be an art genre, but it is played by specialized *ḥawzī* ensembles and *andalouse* orchestras. The most renowned contemporary exponent of Algerian *ḥawzī* is Nuri Koufi.

(iii) Sha'bī. Like *ḥawzī*, *sha'bī* music ('people's music') also bears some structural similarities to *andalouse*, but shows more influence of Berber and Ottoman styles. Pieces consist of lengthy narrative songs sung by a single performer interspersed with vociferous choral sections involving the ensemble. As the music most associated with the working classes of the city of Algiers, *sha'bī* was promoted by the first, socialist, post-colonial regimes, despite (or even because of) the social criticism contained in its lyrics.

The instruments in the *sha'bī* ensemble vary but always include the *mandūl*, *darbukka*, violins, and often the banjo. As both *mandūl* (fig.2) and banjo are fretted instruments, quarter-tones are not employed in this genre, distinguishing it from more élite musics. Modern groups use the Spanish guitar, bass guitar and synthesizer in addition to this arrangement.



2. Mandūl, main instrument of the sha'bī ensemble

Important features of Algerian *sha'bī* (not to be confused with Egyptian and Moroccan musics with the same name) are its relaxed performance style and use of colloquial language. A major star of the 1960s, the legendary Muḥammad Al Anka, sang in the Kabyle Berber language as well as a local form of Arabic, acknowledging not only his own origins, but also the origins of a significant proportion of immigrants to Algiers. Kamel Messaoudi is perhaps the best known among contemporary musicians who have combined traditional and international musical features into *sha'bī*.

(iv) Sharqī. The terms *sharqī* (eastern) and *orientale* refer to a wide range of musics produced in Algeria that were directly influenced by recent Levantine Arab traditions. The battle for independence from France in the late 1950s coincided with hugely popular radio broadcasts of Egyptian and Lebanese stars such as Farid al-Aṭrash and Umm Kulthūm, encouraging a pan-Arab political and cultural movement that affected local music greatly. Egyptian film and television music has also had more recent impact on Algerian music. In the western city of Oran in the 1950s, singer-composers Ahmed Wahby and Houari el Bilaoui combined rich Egyptian arrangements with local rhythms and languages to create a genre that in some ways encapsulated nationalist aspirations during and after the war of independence. The female singer Anissa Toraia performed in a similar style in Algiers. Later performers, such as Ahmed Saber, also drew on eastern musical sources, in a somewhat less patriotic vein.

Larger cities in the north of Algeria often have *orientale* orchestras that perform and compose music in the manner of Egyptian or Algerian stars, and the style remains one of the most popular in the country. *Sharqī* popular music, very much in the fashion of Egyptian film songs, is produced in Algiers, and the female singer Warda has become an international success in this genre.

(v) Raï. This popular genre of music is also associated with the western city of Oran (Waharan) but is now widely heard throughout Algeria and beyond. *Raï*, which translates as 'my opinion', was the name given to the traditional wedding and festival music that in the 1930s was played in the urban bars and brothels of Oran. Songs were most usually sung by female *medahattes* (wedding entertainers), such as the infamous Cheikha Rimitti, to the accompaniment of *gaspah* (end-blown flute) and *guellal* (long goblet drums). Texts were often of a sexually suggestive nature, which kept *raï* out of view of the wider public until the 1970s.

The adoption of electronic instrumentation and the arrival of cassette-recording technology brought the new pop-*raï* to the attention not only of Oran and Algeria but also, via émigré *maghribī* communities, to that of the world music industry. Messaoud Bellemou was the first to combine local traditional musics with the instrumentation of Western popular music, and this approach was taken further by the record producers Rachid and Fethi Ahmed Baba, who built the country's first 24-track recording studio in Tlemcen. In the 1980s several star singers who adopted the prefix 'Cheb' (male) or 'Cheba' (female), meaning 'kid' or 'young', became international celebrities in both Arabic-speaking and Western cultures. Among these, Cheba Zahouania, Cheba Fadela, Cheb Mami and Cheb Khaled became the best known.

Given its 'low-life' origins, *raï* has always been something of a controversial genre in Algeria, made all the more so when serious political turmoil erupted at the end of the 1980s between the secularist single-party state and its Islamic critics. The government saw in *raï* a potential liberal ally and allowed its broadcast, though in a much sanitized form. Many major stars of the genre were either pressured to leave the country through intimidation or enticed by better prospects in Europe. Those *raï* musicians who remained in Algeria continued to balance local with global musical elements, although some, notably singer Cheb Hasni and producer Rachid Baba, were killed by terrorists for doing so. Throughout its many changes, Algerian *raï* has expressed a close relationship with Oran itself, frequently making reference to the city and employing the local dialect and slang.

2. RURAL MUSICS. Although waves of migration from the colonial period to the present have brought rural styles into the shanty-towns, markets and residential quarters of northern cities, Algerians still differentiate musics of rural origins from established urban traditions. This is partially due to the fact that émigré communities use the music to mark their ethnic or regional identity, but also due to the kinds of social practices associated with these genres. As Al Faruqi (1985) illustrates, some orthodox interpretations of Islam are critical of music; its use is most acceptable when employed in quasi-religious or community events such as weddings, circumcisions and festivals. Some rural musics, played in honour of local marabout saints and their shrines, are used to induce a *ḥaḍra* (a trance state) among listeners, during which dance, convulsion and fainting rid them of *djinn* (evil spirits). Yet other forms of music are used by Sufi brotherhoods in *dhikr* ceremonies that lead participants to a state of spiritual union with Allah. Interestingly, these same states of consciousness are brought about in various religious cults by quite dissimilar musics. Although none of these practices is sanctioned by orthodox Islam, they are nevertheless common in both rural communities and urban émigré communities.

(i) Berber. There are at least nine distinct, though related, Berber languages spoken in Algeria, and several tribes of Arabic-speaking Bedouin also exist; the variety of musical traditions that can be found in the country is great. Transhumant desert communities and economic migrants have also long overlapped national frontiers, thus sharing cultural features and populations with neighbouring countries. Despite this diversity, the further south one travels, the more the music resembles Sahelian rather than Arab traditions. The Tuareg Berbers in the far south of the country are distinguished by the prominence of female musicians in their society who use the *imzad*, a one-string round fiddle, and percussion instruments to accompany improvised sung poetry. Further north, the region from Tindouf to Béchar is known for a relaxed style of *'ūd* playing more reminiscent of the music of Mali than of the Arab world. The virtuoso lutist Alla is the best-known musician in this *tindī* style, and the most renowned singer is Mohammed Cherrif.

The Berbers of the Aurès and Ksour mountains and of the Mzab towns of the high plateaux are a minority religious group in Algeria well known for their rich musical traditions, but the Berbers of the coastal Kabyle (Kabylie) region have had the greatest impact on national culture. The Kabyle ranges have been an important site of Berber culture and identity despite hundreds of years of colonization and Arabization. Unlike other isolated Berber communities, that of the Kabyle was close enough to the major cities of Algiers, Constantine and Bejaïa to influence musical and cultural traditions significantly in these centres. Contemporary Kabyle singers such as Ait Menguellet and Adjroud Ahcene and the group Djurdjura promote awareness of the Amazight language and provide commentary on homogeneous conceptions of national identity (see Langlois, 1996). Some, such as the singer Lounès Matoub (1956–98), have been killed for supporting the Berber cause. Berber song and dance is most closely associated with weddings, circumcisions and religious festivals. Although Kabyle musicians have incorporated many modern instruments into their practices, the fretted *mandūl* is most associated with regional genres. The equal-tempered fretting of the *mandūl*, however, makes it incapable of playing the quarter-tones demanded by Middle Eastern Arab traditions.

(ii) Non-Berber. The music, dances and sung poetry that were brought to the Maghrib byBedouin tribes in the 11th century are an important feature of Algerian music, although many have hybridized with Berber traditions. In particular, *Al'awi* male dancing troupes are located throughout the country's north-west. These dances are accompanied by *bendīr* (frame drums), *ghraita* (oboe), *gaspa* (flute) or *mizwid* (bagpipe), shouted instructions and occasional rifle-shots. The steps of the dance mimic the footfalls of horses, an evocation of the traditional culture of these tribally organized pastoral societies which today mark their independent rural identities.

Populations of black *Sahouari* (Saharans) and *G'naoui* (Guineans, mostly descendants of sub-Sahelian slaves) inhabit towns between the Hoggar mountains to the far south of Algeria and the Niger and Malian borders. Their music, consisting largely of chants and polyrhythmic drumming, features *bandīr*s and various-sized goblet



3. Algerian musicians playing ṭabl (cylindrical drums) and shkāshik (metal castanets)

drums. Also commonly found are large double-headed *tbel* or *ṭabl* (drums), oboes and *kakarbāt* or *shkāshik* (metal castanets; fig.3). Song structures, modes and harmonies clearly owe a great deal to sub-Saharan traditions, although texts are mostly concerned with local saints and other religious themes. Through emigration, significant populations of *Sahouari* live in northern cities where this music is in great demand for marabout practices and wedding music. So popular is this *kakabou* music that it is now performed by many non-*Sahouari* musicians, and it has had noticeable influence on popular music.

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TONY LANGLOIS

Alghisi [Algisi], **Paris Francesco** (*b* Brescia, 19 June 1666; *d* Brescia, 29 or 30 March 1733). Italian composer and organist. He began musical studies at an early age with Orazio Polaroli (organist of Brescia Cathedral) and spent a short time (*c*1681–3) serving at the court of the Polish king when Polaroli was its *maestro di cappella*. After his return to Brescia, Alghisi entered the order of S Filippo Neri without, however, ceasing to compose secular music. From at least 1690 he was *maestro di cappella* of S Maria della Pace, their church, and in that year he applied, without success, for the position of organist of Brescia Cathedral. A libretto of 1692 refers to him as *maestro di cappella* of the Brescian Collegio dei Nobili and the title-page to his *Sonate da camera* describes him as a member of the Accademia Filarmonica of Bologna. In the libretto for his oratorio *Il serafino* performed in S Domenico, Brescia, 1703, Alghisi is for the first time cited as the organist of Brescia Cathedral. He was elected organist on 10 February 1701 and served until his death. His series of annual oratorios for S Domenico ceased in 1705. Although very little of his music is known – no copy of his cantata collection, dedicated to Ferdinando III, Grand Prince of Tuscany, and published in Bologna (no later than 1694) is known to modern scholars – Tagliavini reported that a large part of his music was given to the Benedictine abbey of Disentis in Graubünden, Switzerland, and the remainder, including his harpsichord, to the S Filippo Neri congregation in Brescia. A collection of his letters belonged to the 18th-century Brescian scholar Orazio Chiaramonti, who published one of them in his *Idea dell'orazione* (Brescia, 1782). A theoretical work (cited by Eitner) is lost.

His operatic output is restricted to two three-act works to librettos by G.C. Corradi, written for the Teatro SS Giovanni e Paolo, Venice, in 1690; *L'amor di Curzio per la patria* was for carnival and *Il trionfo della continenza* for the autumn season. There is no evidence that either was re-staged. Although neither survives in full score, the existing arias, mainly in da capo form, reveal him as a fluent writer of vocal melodies; their declamatory style is reflected also in the supporting continuo parts. The

preface to F.G. de Castro's *Trattenimenti armonici* (Bologna, 1695) praises Alghisi as teacher and composer. Towards the end of his life, moreover, he acquired the reputation of a saintly ascetic (Fétis). The claim that another Brescian composer named P.F. Alghisi lived from 1733 to 1767 (*Storia di Brescia*, iii, 268) is false; some of Alghisi's sacred music continued to be performed in Brescia after his death.

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SVEN HANSELL

al-Ḥifnī, Maḥmūd Aḥmad. *See* EL HEFNY, MAHMOUD AHMAD.

Alice Tully Hall. New York concert hall opened in 1969, part of Lincoln Center. *See* NEW YORK, §3.

Aliyev, Khabil' (Mustafa oglu) (*b* Agdash, 28 May 1927). Azerbaijani *kamanca* player. He began his education at a music school in Agdash in 1934. He studied at a college of music in the same town from 1941 to 1945, working as a *kamanca* player at a local theatre at the same time. In 1952 he moved to Baku, and in spring 1953 he began to work at the State Philharmonic organization of Azerbaijan, where he became well known as a soloist and an accompanist. From 1958 he toured as a soloist in the Middle East, Africa, Europe, and South and Inner Asia.

Aliyev's career marks a new stage in the history of *kamanca* playing in Azerbaijan; he is a master of timbre and has created a distinctive sound on the instrument. His original playing style has had a great impact on younger generations of *kamanca* players. He has also composed many lyrical songs which have gained widespread popularity. An account of his career is given in I. Rakhimli: *Khabil' Keman* (Baku, 1987).

FAIK CHELEBI

Alimatov, Turgun (*b* Keles, Uzbekistan, 1922). Uzbek musician. He was a musical autodidact from an early age, teaching himself to play the *dutār*, the *ṭanbūr* and, later, the *sato*, or bowed *ṭanbūr*, and the violin. In 1942, after being wounded in World War II, he joined the music ensemble of the Muqimi Theatre of Musical Drama in Tashkent. In 1948 he moved to the Uzbek radio station, where he worked until 1952, when all the traditional music ensembles at the radio were disbanded and replaced by note-reading orchestras. From 1952 to 1957 Alimatov worked as a freelance musician, performing mostly at weddings. In 1957 he became a founding member of the Makom Ensemble of Uzbekistan Radio under the direction of Yunus Rajabi, and performed in this ensemble until 1982. In addition to his work in the Makom Ensemble, Alimatov made his own recordings of traditional and classical music. However, because his performances did not conform to official stylistic canons, his recordings were banned from the radio from 1960 to 1975. In the late 1970s, after a change of leadership at the radio station, the Soviet Melodiya company released two volumes of his solo recordings. In 1995 he made his European début in a solo concert at the Théâtre de la Ville in Paris. In the same year, Ocora/Radio France released his first solo CD recording. Alimatov is known as a musical innovator who creates elegantly austere versions of traditional melodies in a style that has been termed neo-classical. While his innovations once earned scepticism from older musicians, his performance versions have become classics in themselves for an entire generation of younger performers.

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THEODORE LEVIN

Aliotti [Aleotti, Aliotta, Aliocti, Alioti], **Bonaventura** [Padre Palermino] (*b* Palermo, ?1640; *d* Palermo, after 1687). Italian composer. A Minorite friar, in the 1660s he was a pupil of G.B. Fasolo in Palermo. From March 1671 to November 1674 Aliotti was in Padua, as principal organist of the Basilica di S Antonio. He was organist of the Accademia della Morte, Ferrara, between 1676 and 1677, and during this period one of his oratorios, *Il trionfo della morte*, was performed there. Between 1677 and 1678 he was organist of Spoleto Duomo. From 1679 to 1687 he was once again in Palermo, where he was a member of

the *Unione dei musici* and *maestro di cappella* of the Gesù. He was also *maestro del Senato* in the city (1680–82, 1685, 1687) and *maestro di cappella* of the cathedral (1681–2); during this time two of his oratorios were performed by the Congregazione dell'Oratorio dei Filippini. A report of 1687 mentions him as the composer of a 'marvellous concert' in honour of the patron saint of Palermo; the work in question was his masterpiece, the oratorio *Santa Rosalia*, repeated the following year in Modena.

In his four surviving oratorios, on Biblical stories or the lives of saints, Aliotti displays a sophisticated technique, as well as ingenuity and imagination. There is great variety in the succession of recitatives (often closing with a few arioso bars), arias, ensembles and instrumental passages. There are highly effective progressions, melodic and harmonic dissonances, chromatic inflections and lively ostinatos. *Santa Rosalia* contains some exquisite duets and trios, while in *Il trionfo della morte*, the melodic line of Eve's aria 'Discioglietevi, dileguatevi' (in C minor with four violas), embellished with a flattened supertonic, makes it one of the most attractive single pieces in the 17th-century oratorio repertory.

WORKS

ORATORIOS

La morte di S Antonio da Padova (G. Desideri), Padua or ?Ferrara, before 1677, *I-Nf*
Il trionfo della morte per il peccato d'Adamo, Ferrara, 1677, *Moe*, *Nf*
Amore e Fede alla mensa: nella conversione di S Maria Maddalena, lost, lib (Palermo, 1680)
L'Arca simbolo della Croce, lost, lib (Palermo, 1680)
Begorre alla Fede, lost, lib (Palermo, 1681)
La Fe' trionfante per l'heresia soggiogata da S Antonio di Padova, lost, lib (Palermo, 1681)
Dialogo dell'Immaculata Concettione di Maria Sempre Vergine, lost, lib (Palermo, 1682)
L'invito celeste o S Caterina, lost, lib (Palermo, 1682)
Per il nuovo teatro della Musica, lost, lib (Palermo, 1682)
Il Sansone, Naples, 1686, *Moe*
Santa Rosalia, Palermo, 1687, *Moe*

OTHER SACRED

Motetto in honore di S Rosalia Vergine palermitana, lost, lib (Palermo, 1681)
Messa, 5vv; Fidelis servus, 9vv; O cor meum; O lingua benedicta, 3vv: lost, formerly in Mdina Cathedral, Malta

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A. Sartori: *Documenti per la storia della musica al Santo e nel Veneto*, ed. E. Grossato (Vicenza, 1977), 117
N. Billio D'Arpa: 'La Santa Rosalia (1687) di Bonaventura Aliotti', *Ceciliana per Nino Pirrotta*, ed. M.A. Balsano and G. Collisani (Palermo, 1994), 161–201

PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Alió y Brea, Francisco (*b* Barcelona, 27 March 1862; *d* Barcelona, 31 March 1908). Spanish composer, folklorist and music critic. He studied composition with Antonio Nicolau and Anselmo Barba and piano with C.G. Vidiella in Barcelona and was music critic for various journals there, including *La renaixensa*, *L'avenç* and, from 1905 to 1908, *El poble català*. He published his *Collecció de 6 melodies per a cant i piano* and five *Cansons per cant i piano* (both Barcelona, 1887), which are settings of poems by Angel Guimerá, Francisco Matheu y Fornells, Apeles Mestres and Jacinto Verdaguer. He illustrated the latter volume himself, and some of his work was displayed at an exhibition of the Sociedad de Acuarelistas in Barcelona. A distinguished folklorist as well as a sensitive composer and skilful melodist, he collected Catalan folksongs and published arrangements of 23 of these in *Cansons populars catalanas* (Barcelona, 1891). He used native rhythms and melodies in his songs and piano pieces (among them *Ballet*, *Marxa fantástica*, *Nota de color* and several barcarolles) and was one of the great initiators of the Catalan music revival while Luis Millet and Amadeo Vives were founding the Orfeó Català (1891).

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L.B. Nadal: 'Francisco Alió: nota necrològica', *Revista musical catalana*, v (1908), 127–9

JOCELYNE AUBÉ

Aliprandi, Bernardo (*b* ?Milan, *c*1710; *d* Frankfurt, *c*1792). Italian cellist and composer. Although early sources (Eitner, Rudhart) claimed a Milanese origin for Aliprandi, the family has not been definitely traced. One of the numerous Italians who found careers north of the Alps, Aliprandi first appears in the records of the Bavarian court at Munich on 1 October 1731 as a chamber and court musician, with a yearly stipend of 1000 florins. On 22 August 1737 he succeeded G.B. Ferrandini as composer of chamber music; on 11 March 1744 he was promoted to Konzertmeister, with his salary increased to 1200 florins. By 1777 this amount had been reduced to 1105 florins, and in 1778 he retired with a pension of 500 florins. In 1791 he was living in Frankfurt; a petition by his son Bernardo Maria dated May 1793 indicates that he had died by then.

Aliprandi's works for the Bavarian court opera include *Mitridate* (B. Pasqualigo, 1738) and *Semiramide riconosciuta* (Metastasio, 1740); he also wrote a *festa teatrale* for Nymphenburg, *Apollo trà le muse in Parnasso* (Perozzo do Perozzi, 1737) and two works for performance at the Munich College of Jesuits, *Vocatio tertia ad nuptias filii regis* (G. Arnold, 1737) and *De via a caelo* (Neumayr, 1738). The *Iphigenia in Aulide* (Munich, 1739) sometimes attributed to Aliprandi was probably by Giovanni Porta. A piano score of *Mitridate* and a *Stabat mater* of 1749, for soprano, alto and chamber orchestra, survive (*D-Dl*). 18 sinfonias are listed in the 1753 catalogue of the Munich Hofkapelle. In Münster's judgment Aliprandi's style was conservative, isolated from the newer Italian operatic developments, although the writing in the *Stabat mater* has emotional power.

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R. Schaal: 'Ein unbekanntes Inventar der Münchner Hofkapelle aus dem Jahre 1753', *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 309–24

JAMES L. JACKMAN

Aliprandi, Bernardo [Bernhard] **Maria** (*b* Munich, 5 Feb 1747; *d* Munich, 19 Feb 1801). Italian cellist and

composer, son of BERNARDO ALIPRANDI. The young Bernardo probably studied with his father and, like many cellists of the era, would have been familiar with the viol. He began playing the cello for the Munich court between 1762 and 1765, acting as the unpaid assistant director of the court orchestra from 1768. When the Munich and Mannheim Kapellen were consolidated in 1778, he succeeded his father as court virtuoso; by 1799 he received 400 florins yearly. Lipowsky considered him to be a good cellist. According to Gerber, he published pieces for the viol in 1782, while Fétis maintained that he wrote only for the cello; no works appear to have survived.

For bibliography *see* ALIPRANDI, BERNARDO.

JAMES L. JACKMAN/VALERIE WALDEN

Aliquot. A mathematical term meaning 'contained in another a certain number of times without leaving any remainder' (*OED*); for example, 2 is an aliquot part of 6. The wavelengths of the harmonic partials of a tone are thus aliquot parts of the fundamental wavelength. Aliquot strings are SYMPATHETIC STRINGS that vibrate in resonance with those that are struck or bowed. An aliquot piano has additional strings in the upper register that vibrate in sympathy with those struck by the hammers; the BLÜTHNER firm in particular employs 'aliquot scaling' (also occasionally referred to as 'duplex scaling'). *Aliquotstimme* is the German term for a MUTATION STOP, i.e. an organ stop which sounds at an odd harmonic of the basic or foundation stop.

HOWARD MAYER BROWN/CLIVE GREATED

Alís (Flores), Román (*b* Palma de Mallorca, 24 Aug 1931). Spanish composer. He began his musical studies at the Barcelona Conservatory with Gabriel Gálvez, Luis Millet, Juan Pich Santasusana, Joan Gibert Camins, Joaquín Zamocois and Eduardo Toldrá, and later removed to Geneva to broaden his training. His tireless professional work has extended beyond composition to directing various musical and ballet groups, orchestration, performing as a pianist, music criticism on radio and television, and teaching. He taught composition and fugue at the Seville Conservatory until 1971, then composition at the Madrid Conservatory until his retirement in 1997.

Alís's works number about 200 and comprise a wide variety of genres. Many of them were commissioned by various official organizations. Among them are the orchestral *Sinfonietta*, *Música para un festival en Sevilla*, *Homenatge a Antoni Gaudí*, *Seis remembranzas a Eduardo Toldrá* and *Rêverie*, all of which bear witness to his mastery of orchestration, tone-colour and intensity. Equally well known are his pieces for piano, his choral pieces and his string quartets. In addition to his serious music, he has composed, orchestrated and conducted commercial and incidental music for publishing houses, CDs, theatre, radio, television and the cinema. A member of various juries of international competitions, he was made Commander of the Imperial Hispanic Order of Carlos V and received numerous honours and prizes.

At first Alís composed in a 12-note serial technique, but this gradually changed into a more flexible style enriched by a more purely personal, expressive approach.

WORKS
(*selective list*)

VOCAL

Choral: Alleluia, op.19, 1959; Los salmos cósmicos, op.80, chorus, orch, 1969; El sueño de un poeta, op.103, 1975; María de Magdala, op.127, 1v, chorus, orch, 1979; Tierra del alba, op.133, 1982; Jesucristo en el desierto, op.141, 1v, chorus, orch, 1985

Vocal-orch: Conçons de la roda del temps, op.138, 1v, orch, 1983; Evocando al poeta ... Rubén Darío, op.165, 1v, orch, 1992

1v, pf: Teño medo, op.5, 1950; O toque da alba, op.7, 1954; Poemas de la seguiriya gitana, op.25, 1961; El cant de Lorelei, op.83, 1970; Tú, op.138, 1983

INSTRUMENAL

Orch: Sinfonietta, op.46, 1964; Suite, op.50, 1966; Música para un festival en Sevilla, op.60, 1967; Reverberaciones, op.85, 1970; Cántico de las soledades, op.130, 1980; Homenatge a Antoni Gaudí, op.149, 1987; Autol, op.152, 1989; Pf Conc., op.155, 1989; Aria y danza, op.161, 1990; 6 remembranzas a Eduardo Toldrá, op.175, 1995; Rêverie, op.188, 1998

Chbr: Str Qt, op.22, 1960; Pf Trio, op.43, 1964; Sonata, A, op.54, cl, pf, 1966; Series sobre anillos, op.87, str, qt, 1971; Balada de las cuatro cuerdas, op.116, va, pf, 1977; Sonata, op.156, 2 vn, 1989; Sonata, op.167, a sax, pf, 1992; Passacaglia, op.168, tpt, org, 1993; 3 Bagatelas, op.172, sax, pf, 1994; Adagietto, op.176, str qt, 1996; As 'Descobertas', op.177, str qt, 1996; Saxoxas, op.181, sax, pf, 1998

Pf: 4 piezas breves, op.12, 1957; Poemas de la Baja Andalucía, op.18, 1958; Tema con variaciones, op.42, 1964; Sonata, op.45, 1964; Tocata a la fuga de un ritmo gitano, op.66, 1968; La cuarta palabra de Cristo en la Cruz, op.88, 1971; Discantus atonalis, op.91, 1971; Rondó de danzas breves, op.115, 1977; Sonata no.2, op.157, 1989

Other solo inst: Espejismos sonoros, op.35, gui, 1963; Sonata, op.32, gui, 1963; 4 piezas, op.49, sax, 1965; Ámbitos, op.135, sax, 1982; Fantasía, op.153, gui, 1989; Variaciones ornamentales, op.164, vn, 1991

Other works, incl.: film scores, incid music, TV and radio scores

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MARTA CURESES

Aliseda, Jerónimo [Sánchez] **de** (*b c*1548; *d* Granada, 28 June 1591). Spanish composer, son of SANTOS DE ALISEDA. From about 1557 to September 1577 when he was ordained, he was a member of the choir of Granada Cathedral. On 8 June, 1580 the chapter accepted him as successor to his father without the customary public competition. As *maestro de capilla* he was required to give board and instruction to the choirboys, to provide daily lessons in polyphony and to compose *chanzonetas* and *extremeses* for important feasts. In 1589 he was relieved of these obligations because of ill-health. He died in poverty, like his father. None of Aliseda's secular music survives. His solemnly expressive motets owe much to those of Morales in structure and style, particularly to the latter's *Emendemus in melius*.

WORKS
all in E-GRc or GRcr unless otherwise stated

2 masses, lost

Lamentation: Quomodo sedet sola, 4vv; ed. in López-Calo (1963), ii, 59–67

4 motets, 5vv: Ad te levavi; Ave Maria; Beatus Franciscus; Domine, ne in ira tua: ed. in López-Calo (1963), ii, 68–104

Populе meus, 5vv, *Tc*

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ROBERT STEVENSON

Aliseda, Santos de (*d* Granada, 4 July 1580). Spanish composer. He was appointed *maestro de capilla* of Granada Cathedral on 19 November 1557 despite the opposition of his predecessor, Luis de Cózar, who intended his own nephew to succeed him. After an unsuccessful appeal to the archbishop, Cózar was forced to hand over the charge of the choirboys to Aliseda in May 1558. Aliseda had already begun to search for better singers, but was hindered by the poor salaries which the Granada Cathedral chapter offered.

Throughout his 23 years as *maestro de capilla* Aliseda won praise from the chapter for his diligent teaching, his punctuality and particularly for his care of the choirboys. In 1579, in appreciation of his merits, the chapter recommended him to Philip II for a prebend, and on 14 May 1580 voted him a gift of 12 ducats to aid him in his illness.

Aliseda's six-part motet *Similabo eum* shows him to have been a composer of great contrapuntal skill and sophistication. 11 of the motets in the Toledo Cathedral archive have resisted transcription owing to severe deterioration of the manuscript.

WORKS

Missa 'Ecce vir prudens', 4–6vv, *E-GRcr*; ed. in López-Calo

6 motets and 1 lamentation in *GRc*: Filiae Jerusalem, 5vv; Haec est virgo sapiens, 4vv; Misericordiae Domine, 4vv (Lamentation); O doctor optime, 5vv; Pulchra facie, 4vv; Similabo eum, 6vv; Verba mea auribus percipe, 4vv: ed. in López-Calo

15 motets, all in *Tc*: Dixit Dominus paralytico, 5vv; Estote fortes in bello, 5vv; Iste est qui ante Deum, 4vv; Hodie in monte, 6vv; Heu mihi, 6vv; Homo natus de muliere, 6vv; In illo tempore dixit ... audistis, 6vv; Ne projicias me in tempore senectutis, 5vv; O bone Jesu illumina oculos meos, 5vv; Obsecro Domine mitte quem misurus es, 5vv; Puer qui natus est, 5vv; Sub tuum preasidium, 6vv; Super flumina Babylonis, 5vv; Surrexit Pastor bonus, 4vv; Transeunte Domino clamabat caecus, 6vv

Laudate Dominum (Ps cxvi), *P-VV*

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ROBERT STEVENSON

Alison, Richard. *See* ALLISON, RICHARD.

Alix, May. *See* HUNTER, ALBERTA.

Ali-Zadeh, Franghiz (Ali Aga Kïzï) (*b* Baku, 28 May 1947). Azerbaijani composer and pianist. She studied at the Music School attached to the Azerbaijan State Conservatory (1954–65) and then at the conservatory itself (composition with Kara Karayev and the piano with Khalilov), graduating in 1970 as a pianist and 1972 as a composer. She then attended a postgraduate course under Karayev (1974–6) and at the same time served as his assistant (1970–76) before being appointed assistant professor (1976–89) and then professor (1996 onwards). During the 1960s and 70s she encouraged the dissemination of new music by giving the first performances in Azerbaijan of works by Berg, Cage, Crumb, Messiaen and Schoenberg as well as playing works by Soviet composers such as Denisov, Gubaydulina and Schnittke. She also frequently took part in festivals around the former Soviet Union, while in 1988 she was elected to join the Friends of the Arnold Schoenberg Institute of Los Angeles and in 1989 she gained her DMus. Since the mid-1980s her works have been heard in the USA and Europe on a regular basis. She has lived in Turkey since 1992. Her compositional style is informed by Azerbaijani traditions including *mugam*, and also by Western modernism; she was initially attracted to techniques variously employed by Boulez, Ligeti, Lutosławski and Stockhausen. Problems concerning time and space, stasis and dynamism are central to her thinking; *Gabil-Sajahy* (1979) for cello and piano is characteristic of her output and also formed the basis of her international reputation.

WORKS
(*selective list*)

Dramatic: Legenda o belom vsadnike [The Legend of the White Horseman] (rock op, 1, folk texts), 1985, unpubd; Empty Cradle (ballet, 2), 1993 film scores

Inst: In Memoriam Alban Berg (Pf Sonata no.1), 1970, unpubd; Pf Conc., 1972, unpubd; Str Qt no.1, 1974, unpubd; Sym., orch, 1976, unpubd; Zu den Kindertotenlieder (In Memoriam Gustav Mahler), cl, vn, perc, 1977; Gabil-Sajahy, vc, prep pf, 1979; Fantasy, org, 1982; Partita, org, 1985; Travermusik in memoriam Kara Karaev, conc., chbr orch, 1986, unpubd; Dilogia I, str qt, 1988; Music for Pf, 1989, 1997, unpubd; Dilogia II, str qt, wind qnt, 1989–94, unpubd; Pf Sonata no.2, 1990; Crossing I, cl, vib/cel, 1991; Crossing II, fl, ob, bn, hn, trbn, hp, vib, str qt, 1992–3; Mugam-Sajahy, str qt, synth/tape, 1993; Fantasie, gui, 1994; Str Qt no.3, 1995, unpubd; Azerbaijani Pastoral, 2 gui, fl, perc, 1998; Mirage, ud, chbr ens, 1998, unpubd [pt of Silk Road, cycle]; Oasis (Str Qt no.4), 1998, unpubd; Sturm und Drang, chbr ens, 1998; Werk, vc, 1998 [pt of Silk Road, cycle]

Vocal: Pesni o rodine [Songs about the Homeland] (orat, N. Hazri), 3 solo vv, chorus, orch, 1978, unpubd; Oda [Ode] (orat, D. Nassib), chorus, orch, 1980, unpubd; 3 akvareli [3 Watercolours] (N. Rafibeyli), S, fl, prep pf, 1987, unpubd; Iz yaponskoy poėzii [From Japanese Poetry] (I. Takuboku), song cycle, S, fl, prep pf/cel/vib, 1990; Journey to the Immortal (N. Hikmet), Bar, chorus, inst ens, 1995–9

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P. Griffiths: 'From the Global Village, New Composers' Voices', *The New York Times* (26 Sept 1997)

MARINA LOBANOVA

Alizadeh, Hossein (*b* Tehran, 1951). Iranian *tār* and *setār* player, teacher and composer. He studied at the National Music Conservatory in Tehran from the age of 13 and then at the University of Tehran from 1970 to 1974; his teachers included Habibollah Salehi, Ali Akbar Shahnazi, Nur Ali Borumand, Abdollah Davami, Mahmud Karimi, Yusef Forutan, Said Hormozi, Dariush Safvate and Hooshang Zarif. From 1971 Alizadeh studied and taught at the influential Centre for the Preservation and Propagation of Iranian Music in Tehran; he later taught music theory and *tār* at the University of Tehran. In 1976 he began his association with Iranian National Radio and Television, working as a soloist, a composer and a

conductor. He co-founded the Chavosh Cultural Artistic Centre in 1977 and the Aref Ensemble in 1983; he also worked with the Sheyda Ensemble. In the early 1980s he studied musicology and composition at the University of Berlin. In 1997 he served one year as head of the National Music Conservatory in Tehran.

Thoroughly trained as a classical musician, Alizadeh has worked towards finding a contemporary voice for traditional Iranian music. In particular, he has contributed to the development of a more prominent role for instrumental music in the traditionally voice-based classical music; most of his compositions are for instrumental ensembles, some incorporating western instruments. His work with children at the Institute for the Intellectual Development of Children and Young Adults in Tehran helped him to develop new ideas concerning music education. At the beginning of the 21st century he remains active as a soloist, a composer and a teacher, regularly performing and recording in Iran and abroad in Europe, the USA and Asia.

WORKS
(*selective list*)

Navā Improvisations, 1976; Hesār, 1977; Savārān-e dasht-e omid, 3 tombaks, ens of Iranian insts, 1977; Rāz o niāz, 1979; Shur anguiz (1797); Hejrāni, 1986–7; Ney navā, ney, orch, 1983; Sorudhā-ye azarbāijāni, 1983; Torkaman, setār, 1986; Song of Compassion, 1991 [requiem for the victims of the 1990 earthquake in Iran]; Rāz–ē No, 3vv, tār, tanbur, 1998

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Rāzē no, perf. Hamāvāyān Ensemble, Mahur Cultural Institute MCD-38 (1998)

LAUDAN NOOSHIN

Alkaios. *See* ALCAEUS.

Alkan [Morhange], **(Charles-)Valentin** (*b* Paris, 30 Nov 1813; *d* Paris, 29 March 1888). French pianist and composer. His real name was Morhange. He was one of the leading piano virtuosos of the 19th century and one of its most unusual composers, remarkable in both technique and imagination, yet largely ignored by his own and succeeding generations.

1. Life. 2. Alkan as pianist. 3. Works and style.

1. LIFE. Of Jewish parentage, Alkan was the eldest of five brothers, all of whom, with an elder sister as well, became musicians under the assumed name Alkan; Napoléon Alkan, the third brother (1826–1910), taught solfège at the Paris Conservatoire for over 50 years. Valentin Alkan's career at the Conservatoire started brilliantly with a *premier prix* for solfège at the age of seven. When Alkan was nine Cherubini observed that he was 'astonishing for his age' and described his ability on the piano as 'extraordinary'. He won a *premier prix* for piano in 1824, for harmony in 1827 and for organ in 1834. His op.1 was published in 1828, when he was 14. As a child prodigy he enjoyed great success, especially in the salon of the Princesse de la Moskova, although he later admitted feeling eclipsed by the yet greater success of the young Liszt. His teachers were Dourlen for harmony and P.-J. Zimmermann for the piano. Still on the crest of his youthful success he visited London in 1833, according to Fétis, and was 'cheerful, outgoing and confident' (Marmontel).

Alkan soon came under the spell of Chopin, whose close friendship he enjoyed and whose music he much admired. He was friendly too with George Sand and others of their circle. Yet there soon appeared the strain of shyness and misanthropy that was later to become Alkan's dominant characteristic. His life is undocumented for long periods when he withdrew from the concert platform; his publications appeared only at intervals; and he seems more and more to have avoided company. He held no official appointments. From 1829 until 1836 he was a part-time teacher of solfège at the Conservatoire, but he was never a full member of its staff. In 1848, on the death of Zimmermann, there was public controversy as to whether Alkan or Marmontel should succeed to the teaching post at the Conservatoire. The two men fell out when Marmontel was appointed and Alkan remained without public office or honour.

Alkan's concert appearances were rare, and he played more music by other composers than his own works. After 1838 he disappeared from view until 1844 when he gave two concerts for *La France musicale*, followed by two in 1845 in the Salle Erard. By this time he had attracted the attention of leading critics, including Liszt, Schumann and d'Ortigue, and he was definitely regarded as among the principal virtuosos of the day. Yet he again withdrew until 1853, when he gave two concerts of 'classical and retrospective music'; this was followed by a further gap of 20 years until 1873, when he began the series of 'Petits concerts', giving up to six concerts a year until 1880 in both the Salle Erard and the Salle Pleyel. He continued to play at Erard's twice a week until his death, giving afternoon classes. His most eminent pupil was Elie-Miriam Delaborde (*b* Paris, 8 Feb 1839; *d* Paris, 9 Dec 1913), generally thought to be Alkan's illegitimate son. Like his father, Delaborde favoured the pedal piano and was a composer. But in contrast, his character was extroverted and urbane; he toured widely as a virtuoso, painted a little and knew both Bizet and Manet well.

Alkan's publications were nearly as intermittent as his concerts; there is an uncharted gap in the 1860s, a period of his life of which virtually nothing is known. His works were known, if at all, from publication rather than performance, which perhaps accounts for the obscurity in which they have lain both during and since his lifetime. It is fortunate that so many works, many of them of considerable dimensions, should have been published at all.

Alkan's enigmatic character, reflected in his music, has been well described by Marmontel and de Bertha. He dressed in a severe, old-fashioned, somewhat clerical manner, discouraged visitors and went out rarely. He felt he had lived beyond his time. Niecks described how Alkan became warm-hearted and almost convivial once the outer reserve had been penetrated. He had few friends, though he particularly enjoyed the patronage of Russian aristocratic ladies, 'des dames très parfumées et froufroutantes', as Isidore Philipp described them. He was nervous in public and pathologically worried about his health, even though it was good. He remained a strict member of



Valentin Alkan: portrait by Edouard Dubufe, pastel (private collection)

the Jewish faith in which he had been brought up, and was widely read in classical and biblical lore. This may account for the story, which seems to have no basis of truth, that he died under a collapsed bookcase; de Bertha's account of his death mentions no such incident.

2. ALKAN AS PIANIST. Accounts of Alkan's playing are in accord on its virtuosity, although he only rarely played his most difficult pieces. He performed the Symphonie from op.39, for example, only once, and never played the complete Concerto (from the same set) or the *Grande sonate* op.33. D'Ortigue in 1844 called his playing 'firm, powerful, brilliant and severe', while the 'Rover of Concerts' (*Revue et gazette musicale*, xii, 1845, 139) said: 'his playing is clear, pure, brilliant, perfectly controlled; but it lacks breadth, passion, poetry or individuality, despite his claim to display these qualities in his music'. He was proud of the strictness and precision of his playing, and was a rigorous user of the metronome. His variations *Le festin d'Esope* are headed 'senza licenza quantunque', and he insisted that Chopin, whom he greatly admired, should be interpreted in a classical manner.

Alkan was particularly noted for his attachment to a wide repertory of historical music and for his promulgation of music, such as the late Beethoven sonatas and Schubert's piano music, not fashionable at the time. He published transcriptions of Bach, Handel, Marcello, Grétry and others, and composed in the 'style ancien' from time to time. He was an ardent champion of the *pédalier* (the pedal piano), for which he wrote some impressive works, especially near the end of his life.

3. WORKS AND STYLE. Most of Alkan's works are for the piano. Of the two early chamber concertos, the second was later arranged by Alkan for solo piano. The orchestral symphony in B minor, described by Léon Kreutzer in 1846, is lost. There are three substantial chamber works and some miscellaneous vocal pieces of no special interest, save the comical march on the death of a parrot for choir and woodwind. His earliest piano compositions are variations and rondos wholly in the fashion of the day, many based on popular operatic melodies, but without true marks of individuality. The characteristic brilliance for which he was soon to be noted appears plainly in the various sets of studies published in 1837 and 1838. In 1844 followed a group of works that display his taste for unusual titles and subject matter, *Le chemin de fer* for example, and the style is noticeably bolder and more original. In the next group the scale is enormously enlarged with the *25 préludes* op.31 in all the major and minor keys (C major appears twice) in 1847 and the *Grande sonate: Les quatre âges* op.33 and the *12 études* in all the major keys op.35 in 1848. The full conception was realized in 1857 with the appearance of his most ambitious work, the *12 études* in all the minor keys, op.39; these comprise a four-movement symphony, a three-movement concerto, a set of variations, an overture and three miscellaneous pieces, some of the movements being of enormous length. Other collections show his fondness for assembling many pieces into one folder, for example the five *Recueils de chants* published between 1857 and about 1873, modelled in part on Mendelssohn's *Lieder ohne Worte*, and the *48 motifs* or *esquisses* published in four books in 1861.

Alkan's originality is evident in nearly all his music, but he was in debt to both old and new music for elements of his style. His admiration for 18th-century Classics has already been mentioned, and the more formal mannerisms of Bach and Handel are plentiful. He was close in spirit, at least in his early music, to Zimmermann, Henri Bertini, Kalkbrenner and the Parisian virtuoso school of the 1820s. Above all he felt the influence of Chopin, whose ornamental phraseology he adopted, combining it with a different melodic and harmonic style. The extra-musical element and his recurrent boldness have invited comparison with Berlioz (who appears to have shown no interest in Alkan). Schumann made the comparison in 1839, and so did Sorabji, in 1932, when he said that Alkan's *Sonatine* op.61 sounded like Berlioz attempting to compose a Beethoven sonata. But Alkan was altogether more puzzling and impenetrable. His titles are obscure and elliptical, often with a satanic or mocking tone. He revelled in Faustian ideas yet at other times assumed a childish, domestic simplicity. Military motifs and quasi-religious tones, biblical or Hebraic, are also common. Superscriptions and instructions abound.

A surprising aspect of Alkan's style is its technical rigour, for he wrote not as a pianist with a keyboard before him but with the cerebral exactness of someone for whom the notation is more important than the sound. He refused to spell enharmonically and facilitate reading, with the result that at least twice he was compelled to use a notation for a triple sharp; he was scrupulous in his part-writing. The same obstinacy is to be seen in his harmonic writing in which, for example, he used pedal points or ostinatos against theoretically incompatible counterpoints; *Fa* op.38 no.8 makes a special feature of this. His clashing harmony is nearly always the result of one part's refusing to move into line with another and the effect can be very harsh. His playing without rubato was a kindred characteristic; indeed one of the *48 motifs* (no.28) is entitled *Inflexibilité*.

At a period when the piano was undergoing universal exploitation for new and more dazzling sonorities, Alkan made a positive contribution to virtuoso technique. His music can be exacting beyond the capacity of any but the most powerful players in technique, dynamic demands and stamina. It can also be disarmingly simple. He exploited the extreme ends of the keyboard, often in deliberate contrast with the middle range. *Salut cendre du pauvre* op.45 has fine side-drum effects, also found in the powerful Mahlerian *Le tambour bat aux champs* op.50*bis*. *Le grillon* op.60*bis* imitates the chirping of the cricket; *Le chemin de fer*, obviously, imitates a train. Other instruments are imitated, for example the cello in *La voix de l'instrument* op.70 no.4, and a string quartet is evoked with remarkable precision in *Début du quatuor*, no.31 of the *48 motifs*. No.15 of the same set is a *Tutti de concerto dans le genre ancien* in a heavy orchestral manner with a clearly differentiated entry for the 'soloist'. The Concerto in op.39 takes this idea to extreme lengths with the orchestral and solo elements in balance throughout. The fine opening of the Symphonie in the same work has a real orchestral surge.

Alkan's melodic gift was variable, rarely comparable to that of Chopin or Berlioz, and sometimes critically weak. But he was master of a naive style as, for example, in the *maggiore* section of the slow movement of the Symphonie or in *Promenade sur l'eau*, no.6 of *Les mois* op.74. A piece such as the powerful *Morituri te salutant*, no.21 of the *48 motifs*, achieves its effect entirely without recourse to melody in the normal sense. His interest in unusual metres and rhythmic combinations was keen as can clearly be seen in the second book of impromptus op.32: of the four pieces three are in quintuple time and one is in septuple.

Alkan had unconventional ideas about tonal structure and was not bound by unity of key in his larger forms. As early as 1832, in the first chamber concerto, the first movement begins in A minor and concludes in E major and the last movement ends in C♯ major. The four movements of the *Grande sonate* op.33 not only get progressively slower to illustrate increasing age (the first movement is a scherzo), but are all in different keys. Both the Symphonie and the Concerto in op.39, being parts of a scheme of 12 studies in all the minor keys, have all their movements in different keys. In the second chamber concerto the three movements are continuous, with the third returning to the material of the first. Alkan's structures sometimes run to epic length; the largest is the first movement of the Concerto, which lasts nearly 30 minutes. But many of his pieces are no more than a dozen bars long. One of his favourite devices was the stark juxtaposition of quite different elements, the best example of which is *Héraclite et Démocrite* op.63 no.39.

Alkan's music has been seriously neglected. Pianists have been slow to explore the great range and variety of his music, not all of which is extravagantly difficult to play. But he was greatly valued by Liszt, Busoni and many others, and should eventually take his due place among the most important figures of his time.

WORKS

Editions: *Ch.V. Alkan: oeuvres choisies*, ed. E. Delaborde and I. Philipp (Paris, *c*1900) [incl. many kbd works]

The Piano Music of Alkan, ed. R. Lewenthal (New York, 1964) [incl. works from 7 op. nos.]

Ch.V. Alkan: oeuvres choisies pour piano, ed. G. Beck, Le pupitre, xvi (Paris, 1969) [incl. 12 works]

all printed works published in Paris

VOCAL

Hermann et Ketty (de Pastoret) [Prix de Rome cant.], 1832, unpubd
L'entrée en loge (Gail) [Prix de Rome cant.], 1834, unpubd
Romance du phare d'Eddystone, 1v, pf, 1845, lost
Etz chajjim hi, 2S, T, B, unacc. (1847)
Halelouyoh, S, A, T, B, pf/org (1857)
Marcia funebre sulla morte d'un papagallo, 2S, T, B, 3 ob, bn (1859)
Stances de Millevoye, 2S, A, pf (1859)

ORCHESTRAL

op.	
10	Concerto da camera no.1, a, pf solo, *c*1832
—	Concerto da camera no.2, c♯, pf solo, before 1834; rev. pf solo
—	Pas redoublé, wind band, 1840, unpubd
—	Symphony, b, 1844, lost

CHAMBER

21	Grand duo concertant, vn, pf (*c*1840)
30	Piano Trio (1841)
47	Sonate de concert, vc, pf (1857)

KEYBOARD

for piano unless otherwise stated

1	Variations on a theme from Steibelt: Orage (1828)
2	Les omnibus, variations (1829)
3	Il était un p'tit homme, rondoletto (1830)
4	Rondo brillant, str qt ad lib (*c*1833)
5	Rondo, on Rossini: Largo al factotum from Il barbiere di Siviglia (*c*1833)
12	Rondeau chromatique (1833)
16/4	Variations on Donizetti: Ah segnata é la mia morte from Anna Bolena (1834)
16/5	Variations on Bellini: La tremenda ultrice spada from I Capuleti e Montecchi (1834)
16/6	Variations quasi fantaisie sur une barcarolle napolitaine (1834)
12	Trois improvisations dans le style brillant (1837)
13	Trois andantes romantiques (1837)
15	Trois morceaux dans le genre pathétique (1837): 1 Aime-moi, 2 Le vent, 3 Morte
16	Tre scherzi (1837)
16	Six morceaux caractéristiques (1838), also as op.8; repubd as nos.1, 4, 5, 7, 8, 12 of Les mois, op.74
17	Finale, pf 4 hands (1838–40)
76	Trois grandes études (*c*1838): 1 Fantaisie, left hand, 2 Introduction, variations and finale, right hand, 3 Etude à mouvement semblable et perpetuel
—	Jean qui pleure et Jean qui rit [2 fughe da camera] (*c*1840)
—	Variations à la vielle, on a theme from Donizetti: L'elisir d'amore (*c*1840)
—	Variations on a theme from Donizetti: Ugo conte di Parigi (1842)
22	Nocturne (1844)
23	Saltarelle (1844)
24	Gigue et air de ballet dans le style ancien (1844)
25	Alleluia (1844)
17	Le preux, étude de concert (1844)
26	Variations-fantaisie on themes from Mozart: Don Giovanni, pf 4 hands (1844)
27	Le chemin de fer, étude (1844)
—	Désir (1844)
—	L'amitié, étude (1845), repubd as op.32(1)/2
—	Impromptu, F♯ (*c*1845)
29	Bourrée d'Auvergne (1846)
26	Marche funèbre (1846)
27	Marche triomphale [originally Marche héroïque] (1846)
26c	Vaghezza, impromptu (1847), repubd as op.32(1)/1
26b	Fantasietta alla moresca (1847), repubd as op.32(1)/3
31	Vingt-cinq préludes, in all major and minor keys, pf/org (1847)
33	Grande sonate: Les quatre âges (1848)
34	Scherzo focoso (1848)
35	Douze études, in all major keys (1848)
32(1)	Quatre impromptus (1848): 1 Vaghezza, 2 L'amitié, 3 Fantasietta alla moresca, 4 La foi [nos.1, 2, 3 also pubd separately]
32(2)	Deuxième recueil d'impromptus, 3 airs à 5 temps et 1 à 7 temps (1849)

—	Pro organo, org, 1850, unpubd
—	Fantasticheria (*c*1850)
45	Salut, cendre du pauvre!, paraphrase (1856)
37	Trois marches, quasi da cavalleria (1857)
38	Premier recueil de chants (1857)
38	Deuxième recueil de chants (1857)
39	Douze études, in all minor keys (1857): 1 Comme le vent, 2 En rythme molossique, 3 Scherzo diabolico, 4–7 Symphonie, 8–10 Concerto, 11 Ouverture, 12 Le festin d'Esope, variations
40	Trois marches, pf 4 hands (1857)
41	Trois petites fantaisies (1857)
42	Réconciliation, petit caprice (1857)
46	Minuetto alla tedesca (1857)
50	Capriccio alla soldatesca (1859)
51	Trois menuets (1859)
52	Super flumina Babylonis, paraphrase (1859)
53	Quasi-caccia, caprice (1859)
54	Benedictus, pedal pf/pf 3 hands (1859)
55	Une fusée, introduction et impromptu (1859)
—	Petit conte (1859)
—	Petits préludes sur les 8 gammes du plain-chant, org (1859)
57	Nocturnes nos.2, 3 (1859)
60	Deux petites pièces (1859): 1 Ma chère liberté, 2 Ma chère servitude
50bis	Le tambour bat aux champs, esquisse (1859)
60bis	Nocturne no.4, Le grillon (1859)
61	Sonatine (1861)
63	Quarante-huit motifs (esquisses) (1861)
64	Treize prières, org/pedal pf/pf 3 hands (*c*1870)
65	Troisième recueil de chants (*c*1870)
66	Onze grands préludes and transcr. of Handel: Messiah, pedal pf/pf 3 hands (*c*1870)
69	Impromptu sur le choral de Luther, org/pedal pf (*c*1871)
—	Douze études, pedals only (org/pedal pf) (*c*1871)
—	Chapeau bas, 2me fantasticheria (*c*1872)
—	Bombardo-carillon, pedal-board 4 feet/pf 4 hands (*c*1872)
72	Onze pièces dans le style religieux and transcr. of Handel: Messiah, org/harmonium/pf (*c*1872)
74	Les mois, 12 morceaux caractéristiques (*c*1872) [incl. op.16]
75	Toccatina (*c*1872)
67	Quatrième recueil de chants (*c*1873)
70	Cinquième recueil de chants (*c*1873)
—	Douze fugues, pedal pf/org (n.d.)
—	Zorcico, danse ibérienne, ed. G. Beck (1969)

Transcrs. of works by Bach, Beethoven, Gluck, Grétry, Handel, Haydn, Marcello, Meyerbeer, Mozart, Weber etc.

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HUGH MACDONALD

Alla breve (It.). In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, another name for *proportio dupla* (time signature 2/1 or more commonly ₵), where note shapes diminish in relative value in the ratio 2:1. The *tactus* thus shifts from its normal place on the semibreve (*alla semibreve*) to the breve. *Alla breve* still retains its connotation of a smaller relative value per note shape in modern practice, and is commonly used for music in a relatively quick tempo, where ₵ indicates two beats to a bar of four crotchets while C indicates four beats.

PETER WRIGHT

Alla cappella (It.). A CAPPELLA.

Allacci [Allacius, Allatius], **Leone** [Lione] (*b* Chios, 1588; *d* Rome, 19 Jan 1669). Italian theologian and scholar of Greek origin. He went to Italy as a child and studied philosophy, theology and classics in Rome at the Greek Catholic Collegio di S Atanasio from 1599 to 1610. After a period in Chios he studied medicine in Rome until 1616. Thereafter he was employed in the Vatican Library and was responsible for moving the Biblioteca Palatina from Heidelberg to Rome in 1622–3. In 1661 he succeeded Luca Holstenio as chief curator of the Vatican Library. He wrote extensively on a wide range of subjects including theology, Byzantine studies, classical antiquity and Italian letters. He was a member of the Accademia degli Incogniti, which played an important role in early Venetian opera. He is significant for the history of music by virtue of his *Drammaturgia . . . divisa in sette indici* (Rome, 1666), a compendious and surprisingly accurate list of dramatic works of all kinds, including opera librettos, published in Italy; it also lists many unpublished works. A second, vastly enlarged and updated edition by Giovanni Cendoni, Apostolo Zeno, Giovanni degli Apostoli and others unnamed (Venice, 1755) adds the names of composers to *drammi per musica* and remains a major work of reference for Italian drama studies, although it must be used with caution. Many of Allacci's manuscripts and his large collection of printed dramas are now in the Vatican

Library. A treatise, *De melodiis Graecorum*, searched for in vain by Gerbert, appears not to have existed.

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THOMAS WALKER/R

Allaire. *See* ALAIRE.

Alla longa (It.). In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, another name for *proportio quadrupla* (time signature 4/1), where note shapes diminish in relative value in the ratio 4:1. The *tactus* thus shifts from its normal place on the semibreve (*alla semibreve*) to the long.

Alla minima (It.). In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, another name for *proportio subdupla* (time signature 1/2), where note shapes are augmented in relative value in the ratio 1:2. The *tactus* thus shifts from its normal place on the semibreve (*alla semibreve*) to the minim.

Allan, Richard van. *See* VAN ALLAN, RICHARD.

Allard. *See* HALLART, MICHEL.

Allard, Maurice (*b* Sin-le-Noble, Nord, 25 May 1923). French bassoonist and teacher. A precocious talent, he won a *premier prix* at the Paris Conservatoire at the age of 17. He won a first prize at the Geneva International Competition in 1949 and was appointed to the Paris Opéra the same year. In 1957 he succeeded his teacher Dhérin as professor of bassoon at the Paris Conservatoire. Among the many composers who wrote concertos for him were Marcel Bitsch, Pierre Max Dubois, Jolivet, Rivier, Tisné, Tomasi and Marc Vaubourgoin. The outstanding French bassoonist of his time, he was an energetic champion of the French, as opposed to the German, instrument; in 1975 he founded Les Amis du Basson Français, an organization which existed to defend its interests. Allard edited much music for the bassoon and wrote a number of works for his instrument.

WILLIAM WATERHOUSE/R

Allardo. *See* DU GAUCKIER, ALARD.

Allargando (It.: 'broadening', 'spreading'; gerund of *allargare*, 'to spread'). An instruction to slow down the tempo and often to develop a fuller and more majestic performing style. But this is not always intended. Verdi, for example, almost invariably accompanied *allargando* with a decrease in texture or volume; thus the very end of the prelude to *La traviata* has the successive markings *allargando*, *diminuendo* and *morendo*. The forms *slargando* and *slargandosi* also appear, with the same meaning.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Alla semibreve (It.). A term used to describe the normal tempo of late medieval and Renaissance music where the *tactus* falls on the semibreve, as opposed to the breve (*alla breve*) or other note shape. *See* PROPORTIONAL NOTATION.

Allatius, Leone [Lione]. *See* ALLACCI, LEONE.

Alla turca. *See* TURCA, ALLA.

Alla zingarese. *See* ZINGARESE, ALLA.

Allde [Alday], **Edward** (*d* 1634). English music printer. He printed a few musical works between 1610 and 1615, only his initials 'E.A.' appearing on certain imprints. He printed Thomas Ravenscroft's *A Briefe Discourse* (1614) and John Amner's *Sacred Hymnes of 3, 4, 5 and 6 parts for Voyces and Vyols* (1615). His address was 'neere Christ-Church' in London. His name appears among a list of printers granted printing monopolies by James I and his successors as 'Edw. Alday, to print sett songs et al', but he apparently made little use of any such privilege.

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MIRIAM MILLER

Allegra, Salvatore (*b* Palermo, 17 July 1898; *d* Florence, 9 Dec 1993). Italian composer. He studied at the Palermo Conservatory with Cilea and Antonio Favara, graduating in 1917. He held office as president of the Cassa Nazionale Assistenza Musicisti and as honorary president of the Italian Musicians' Union. He is known mainly as a composer of operettas and operas in which he followed a conservative, late *verismo* style. His operettas, of which *Mademoiselle Ultra* (1926) and *Mitizi* (1928) are representative, exploit the vein of *petit bourgeois* sentimentality which guaranteed their success between 1910 and 1930. In the 1930s, when operetta progressively lost its appeal with Italian audiences, Allegra turned to opera, producing rather conventional work lacking in invention, such as *Ave Maria* (1934) and *Romulus* (1946). His orchestral and chamber output reveals nothing more original. Examples include the facile lyricism of his ballet *L'isola degli incanti* (1952) and *Il pastore errante* for cello and piano (1951). He also wrote religious works and film music.

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Ops: Ave Maria (A. Donini, after G. Zorzi), Perugia, Morlacchi, 1934; Il medico suo malgrado (Donini, after Molière), Kassel, 1938; Romulus (3, E. Mucci), Naples, Floridiana, 1946; Il ritratto (after R. Nathan), Cluj, 1958
Other stage: I viandanti (poema lirico-sinfonico, 1, after V. Andreaus), Kassel, 1938, as Rast vor dem Jenseits; L'isola degli incanti (azione coreografica), 1952
Other works: Il pastore errante, vc, pf, 1951; Gli uomini lupo, danza, orch; Le donne sabine, danza, orch; Messa, 2 vv, org; Messa breve, S, male chorus, str orch, hp, org; Quadri siciliani, suite, orch; Romulus, ov., orch; Suite mediterranea, orch; I viandanti, suite, orch; film scores, chbr works, pf pieces

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RAFFAELE POZZI

Allegranti, Maddalena (*b* Venice, 1754; *d* Ireland, after 1801). Italian soprano. She made her début in 1770 in Venice and in 1771 went from Florence to Mannheim, possibly on a recommendation by Casanova to the Mannheim court poet, Mattia Verazi. Holzbauer gave her singing lessons and employed her as second soubrette in the court opera (1771–5). She made her Mannheim début in 1771 in Piccinni's *Gli stravaganti* (Nerina) and appeared the following year at the palace theatre in Schwetzingen in Gassmann's *L'amore artigiano* (Angiolina) and Sacchini's *La contadina in corte* (Tancia); Burney gave a glowing report of her. After 1778 she sang in Venice and Florence, in 1781 in London, making her début there in Anfossi's *I viaggiatori felici*. On 20 July 1783 she was engaged by Bertholdi at a salary of 1000 ducats as *prima donna buffa* at the Dresden court opera, where Mozart heard her and placed her above Ferrarese (letter of 16 April 1789). She returned by way of Venice (1798) to London where she sang in Cimarosa's *Il matrimonio segreto* (1799) and taught singing for a few years from 1801. She is said to have retired with her husband, a guards' officer called Harrison, to his home in Ireland. Horace Walpole ranked her success in London in 1781 above that of the dancer Gaetano Vestris, but Parke was critical of her 20 years later. Her portrait was engraved by F. Bartolozzi after Cosway.

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ROLAND WÜRTZ (with PAUL CORNEILSON)

Allegretto (It., diminutive of *allegro*). A tempo (and mood) designation, normally indicating something a little less fast, and perhaps a little more lighthearted, than ALLEGRO. But there is some evidence that in Paris around 1800 it was understood to be faster than *allegro*, most specifically in J.B. Cartier's *L'art du violon* (Paris, 1798) and in Renaudin's *Plexichronomètre* readings (see B. Brook *La symphonie française*, Paris, 1962, i, 318). It is found occasionally in Vivaldi and Domenico Scarlatti, but hardly at all in their precursors, even though Brossard mentioned the word in his *Dictionaire* of 1703. During the second half of the 18th century it came into special popularity, for the idea of a fastish tempo that should on no account show any sign of hurry was peculiarly appropriate to the *galant* style. Leopold Mozart (1756) said it should be performed 'prettily, frivolously and jokily' ('artig, tändelend und scherzhaft'). When included in graduated lists of tempo marks it was normally placed between *allegro* and *andantino*. Unlike *allegro*, it is current only in musical contexts.

The slow movement of Beethoven's Seventh Symphony is perhaps the most famous example of *allegretto*, and a glimpse of the word's precise nature may result from the attempt to consider how that movement would have been affected if Beethoven had chosen instead to mark it *andantino*. He marked the second movement of his Quartet op.59 no.1 *allegretto vivace e sempre scherzando*, presumably in an attempt to suggest a fast tempo with the minimum of metrical accentuation and a maximum of fluidity.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Allegri, Domenico (*b* Rome, *c*1585; *d* Rome, 5 Sept 1629). Italian composer. He was brought up in Rome. He was a private pupil of G.B. Nanino from April 1594 and a choirboy at S Luigi dei Francesi from October 1595; by February 1596 he was learning to compose. He left S Luigi in January 1602, after his voice had broken, but returned as an alto in December and remained until May 1603. He is next heard of at the collegiate church of S Maria Maggiore at Spello, where he was *maestro di cappella* from at least June 1608 (possibly from 1606) to January 1609. He then moved back to Rome and was *maestro di cappella* of S Maria in Trastevere from September 1609 to March 1610 and of S Maria Maggiore from then to his death. He married in 1616 and had five children. Allegri was one of the first to write independent instrumental accompaniments in vocal chamber music: his *Modi quos expositis in choris* (Rome, 1617) includes solos and duets with accompaniments for two violins (sometimes muted). A motet by him (in RISM 1634[1]) is an attractive example of the Roman style. A volume of motets for two to five voices (Rome, 1638) appears to be lost. According to Münster a *Magnificat* by Allegri is included in Fabio Costantini's op.11 (Venice, 1630). Two works attributed to Allegri by Fétis – *Euge serve bone* and *Beatus ille servus* – are by Abbatini, and a 16-part mass mentioned in the same source may be too.

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COLIN TIMMS

Allegri, Gregorio (*b* Rome, 1582; *d* Rome, 7 Feb 1652). Italian composer and singer, brother of Domenico Allegri. From 1591 to 1596 he was a boy chorister and from 1601 to 1604 a tenor at S Luigi dei Francesi, Rome, where the *maestro di cappella* was G.B. Nanino. According to Allegri's obituary he studied with G.M. Nanino (see Lionnet). He was active as a singer and composer at the cathedrals of Fermo (1607–21) and Tivoli, and by August 1628 he was *maestro di cappella* of Santo Spirito in Sassia, Rome. He joined the papal choir as an alto on 6 December 1629, under Urban VIII, and was elected its *maestro di cappella* for the jubilee year of 1650. In 1640 his fellow singers elected him to revise Palestrina's hymns (necessitated by Urban VIII's revision of the texts), which were published in Antwerp in 1644. His contemporaries clearly saw him as a worthy successor to Palestrina and a guardian of the *stile antico*.

Allegri's fame stems largely from his *Miserere*, a setting of Psalm l, which, up until 1870, was traditionally sung by the papal choir during the Tenebrae Offices of Holy Week. Ironically, the setting's renown has little to do with Allegri since, in its basic form, it is a simple nine-part *falsobordone* chant for two choirs (SATTB/SSABar); the choirs alternate with each other and with plainchant (sung

on a monotone), joining together only for the final half-verse. It was customary for improvised embellishments to be added to such *falsobordoni*, and during the 18th century both the five-and four-part verses of Allegri's setting were made increasingly elaborate. In 1713 Bai wrote a complementary setting which was often substituted for Allegri's. Both these ornamented versions were performed at a very high pitch and were much admired by, among others, Emperor Leopold I, G.B. Martini, Burney and Mozart. The embellishments were at first a closely guarded secret but they were written down in the 1820s. Goethe and Mendelssohn were among the Romantics who enthused over Allegri's setting at a time when Roman polyphony was becoming the subject of attention for the earliest musicologists. The *Miserere* was first published by Burney in 1771, but in a version not found in any Vatican source. The version that is now commonly performed was assembled by Sir Ivor Atkins in the 1950s, from Burney's version and one made in the 1930s by Robert Haas (see Keyte); it bears little or no resemblance either to Allegri's original or to the piece as it as performed before 1870.

Allegri's best music is in the *a cappella* style, much of it for two choirs: it was copied and recopied into Cappella Sistina manuscripts for at least a century. A fine example is the six-part *Missa 'Vidi turbam magnam'*; based on his own motet it shows that the *stile antico*, far from being insipid, could be the vehicle for superbly controlled sonority and counterpoint, using syncopation to lead to a climax and with a bass line entirely harmonic in function.

Along with other Roman composers, Allegri responded to the new vogue for small-scale concertato church music and his published pieces are mostly in a more modern idiom. Clearly these were not written for the papal choir but for smaller musical establishments in Rome such as Spirito in Sassia, or for a provincial centre such as Fermo, where Allegri was living when they were published. The first book of *Concertini* has not survived, but the second (dedicated to Duke Giovanni Antonio Altaemps) is written in an unambitious post-Viadana idiom, neither melodious in the manner of the best north Italians nor ornamented. Some pieces include dance-like triple-time sections, but contrapuntal considerations still predominate. The five-part *Dilectus meus* is very like a late 16th-century madrigal in style, with delicate textural and rhythmic contrasts.

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Il salmo Miserere mei Deus, 9vv, *I-Rvat*; ed. in Amann and in Keyte
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2 Lamentationes Jeremiae prophetae, *c*1640, *c*1651, *D-Bsb*
Te Deum, 8vv, *A-Wn*
Laudate regem, 8vv, *I-Rvat*
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JEROME ROCHE/NOEL O'REGAN

Allegri, Lorenzo (*b* Florence, 16 Nov 1567; *d* Florence, 15 July 1648). Italian composer and lutenist. Cesare Tinghi, the Medici court diarist, called him (in Solerti) 'Lorenzo [or Lorenzino] todesco del liuto', which has encouraged the notion that he may have been German, but his baptismal record confirms that he was from Florence. He entered the ranks of salaried musicians at the Medici court on 15 April 1604 as a lutenist; during the period 1636–7 he was referred to as *maestro di liuto*. In January 1622 he was appointed *guardaroba della musica*, and in due course he was also placed in charge of the pages who played, sang and danced in court entertainments. He continued to serve the court until his death. He seems chiefly to have written instrumental music. Only two vocal pieces by him are known: *Tu piangi*, a madrigal for solo voice and continuo published in Antonio Brunelli's *Scherzi, arie, canzonette, e madrigali* (Venice, 1614[14]), and a short stage work for one to six voices to a text by Ferdinando Saracinelli beginning 'Spirto del ciel, scendi volando a noi'. The latter was published in his only collection of music, *Primo libro delle musiche* (Venice, 1618). This volume, which is printed in score, otherwise consists of a sinfonia and eight suites of dances for five or six unspecified instruments and continuo (extracts in *Lorenzo Allegri: Ballet Suites for String Orchestra and Basso Continuo*, ed. H. Beck, London, 1967, and in Mw, xxvi, 1964, Eng. trans., 1966).

All of the dances can be identified as belonging to entertainments produced at the Medici court between 1608 and 1615, including *La notte d'Amore* (1608), *La serena* (1611, reworked as *Le ninfe di Senna*, 1613), *Alta Maria* (1614), *I Campi Elisi* (1614) and *L'Iride* (1615); each suite consists of dances from a single work. The sinfonia, which opens the book, is divided into a slow first section in duple metre and with dotted rhythms and a faster, mildly imitative, second section in triple metre, a scheme that adumbrates the French overture. The suites contain three to seven dances. Each begins with a ballo in duple metre and moderate tempo and continues with such dances as the galliard, corrente, canario, branle and gavotte. Various combinations of them, sometimes interspersed with ritornellos, produce alternations of moderate and fast tempos, balance pairs of moderate duple-metre dances with fast triple-metre pairs or, following Brunelli's principle, provide increasing movement through the course of a suite. The last suite, with its seven movements (five dances and two ritornellos), symmetrical balancing of metres, and acceleration of tempo in successive movements, marks the artistic peak of the book and of the small body of Allegri's surviving works. His influence was far reaching and he had some responsibility for the transmission of the new Italian style into France, by way of Lully, who was in Florence as a young man, and Germany, by way of his student Johann Nauwach. Nauwach's publications of 1623 and 1627 contain the

earliest published Italian monodies by a non-Italian, as well as the earliest monodies to German texts.

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EDMOND STRAINCHAMPS

Allegrissimo. Superlative of ALLEGRO.

Allegro (It.: 'merry', 'cheerful', 'lively'). The most common tempo designation in Western music. It was often abbreviated, particularly in the 18th century, to *all°*. Practically all the lists of tempo marks in musical dictionaries and handbooks give *allegro* as the standard moderately fast tempo, though its very ubiquity has led to its use with a variety of different shades of meaning: as early as 1703 Brossard (*Dictionaire*) needed to say that it sometimes meant 'quick' and sometimes meant 'moderately fast'. It was used particularly often by those composers who were economical in their use of tempo marks, such as Corelli or Mozart; and the more flamboyant composers have tended to use it for the base of some of their more whimsical designations: *allegro cristiano*, Rossini; *allegro felice*, Walford Davies; *allegro orgoglioso*, Nielsen; *allegro irato, allegro allegro molto più che si può*, Vivaldi (the superlative form *allegro allegro* used here is mentioned by Brossard).

Its earlier musical uses were purely adjectival with absolutely no implication of tempo. Ganassi (*Fontegara*, 1535) used it to characterize a certain trill. Zarlino (1558) noted that singers should follow the sense of the words: 'quando le parole contengono materie allegre, debbono cantare allegramente & con gagliardi movimenti' ('when the words contain cheerful matter, they should sing cheerfully and with vigorous movement'). The same was the case in the early 17th century: Bernardino Bottazzi (1614) gave 'Rules how to make melancholy canti fermi *allegri*'; and in 1650 Giovanni Scipione was still talking about *tempo allegro*. This adjectival use also appears in musical scores, beginning with Andrea Gabrieli's *Fantasia allegra* (1596), continuing through Maurizio Cazzati's tempo designation *allegro e presto* (op.8, 1648) in which *allegro* seems to define the mood and *presto* the tempo, and still common in Handel and Domenico Scarlatti, both of whom used the designation *andante allegro* (but *see* ANDANTE). In 1690 W.C. Printz still translated *allegro* literally into Latin: 'hilaris'.

As a tempo designation in its own right *allegro* was already used by Banchieri in 'La battaglia' (*L'organo suonarino*, 1611) and was shortly afterwards to be used by Jelich, Frescobaldi and Monteverdi. By 1683 *allegro* was common enough for Purcell to use it in his *Sonnata's of III Parts* and to translate it and *vivace* in the preface to that volume as 'a very brisk or fast movement'. Although the direction *allegro ma non presto* was relatively common, there is nothing to suggest that 17th-century composers had any general conception of a difference between *allegro* and *presto*: some used one to the exclusion of the other, and others used both interchangeably or even simultaneously (e.g. Marini, op.22, 1655). Curiously enough J.F.B.C. Majer's *Museum musicum* (Schwäbisch Hall, 1732) has no entry for *allegro* but lists *alegramente* and *alaigrement*.

The superlative *allegrissimo* was used as the faster tempo by Jelich (1622) and by both Alessandro and Domenico Scarlatti; although this is not included in the music dictionaries of Brossard (1703) and Rousseau (1768), it appears as late as that of Koch (1802).

There is some evidence of a change in the meaning of *allegro* at the end of the 18th century with the increasing use of a large variety of tempo marks. Quantz (*Versuch*, 1752) had warned that 'Whatever speed an Allegro demands it ought never to depart from a controlled and reasonable movement'. And a similarly moderate tempo was also implied in Koch's *Musikalisches Lexikon* (1802):

> The performance of *allegro* requires a masculine tone and a rounded, clear articulation of the notes, which in this movement should only be slurred together either when this is explicitly marked or when a prominent cantabile section makes it necessary.

But in the 1802 edition of his *Clavierschule*, D.G. Türk wrote that 'A far more moderate tempo is taken for granted for an Allegro composed 50 years or more ago than that employed for a more recent composition with the same superscription'. And it seems that the idea of an *allegro ma non troppo* was unknown to the early 18th century although it was a particular favourite in the early 19th century.

Yet such considerations can be advanced only tentatively because there were also regional preferences. C.P.E. Bach observed (*Versuch*, i, 1753) that in Berlin *adagio* was 'far slower and *allegro* far faster than elsewhere' (on which see N. Zaslaw, 'Mozart's Tempo Conventions', *IMSCR XI: Copenhagen 1972*, 720–33, esp. 729); later Spohr noted in his autobiography that in 1820 he had found Parisian allegros 'unreasonably quick'.

As a noun, Allegro can be used to mean any fast movement: Quantz (1752) included a chapter 'Von der Art das Allegro zu spielen'. The term 'sonata-allegro' is used more specifically for the extended and carefully worked-out form characteristic of the first movements of symphonies and sonatas: it was in this sense that Shostakovich declared his difficulty in writing allegros and Schering wrote his article 'Zur Entwicklungsgeschichte des Orchesterallegros' (*Festschrift für Guido Adler*, 1930).

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Allēlouïarion. In the Byzantine Divine Liturgy, the equivalent of the alleluia verse of the Roman Mass. According to medieval descriptions of the Byzantine rite, the *allēlouïa* was preceded by the chanted announcement of the *psaltēs*: 'Allēlouïa, a psalm of David'. The *psaltēs* then sang 'allēlouïa' to one of six non-melismatic melodies, followed by the *allēlouïarion*, which consisted of two or three psalm verses set to a moderately elaborate melody. The chant concluded with a choral repetition of the *allēlouïa*.

Thodberg has argued persuasively (*Der byzantinische Alleluiarionzyklus*, MMB, *Subsidia*, viii, 1966) that the Byzantine *allēlouïa-allēlouïarion* had a crucial influence on the origins of the Roman alleluia of the Mass. *See* ALLELUIA, §II.

Alleluia (Latinized form of Heb. *halleluyah*: 'praise God'; Gk. *allēlouïa*). Chant of the Mass in the Western Church and of the Divine Liturgy in the Eastern Church.

I. Latin rite. II. Byzantine rite.

I. Latin rite

1. Definition. 2. Origins and early history. 3. 8th-century Roman repertory. 4. Roman Easter Week Vespers. 5. 8th- and 9th-century Frankish repertory. 6. Later history. 7. Other Latin liturgies.

1. DEFINITION. The alleluia of the Mass is a Proper chant sung during the Fore-Mass after the gradual (*see* GRADUAL (i)) on liturgical occasions associated with penitence and fasting (most notably during Lent), and on ones associated with sorrow (such as the Requiem Mass), when it may be replaced by the TRACT. During Paschal Time, beginning with Low Sunday, the gradual is omitted and two alleluias are sung.

The alleluia is performed in a responsorial manner: first the word 'alleluia' is sung, concluding with an extended melismatic flourish – the JUBILUS; then a verse (rarely, two or three verses) is chanted in a moderately elaborate setting; and finally the alleluia is repeated. Throughout much of the Middle Ages a cantor intoned the alleluia without its jubilus and the chorus answered with the entire alleluia; one or two cantors sang the verse and the chorus entered for the final word or two (usually concluding with a melisma echoing that of the jubilus); the chorus, finally, repeated the alleluia. Early sources fail to indicate such involvement by the chorus, but it might well be that the chorus performed at least the final repetition of the alleluia.

2. ORIGINS AND EARLY HISTORY. The word 'alleluia' is superscribed over 20 psalms of the Hebrew Bible (Psalms cv–cvii, cxi–cxix, cxxxv–cxxxvi and cxlv–cl), and it was probably sung as a response to these psalms in the Temple at Jerusalem. It was much employed by early Christians also, who chanted it both as a response to the psalms and as an independent acclamation. As the Office developed in the second half of the 4th century, it became customary to sing 'alleluia' in a response to psalms other than those to which it was superscribed in the Bible (in the Latin and Greek numbering, Psalms civ–cvi, cx–cxviii, cxxxiv–cxxxv and cxlv–cl). The Rule of St Benedict (*c*530) gives precise instructions for this custom (chap.15), and the contemporary author of the pseudo-correspondence of Pope Damasus and St Jerome called for a similar practice in the Roman Office. The usage of the early Western Mass, however, appears to have been considerably more restrictive: 'alleluia' was sung as a response only to the alleluia psalms and was confined to Paschal Time.

Much early Western evidence for the psalmody of the Fore-Mass comes from the 700 or more extant sermons of AUGUSTINE OF HIPPO (*d* 430), in which the psalm that had been sung previously in the service is frequently mentioned. Augustine speaks of but a single psalm in the Fore-Mass, typically declaimed by a lector and responded to by the congregation with a selected verse of the psalm. If the psalm was one of those with 'alleluia' superscribed, then 'alleluia' was the response (Psalm cxvii, an alleluia psalm sometimes sung with its verse 24, 'Haec dies', as response, is an apparent exception). The totality of evidence suggests that this single psalm of the 4th-century Fore-Mass, whatever its response, is the direct ancestor of the 'responsum' of *Ordo romanus I*, that is, the early medieval gradual (McKinnon, 1996). A formal link with the alleluia of the Mass would require the regular singing of two psalms in the ancient Fore-Mass, the second of which would use an 'alleluia' response. Such a configuration first appeared in the early 5th-century liturgy of Jerusalem, as made known through the celebrated Armenian Lectionary (see Renoux). The Jerusalem format was observed at several other Eastern ecclesiastical centres, including Byzantium, in the succeeding centuries (see Martimort). At a relatively early date the Byzantine alleluia took on the familiar form of alleluia, verse (usually two), alleluia (see Thodberg).

There is no compelling evidence that the Eastern practice reached the Latin Churches in the centuries immediately following Augustine. Two items of literary evidence, however, are frequently cited in support of the early existence of the Western, and more particularly the Roman, alleluia: the wordless jubilus, described by several Church Fathers; and the letter of Pope Gregory I to Bishop John of Syracuse in 598, which speaks of singing 'alleluia' at Mass outside Paschal Time. The jubilus was a sort of wordless chant employed by farm workers as an aid to their labours. Patristic authors such as Augustine invoked it in their allegorical exposition of biblical words such as 'jubilate' and 'jubilatio', but they never spoke of it in connection with the singing of 'alleluia'; the first author to do so was the 9th-century Amalarius of Metz, who applied the term 'jubilus' to various melismatic passages in the chant, including that of the alleluia (McKinnon, 1993 and 1996). Gregory's letter speaks only of singing 'alleluia' at Mass, not necessarily the alleluia chant of the Mass, that is, the medieval genre consisting of alleluia, verse, alleluia. The liturgical circumstances of the time suggest that he was probably referring simply to a fuller employment at Mass of the affixing of 'alleluia' to certain psalms, a custom that pervaded the contemporary Office (see Martimort; Hiley; and McKinnon, 1996).

Once these two purported indications for the early existence of the Roman alleluia are set aside, a much noted paradox in its history is resolved. Scholars have long been puzzled by the contradiction between the seemingly ancient establishment of the alleluia and traits of the medieval chant that point to its late development, most notably, its pronounced instability of liturgical assignment. This contradiction has been rationalized by the hypothesis that the alleluia was originally sung in the Fore-Mass as a melismatic chant (the jubilus) unrelated to a psalm or psalm verse, to which verses were added many centuries later (see Apel). However, all indications now point to a late date for the establishment of the genre: in addition to the alleluia's instability of assignment, the limited number of Roman alleluia melodies and the exploitation of melody types in an apparent effort to render the repertory adequate for liturgical needs (see below) must be taken into account.

There is, moreover, a plausible explanation for the late appearance of the alleluia: unlike other genres of the Roman Mass Proper, it did not originate as a complete

psalm but was adopted from the Byzantine liturgy as a mature chant, that is, one having the form of alleluia, verse (or verses), alleluia. The central argument for this view is Thodberg's demonstration that the three Roman alleluias with Greek texts (*Epi si kyrie*, *O kyrioc* and *Oti theos*) are derived from Byzantine alleluias, both with respect to text and melody. The degree of concordance between Roman and Byzantine verse texts far exceeds that of any other item of the Mass Proper; nearly half of the early Roman repertory is involved, a figure that could hardly be accounted for by coincidence. And then there is the shared preference of the Byzantine and Roman alleluia for G mode and the avoidance of F. As for the date of adoption, some time during the period of the Greek-speaking popes (685–752) seems likely (i.e. later than Thodberg proposed), perhaps not too distant from the time when the four principal Marian feasts were adopted under Pope Sergius I (687–701).

3. 8TH-CENTURY ROMAN REPERTORY. An inventory of the 8th-century Roman repertory is shown in Table 1, the result of comparing the Roman graduals with their 9th-century Frankish counterparts (i.e. the unnotated graduals edited in Hesbert's *Antiphonale missarum sextuplex* [*AMS*], 1935/*R*) and their early notated Gregorian counterparts; this is a method that works with near precision for other items of the Mass Proper, but retains a number of uncertainties in the case of the alleluia because the instability of liturgical assignment is matched by a comparable melodic instability. (The appearance of a Roman verse text in the *AMS* graduals is no guarantee that the verse was sung to a melody transmitted from Rome.)

Among the more striking features of the Roman repertory is the small number of melodies used. Of the Latin 'alleluias with unique melodies' listed in Table 1, *Beatus vir* and *Haec dies* have the same melody, while *Te decet hymnus* and *Venite exsultemus* are the same for the alleluia and first half of the verse; two different melodies exist for *Confitemini quoniam*, one used for the day of the Greater Litany and the other for the vigils of Easter and Pentecost. There are, then, 14 different melodies in this Latin group; these together with the three melody types, *Ostende*, *Dies sanctificatus* and *Excita*, constitute a total of just 17. Of the three Byzantine-derived chants with Greek texts, *Epi si kyrie*, *O kyrioc* and *Oti theos*, each one is melodically related to a Latin textual cognate. *O kyrioc*, the least problematic, is related to the Roman *Dominus regnavit decorem*. The other two, however, illustrate the complexities of the early alleluia's history: *Oti theos* is not melodically related to its Roman textual cognate *Quoniam Deus*, which is set to the *Dies sanctificatus* melody type, but to the Gregorian *Quoniam Deus*; *Epi si kyrie* is truly enigmatic in that it has no Roman Latin counterpart, textual or musical, but is melodically related to the Gregorian *In te speravi*.

A further complexity results from the considerable number of Roman alleluias that fail to appear in Gregorian sources. These chants can be divided into two overlapping categories: in the first (indicated in Table 1 by a single asterisk), the chants have textual concordances in the *AMS* graduals but different melodies in the early Gregorian sources (these Roman and Gregorian alleluias should probably be looked upon as essentially different chants that happen to use the same text); in the second (indicated by a double asterisk), even textual concordances in the *AMS* manuscripts are lacking. The first group, whose chants seem to indicate that the Franks substituted new melodies for the Roman originals, suggests a degree of difficulty in the transmission of the Roman alleluia

TABLE 1: Early Roman Mass Alleluia Repertory

** – fails to appear in earlier Gregorian sources with related melody*
*** – verse text fails to appear in 'Antiphonale missarum sextuplex' sources*

'Ostende' type		*'Dies' type*		*'Excita' type*	
Diffusa est		*Dies sanctificatus*		*Ascendit Deus*	
Dominus dixit		*Disposui testamentum*		**Cantate Domino ... cantate*	
Dominus in Sina		*Hic est discipulus*		***Cantate Domino ... laudatio*	
Lauda anima		*Hi sunt qui*		***Cantate Domino ... quia*	
Lauda Jerusalem		*Inveni David*		*Confitebuntur*	
Mittat tibi		*Justus non conturbabitur*		*Emitte Spiritum*	
Nimis honorati		***Magnus sanctus Paulus*		*Excita Domine*	
Ostende nobis		**Quoniam Deus magnus*		*Exsultabunt sancti*	
Paratum cor meum		*Sancti tui Domine*		**Laetatus sum*	
***Quoniam confirmata*		*Tu es Petrus*		**Laudate Dominum ... omnes*	
Specie tua		*Video caelos*		**Laudate Dominum ... quoniam*	
		Vidimus stellam		*Laudate pueri*	
				Qui posuit fines	
		Alleluias with unique melodies			
Adorabo	G	*Epi si kyrie*	E	***Praeoccupemus*	G
Beatus vir	F	*Gaudete justi*	E	**Qui confidunt*	F
Haec dies	F	*Jubilate Deo*	E	*Qui sanat contritos*	E
**Confitebor*	G	*O kyrioc*	D	*Spiritus domini*	E
Confitemini quoniam	G	*Oti theos*	G	*Te decet hymnus*	G
Confitemini quoniam	G	*Pascha nostrum*	G	*Venite exsultemus*	G
Dominus regnavit decorem	G				

repertory well beyond that encountered in other items of the Mass Proper (see below).

The second group, that is, those chants entirely absent from Frankish sources, points to an interesting peculiarity of the Roman alleluia. All these chants, with the exception of *Magnus sanctus Paulus*, appear in the Roman post-Pentecostal cycle. In view of the Frankish practice of simply providing a list of alleluias for the season, it is surprising that there was a Roman post-Pentecostal cycle with fixed assignments. It is even more surprising that eight chants of the cycle were uniquely assigned – an apparent extravagance for a season in which one would expect most chants to be borrowed from other portions of the liturgical year. These uniquely assigned chants are *Cantate Domino . . . cantate*, *Cantate Domino . . . quia*, *Laudate Dominum omnes*, *Laudate Dominum quoniam*, *Laetatus sum*, *Qui posuit fines*, *Qui sanat contritos* and *Quoniam Deus magnus*, of which all except *Qui posuit* fall into either of the two categories in question, that is, they fail to appear in any Gregorian source with melodies related to those of the respective Roman chants, and *Qui posuit* itself appears only rarely. No fewer than six of the eight, moreover, are set to the *Excita* melody type. These two facts alone are sufficient to suggest that the Roman post-Pentecostal cycle was established after the mid-8th-century transmission of the Roman chant to the north, and that the cycle was hastily provided with chants, using especially the *Excita* melody type, and with texts of a similar nature, such as *Cantate Domino* and *Laudate Dominum*.

The instability of liturgical assignment of Gregorian alleluias has been much discussed, particularly the post-Pentecostal cycle, but also the Paschal Time alleluias, which, because of their supposed antiquity, might be expected to show some stability. The alleluias of the Advent-Christmas season, on the other hand, manifest a degree of stability roughly comparable to that of other items of the Mass Proper.

But these observations, though valuable, are inadequate because they fail to take into account the relationship with the Roman assignments. When Roman and Frankish assignments are compared, the overall degree of instability is even greater than previously suspected. Table 2 provides all alleluias for which there is both continuity of assignment between the Roman and Frankish manuscripts and stability of assignment within the Frankish books themselves. There are only 15 liturgical occasions involved, but these manifest a distinct pattern, or, more precisely, two distinct patterns, one each for the Christmas and Easter seasons. Every alleluia from Christmas Day to Epiphany without exception has the same Roman and Frankish assignment, while all the other alleluias of the Advent-Christmas season, that is, the Sundays of Advent and those after Epiphany, do not. For Paschal Time only eight dates manifest continuity between Rome and Francia, but these are the eight principal festivals of the season: the Easter Vigil, Easter Sunday, Easter Monday, Easter Saturday (the ancient *clausum Paschae*), the Greater Litany, Ascension, the Vigil of Pentecost and Pentecost Sunday. The remaining dates, like those of the Advent-Christmas season, are either ferias or numbered Sundays. It would appear, then, that only these 15 dates of the Roman *Temporale* had permanently assigned alleluias at the time of the mid-8th-century transmission to the north; the remainder of the repertory (i.e. the

TABLE 2: Alleluias with Continuity of Liturgical Assignment between Roman and Frankish Sources

Christmas season		*melody type*
Christmas I	*Dominus dixit*	*Ostende*
Christmas II	*Dominus regnavit decorem*	
Christmas III	*Dies sanctificatus*	*Dies*
St Stephen	*Video caelos*	*Dies*
St John the Evangelist	*Hic est discipulus*	*Dies*
Sunday	*Dominus regnavit decorum*	
Epiphany	*Vidimus stellam*	*Dies*
Paschal Time		
	* – *Frankish sources have the Latin cognate 'Dominus regnavit decorum'*	
Easter Vigil	*Confitemini quoniam*	
Easter Sunday	*Pascha nostrum*	
Easter Monday	*O kyrioc**	
Easter Saturday	*Haec dies*	
	Laudate pueri	*Excita*
Greater Litany	*Confitemini quoniam*	
Ascension Thursday	*Dominus in Sina*	*Ostende*
	Ascendit Deus	
Vigil of Pentecost	*Confitemini quoniam*	
Pentecost Sunday	*Emitte Spiritum*	*Excita*
	Spiritus Domini	

alleluias for all the Sundays and ferias, not just the post-Pentecostal Sundays) must have been conveyed in a list of some sort. Taking into account that this list of texts was probably transmitted without musical notation, it becomes clear why the Franks experienced difficulty in maintaining melodic continuity with the Roman alleluia. The alleluias of the 15 stable dates, on the other hand, display nearly total melodic continuity between the Roman and Gregorian books; the only exception is *Laudate pueri*, where the Gregorian chant retains the verse melody of the *Excita* type but substitutes a new alleluia melody.

A large proportion of the stable alleluias employ the three melody types. This provides at least a starting point for considering the difficult question of chronology within the Roman repertory (a subject that exceeds the scope of the present article). If some of the melody type alleluias, like the post-Pentecostal *Excita* chants, appear to be late additions to the repertory, then at least certain of their number, in view of their assignment to principal festivals, must have existed at a relatively early date.

4. Roman Easter Week Vespers. During Easter Week at Rome the principal clergy of the city gathered at the Lateran for a vesper service of particular splendour. On each day, between two and four alleluias with multiple verses were sung; some were borrowed from the Mass repertory, while others were unique to the vesper service and made use of a relatively simple common 'vesper tone'. Table 3 gives the alleluias as they were distributed over the Week according to *Ordo romanus XXVII*. When the first verse is a Mass verse, as, for example, *Pascha nostrum*, the Proper Mass alleluia of that verse is sung; when the first verse is one of those set to the vesper tone, the melody of the Mass alleluia *Dominus regnavit decorum* is used. The vesper tone itself, according to Thodberg, is derived from the verse melody of *Dominus regnavit decorem*.

TABLE 3: Alleluia Verses at Easter Week Vespers

M – a verse sung to the same melody as at Mass
v – a verse sung to the vesper tone

Easter Day	*Dominus regnavit decorem*	M	v	v
	Pascha nostrum	M	M	
	O kyrios	M	M	
	Venite exsultemus	M	M	
Monday	*Domine refugium*	v	v	
	O pimenon	v	v	v
	In exitu Israel	v	v	v
Tuesday	*Paratum cor*	v	v	v
	Prosechete laos	v	v	
	Confitebor	M	M	v
Wednesday	*Te decet hymnus*	M	v	v
	Confitemini ... et invocate	v	v	
Thursday	*Laetatus sum*	v	v	v
	Qui confidunt	M	v	v
Friday	*Cantate ... quia*	v	v	
	Y urani	v	v	v
Saturday	*Deute galliasometha*	v	v	
	Omnes gentes	v	v	v

There is much else to recommend the special status of *Dominus regnavit decorem*: it precedes *Pascha nostrum* at Easter Sunday Vespers; it is one of the three Roman alleluias derived from a Byzantine model; and it appears no less than five times in the Roman *Temporale*, including Christmas Day itself and (in its Greek form) Easter Monday. It was, in fact, possibly the first Roman alleluia, originally assigned to Easter Sunday and later replaced by *Pascha nostrum* (see Bernard).

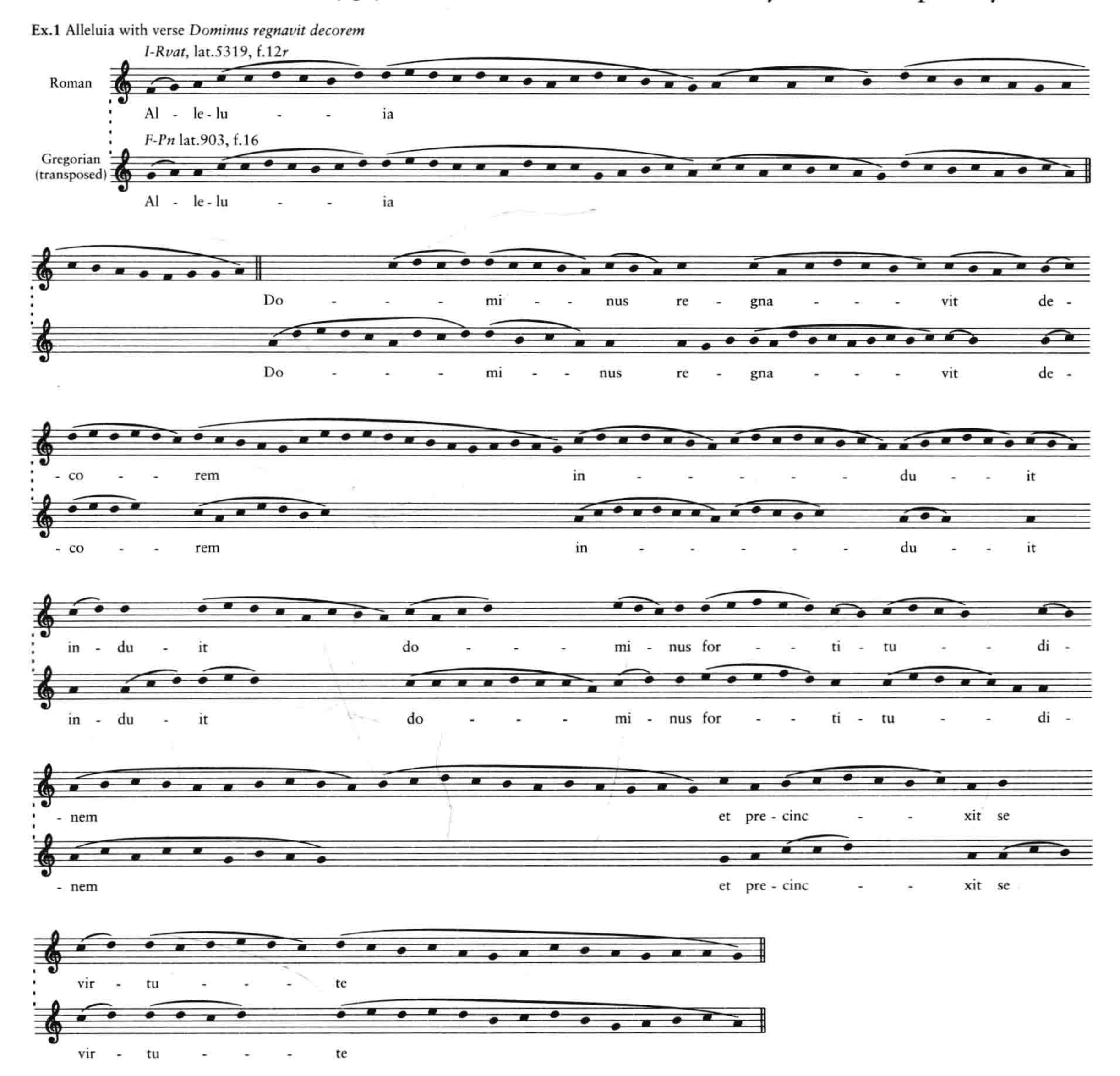
5. 8TH- AND 9TH-CENTURY FRANKISH REPERTORY. The list of 8th- and 9th-century Frankish additions to the Roman repertory shown in Table 4 gives all those verse texts appearing in the *AMS* manuscripts that are absent from the Roman graduals, a total of some 50. They are divided into melodic categories on the basis that each text has been traced through a representative selection of earlier Gregorian sources and the results checked against the compilations of Schlager (1965, 1968 and 1987). Additionally, a comparison of the Roman melodies with the Gregorian provides a group of chants (marked in Table 4 with an asterisk) for which a text that had also been used at Rome is set to a different Gregorian melody. (Because of the scale of the task, the results given here

TABLE 4: 8th- and 9th-Century Frankish Additions to the Alleluia Repertory

** – Gregorian melody not related to Roman*

with new melodies (stable)		*with Frankish-Roman melody types*	
Benedictus es	G	*Confiteantur*	*(Ostende)*
Confitemini ... et invocata	D	*Dominus regnavit exultet*	*(Ostende)*
Deus judex	G	**Haec dies*	*(Ostende)*
Dextera Dei	E	*Justi in perpetuum*	*(Dies)*
Diligam te	F	*Laudate Deum in sanctis*	*(Excita)*
Domine Deus meus	D	*Laudate Deum omnes angeli*	*(Excita)*
Domine Deus salutis	E	*Memento nostri*	*(Ostende)*
Exsultate Deo	G		
(*In te Domine*	E)	*with multiple melodies*	
Justi epulentur	D		
Justus ut palma	D	*Beatus es Simon*	
**Laetatus sum*	D	*Caeli enarrant*	
Mirabilis Dominus	D	**Confitebor*	
Multae tribulat	D	*Crastina die*	
Omnes gentes	D	*Eduxit Dominus*	
Qui timent	D	*Elegit te Dominus*	
Quoniam Deus	G	*Gloria et honore*	
Redemptionem	D	*In exitu*	
Regnavit Dominus	D	*In omnem terram*	
Surrexit altissimus	D	*Posui adjutorium*	
Surrexit Dominus vere	G	*Venite benedicti*	
Te martyrum	C	*Vindica Domine*	
with new melodies (unstable)		*not found in medieval notated sources*	
Adducentur		*Dextera Domini*	
Paratum cor (same)	E	*Dinumerabo*	
Veni Domine		*Dominus regnavit a ligno*	
Attendite		*Judica Domine*	
**Cantate Domino ... cantate*	D	*Laudate nomen Domini*	
De profundis	G	*Sit gloria*	
Domine in virtute	F	*Venite adoremus*	
Fulgebunt justi	D		
Ipse praeibit	D		
**Qui confidunt*	D		

Ex.1 Alleluia with verse *Dominus regnavit decorem*



must be considered as approximate and provisional. There are, moreover, complexities that are difficult to reconcile with the format of this table: *In te Domine*, for example, which is given in brackets, has a Roman melodic counterpart in the Greek *Epi si kyrie*; and *Laudate pueri*, which is omitted, has a new Gregorian alleluia while retaining the *Excita* melody type for its verse.)

Perhaps the most striking feature of the Frankish repertory is the large number of new melodies. No fewer than 30 are indicated in the two right-hand columns of Table 4, while the alleluias 'with multiple melodies' must account for several additional new examples, even if the verses involved are sometimes set both to melodies represented by chants in the right-hand columns and to the three melody types. Finally, to the alleluias indicated in the *AMS* manuscripts should be added several that appear in the earliest notated sources. It would seem fair to estimate that the 8th- and 9th-century Franks at least trebled the number of melodies transmitted to them in the original Roman fund. A notable trait of the Frankish contribution is the preference for D mode in contrast to the Roman preference for G mode. The difference is nicely exemplified by *Dominus regnavit decorem* (ex.1). The Roman chant is in G and the Frankish one in D, even though the two are apparently related: they have the same overall melodic contour, their syllabic and melismatic passages are similarly apportioned, and they share numerous pitches at key points in both alleluia and verse.

Another striking feature of the Frankish alleluia repertory is the considerable degree of melodic instability, which far exceeds that of any other item of the Mass Proper. The alleluias in Table 4 labelled 'with new melodies (unstable)' manifest melodic variants from manuscript to manuscript that go well beyond those defined by Hughes (*JAMS*, 1987), and the alleluias 'with multiple melodies' can be said to display a still more radical degree of melodic instability. Finally, the verses 'not found in medieval notated sources' are those that appear in the unnotated *AMS* manuscripts but not in

notated Gregorian sources; seemingly representative of alleluias that were sung at one Carolingian centre or another but failed to make their way into the Gregorian repertory, they thus exemplify a further kind of instability.

The musical characteristic of the alleluia that is of greatest interest is the tendency of the genre to display certain types of melodic repetition, most notably the re-use of the jubilus at the end of the verse, the imitation of the opening melodic gesture of the alleluia at the beginning of the verse, and the repetition of a melodic figure within a melismatic passage, whether in the jubilus or the verse. Peter Wagner (*Einführung*, iii, 1921) noticed this trait and appreciated its value in determining the relative age of alleluias – the later the chant the more likely it is to display such melodic patterning. This broadly valid proposition is useful in determining chronological layers in later alleluias, but a fundamental methodological difficulty arises when it is applied to determine the most ancient examples of the genre; this is generally attempted by matching the melodic traits of an alleluia with its liturgical assignment, on the assumed basis that important festivals such as Christmas and Easter will have older chants. Thus in the alleluias sung on such occasions, little evidence of melodic repetition might be expected.

There is a problem, however, in trying (as scholars have done) to match Gregorian melodies with events in Roman liturgical history. But even if Roman melodies were involved in the analysis, the results would still remain inconclusive. Comparing the jubilus of a Roman alleluia to the end of its verse has little point, because the verses (at least as they appear in the so-called Old Roman graduals) do not have extended melismas but only cadential figures of lesser length that nearly always duplicate the cadential figure at the end of the jubilus. As regards the internal repetition of melodic figures, only *Pascha nostrum* and *Adorabo* display this trait within their verses, obviously an insufficient finding for the construction of a meaningful chronology; and no Roman alleluia displays internal repetition in the jubilus of its opening alleluia, even if several do so in a second, greatly extended alleluia appearing after the verse in the Old Roman manuscripts.

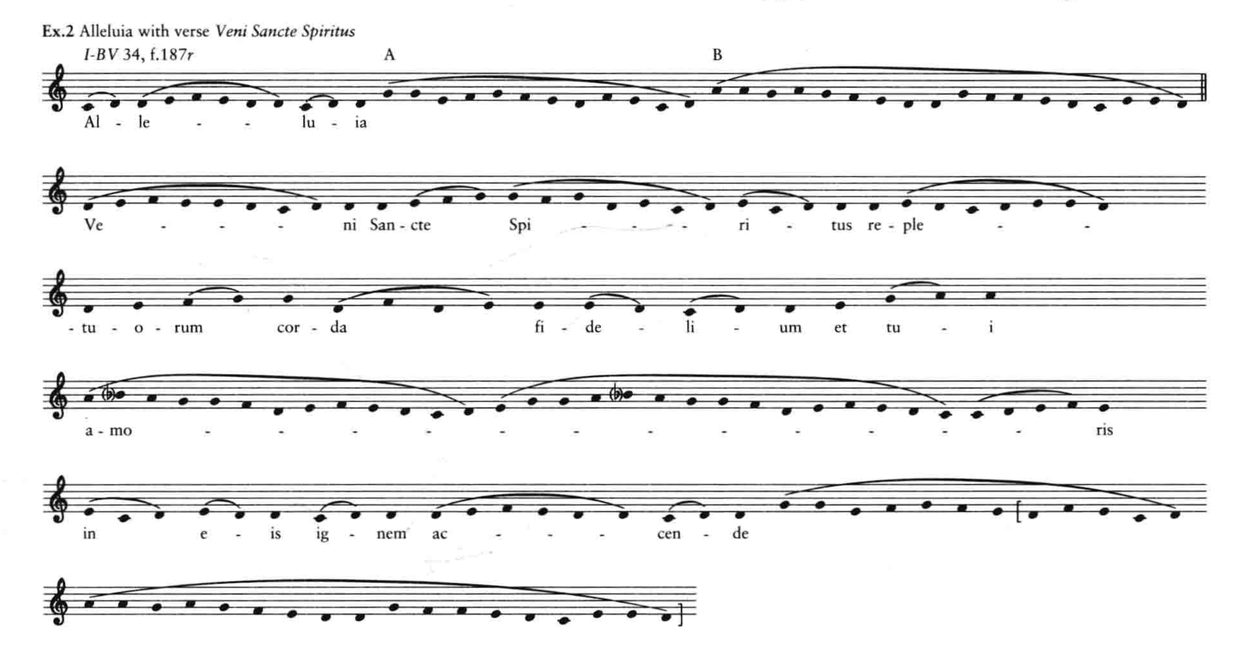
If Gregorian melodic characteristics were to be applied to the history of the Roman alleluia, the results would still disappoint: for although seven of the alleluia melodies transmitted from Rome (*Adorabo*, *Beatus vir*, *Dominus regnavit*, *Qui sanat*, *Venite exsultemus*, and the *Dies* and *Ostende* melody types) fail, in their Gregorian versions, to display a melodic correspondence between the jubilus of the alleluia and the end of the verse, an almost equal number (six: *Gaudete justi*, *Jubilate Deo*, *Pascha nostrum*, *Spiritus Domini*, *Te decet hymnus* and the *Excita* melody type) do display such a correspondence. There is little to differentiate the two groups liturgically: if, for example, a chant such as *Dies sanctificatus*, with the supposedly ancient trait of a jubilus that fails to correspond with the end of its verse, appears on a venerable festival like Christmas, then *Spiritus Domini*, with the supposedly late trait of such correspondence, appears on the even more venerable festival of Pentecost. A final factor rendering such comparisons dubious is the real possibility that in a final revision of the Roman alleluia repertory liturgical assignments were reordered.

Similar difficulties are involved in any attempt to determine chronology by applying Wagner's approach to the 8th- and 9th-century Frankish repertory itself. The trait of melodic correspondence between jubilus and verse ending is virtually universal among the Frankish additions to the Roman repertory; the number of exceptions is too slight to form a basis for determining chronological layers. Similarly, the traits of repeating melodic figures within melismas and especially the imitation of the beginning of the alleluia at the beginning of the verse are distinctly minority occurrences. The striking melodic repetitions of a Frankish chant such as *Alleluia, Justus ut palma* are by no means typical. What can be said of such characteristics in the context of the 8th- and 9th-century Frankish alleluia is that they are encountered frequently enough, especially the customary repetition of the jubilus at the end of the verse, to differentiate the alleluia melodically from other genres of the Mass Proper. They are significant, too, as harbingers of a dramatically increased usage of melodic repetition in the alleluia after the 9th century.

6. LATER HISTORY. The expansion in the 8th- and 9th-century Frankish alleluia repertory continued throughout the 10th and 11th centuries, confined primarily, however, to southern France (especially Aquitania) and central and southern Italy (especially Benevento); northern Italy, northern France, England and German-speaking regions retained the Frankish repertory with comparatively modest additions. The 410 pre-1100 alleluia melodies and about 600 verse texts listed by Schlager (1968) represent a complex mixture, with many texts being set to different melodies and a considerable number of melodies (beyond the original melody types) being used for several texts.

As for the melodic traits of the new alleluias, the correspondence of jubilus and verse ending is virtually universal, while the other forms of repetition are distinctly more common than before. About a third of the new chants imitate the beginning of the alleluia at the start of the verse, and a comparable number have some sort of melodic repetition within the verse; as many as half display melodic repetition within the jubilus, frequently creating an *AAB* pattern. Beneventan alleluias (the majority of the 10th- and 11th-century chants are unique to their own region) manifest these traits slightly more often than Aquitanian alleluias, while the latter display to a far greater degree than the Beneventan chants another progressive characteristic, namely, a generous range – at least an octave with the occasional filling in by upward and downward scalic and sequential passages.

The alleluias of the period, however, can by no means be described as extravagant or manneristic. They manage for the most part to integrate the new traits into a style of classic restraint; the very beautiful chant *Veni Sancte Spiritus* (ex.2) is not uncharacteristic. Here, the expected correspondence of jubilus (the entire alleluia in fact) and verse ending are present, and the opening of the verse imitates the beginning of the alleluia; a descending melismatic figure over the word 'amoris', spanning a 7th and echoing the jubilus of the alleluia, is repeated. There is no melodic repetition within the jubilus as it appears



Ex.2 Alleluia with verse *Veni Sancte Spiritus*

in most manuscripts, but some sources, including *F-CHRm* 520, create the common *AAB* pattern by duplicating a portion of the jubilus (that labelled 'A' in ex.2).

After 1100 the alleluia repertory continued to expand; before the end of the medieval period the number of melodies had more than doubled and there was a comparable increase in texts. As before, many melodies were used with more than one text and many texts with more than one melody, making the overall number of alleluias in the repertory difficult to calculate. Moreover, stylistic characteristics that might be considered extravagant in comparison to the pre-1100 chants made their appearance. This was particularly true in southern Germany between the 14th and 16th centuries and also in Bohemia, areas that had previously contented themselves with what was essentially a 9th-century Frankish repertory (see Schlager, 1987). Musically these new alleluias (for examples, see Hiley) are characterized by a greatly expanded range, frequent leaps of as much as an octave, extended melismas with scalic and sequential passages, and sometimes an abrupt juxtaposition of syllabic and melismatic phrases. The texts, most of which are non-biblical, are frequently rhymed and often interspersed with tropes.

Many of the new alleluias were composed to accommodate the later medieval intensification of devotion to the Virgin Mary, and an even greater number celebrated local saints. As a result much of the new repertory was regionally confined. But at the same time the core repertory remained intact and provided the chants for much of the universally observed liturgical festivals; many of the new melodies were even composed in classical Gregorian style, while new texts continued to be set to favourite traditional melodies such as those of *Dies sanctificatus*, *Justus ut palma* and *Veni Sancte Spiritus*.

7. Other Latin liturgies. There is no evidence that an alleluia was sung in the Fore-Mass of Gallican liturgical centres before the mid-8th-century transmission of the Roman chant to the Carolingian realm. The single existing description of a particular Fore-Mass from the period – that of Caesarius of Arles (*d* 542) for Pentecost Sunday – cites the responsorial singing of Psalm l but does not mention an alleluia. And similarly the 7th-century *Expositio antiquae gallicanae liturgiae* of Pseudo-Germanus states that 'only the response' is sung between the *Benedicite* and the Gospel.

In the Mozarabic rite an alleluia, called the *laudes*, was sung after the Gospel as early as the 7th century (*see* Mozarabic chant, §4(viii)); the acts of the Fourth Council of Toledo (633) state: 'For the laudes follow the gospel because of the glory of Christ, which is proclaimed through that very gospel'. It is not certain, however, how much of the repertory of some 100 *laudes* appearing in the 11th-century chant manuscripts can be dated to the earlier period. The Mozarabic *laudes* have the same responsorial format observed in the Mass alleluias of most Western and Eastern rites, that is, melismatic alleluia, neumatic verse and melismatic alleluia.

Similarly, the alleluia of the Ambrosian rite is available only in sources dating from the 12th and 13th centuries (see Bailey; *see also* Ambrosian chant, §7(i)). In the limited extent of its repertory it bears a certain resemblance to its Roman counterpart. The manuscripts give just ten alleluia melodies (some of which are related to each other) and only 52 verses, which are themselves set to ten melody types matching the ten alleluia melodies. The alleluia melodies are notable for the complex development of their jubili: in addition to the original form of the melody there is an extended one called 'prima melodia' and a still more extended one called 'secunda melodia'. This allowed the chant to be sung in a number of variations upon the basic responsorial format, employing different groups of singers. There are elements here that recall the less elaborate scheme given in the Old Roman graduals, that is, alleluia, verse, and an extended form of the alleluia.

While the alleluia of the Beneventan rite is known only from 11th- and 12th-century manuscripts, liturgical

evidence suggests that the Beneventan repertory flourished in the 8th century (see Kelly; *see also* BENEVENTAN CHANT, §3). It is probable that the entire body of this chant has not been preserved, but what remnants there are nevertheless create the impression that the 8th-century Beneventan alleluia repertory was particularly limited. Some 15 texts are set to the same alleluia and verse melody, while two others, *Posuisti* and *Resurrexit tamquam dormiens*, have unique melodies. The common format of melismatic alleluia followed by neumatic verse is employed, and although the repeat of the alleluia is not indicated in the sources, it was probably observed in practice. About a quarter of the Beneventan verse texts appear additionally at Rome (*Pascha nostrum*, *Specie tua*, *Spiritus Domini* and *Tu es Petrus*), and more than half in the Frankish sources, numbers not easily explained by coincidence. A comparative study of Latin alleluia verse texts might well shed light on the relationships among the various Western chant dialects.

II. Byzantine rite

1. The Byzantine *allēlouïarion*. 2. The Byzantine *allēlouïa* and Roman alleluia.

1. THE BYZANTINE 'ALLĒLOUÏARION'. The *allēlouïa* takes its place in the Divine Liturgy, the Mass of the Orthodox Church, just before the recitation of the Gospel and immediately after the reading from the *apostolos* (the Epistle). The *allēlouïa* in fact consists of the singing of the word 'allēlouïa' followed by two or three psalm verses (*stichoi*), the latter known collectively as the *allēlouïarion*. The following instructions taken from the 12th–13th-century euchologion *ET-MSsc* 1020 illustrate this:
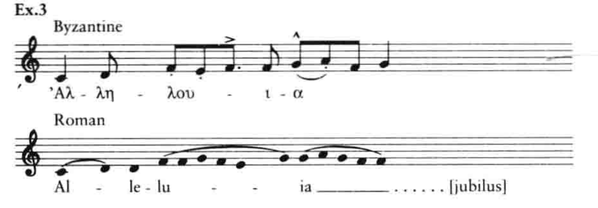
> PSALTĒS: Allēlouïa, a Psalm of David.
> DEACON: Attention
> And the allēlouïa is sung.
> Psaltēs [sings] the allēlouïarion.
> People [sing] the allēlouïa.

The first *allēlouïa* is presumably sung by the *psaltēs* (the soloist peculiar to the Byzantine liturgy), and is then repeated by the people.

In present-day practice only the word 'Allēlouïa' is sung, but the liturgical books still contain the psalm verses belonging to the classical period. Of great musicological interest, however, is the medieval form reflected in the euchologion quoted above. A cycle of 59 *allēlouïaria* covering the Church year is found in medieval manuscripts. They are divided into six *ēchoi* (modes; since the *tritos*, or F modes, do not occur, only six of the ordinary eight *ēchoi* are represented). Unlike the Roman tradition there are only six melodies in the Byzantine rite associated with the word 'allēlouïa', one for each *ēchos*. Thus, for example, all *allēlouïaria* of the *ēchos prōtos* (first authentic mode) have one common *allēlouïa* melody.

By way of illustration, the *allēlouïa* of the *ēchos plagios prōtos* is given in ex.3 as it appears in the early psaltikon
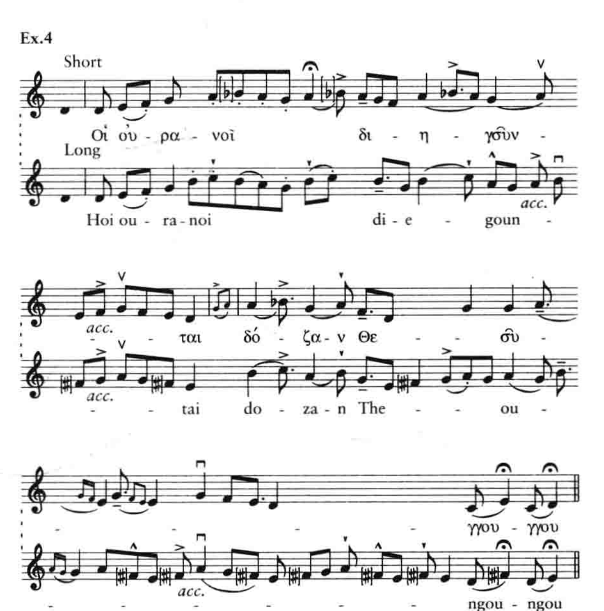
Ex.3



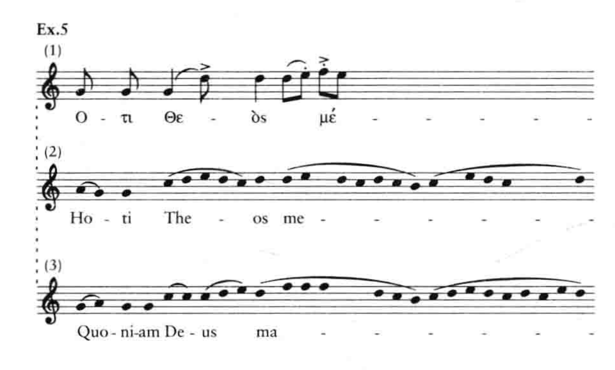
GR-P 221 (dating from 1177), together with the related melody of *Alleluia, Dominus regnavit* from the Roman Gradual. The similarity between the two examples to some extent springs from a direct relationship between the two melodies, and also from the common character of the mode. (See below for the relationship between Byzantine and Roman chant.) Whereas the Roman alleluia continues with the celebrated jubilus ending, the latter is not found in the Byzantine form.

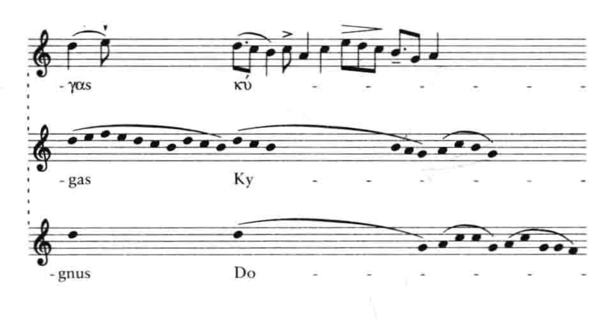
The existence of no more than six short melodies in association with the word 'allēlouïa' throws the main interest on to the melodies of the *allēlouïarion* – the verses, from the Psalter, of the biblical canticles that follow. For medieval Byzantine music these are to be found in the psaltikon, the book belonging to the office of the *psaltēs* and presenting a special genre, perhaps the oldest one, of the psaltikon style (*see* KONTAKION). These verses consist of between two and ten lines. The structure of the line is so stable that the verse (*stichos*) is without question the Byzantine form most strongly influenced by CENTONIZATION (as defined by Ferretti). The structure is determined by constantly recurring motifs, formulae and cadences.

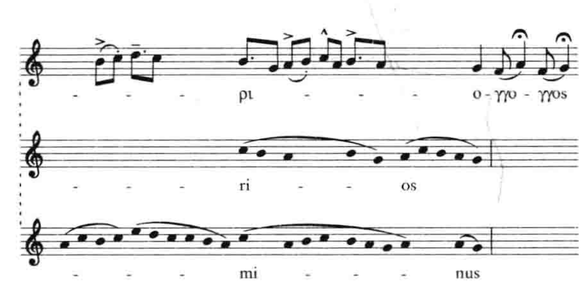
As an example of a *stichos*, the first line of the *allēlouïarion* for Christmas Day (Psalm xix, 'The heavens declare the glory of God') is given in ex.4 in two versions: the two main traditions, the so-called 'short' and 'long' psaltikon traditions represented respectively by *I-Rvat* gr.345 and Ashb. 64. The modal characteristics stand out clearly. In theory the melodies belong to the *ēchos prōtos*. In practice the 'short' form may better be described as an *ēchos plagios prōtos* melody with a fixed B♭, whereas the 'long' form after its first few notes turns out to be a transposition one degree of the scale higher as compared with its counterpart. The F♯ is particularly remarkable. Consequently the occurrence of the *ēchos plagios prōtos* in the *allēlouïarion* cycle seems to be a fiction. An analysis reveals only three or four modal groups, a fact that partly explains the weak position of the *oktōēchos* system. (For the modal system of the psaltikon *see* KONTAKION.)



Ex.5







2. The Byzantine 'allēlouïa' and Roman alleluia. From both the musicological and liturgical points of view, the Byzantine *allēlouïarion* cycle attracts attention because its relatively late musical evidence may prove that some of the alleluias of the Roman Mass were based on Byzantine models, with the so-called Old Roman tradition as an intermediate stage. The cases in point are the alleluias *Dominus regnavit* (ex.3 above), *In te Domine* and *Quoniam Deus magnus*. Ex.5 demonstrates the three stages of development for the *Alleluia, Quoniam Deus magnus*: (1) the *allēlouïarion* (*ēchos tetartos*); (2) the Old Roman version (from *I-Rvat* lat.5319), in which the original Greek text is transliterated into Latin letters; (3) the equivalent from the ordinary Roman Gradual.

This example shows that since the transition from the Byzantine to the Old Roman form and the Gregorian transformation of the Old Roman melody between the 6th and 8th centuries, the melodies have developed according to their own stylistic rules until their codification in 13th- and 14th-century manuscripts. Nevertheless, in general the similarities remain.

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Alleluiatici. Alleluiatic antiphons sung at Matins and Vespers in the Mozarabic rite. *See* MOZARABIC CHANT, §3(ii).

Alleluiaticum (Lat.). A term denoting Psalms cxlviii–cl when sung in the liturgy in the Gallican rite. *See* ANTIPHON, §1, and GALLICAN CHANT, §§8 and 10.

Allemande [allemand, almain, alman, almond] (Fr.: 'German [dance]'; It. *alemana, allemanda*). One of the most popular of Baroque instrumental dances and a standard movement, along with the courante, sarabande and gigue, of the suite. It originated some time in the early or mid-16th century, appearing under such titles as 'Teutschertanz' or 'Dantz' in Germany and 'bal todescho', 'bal francese' and 'tedesco' in Italy. Originally a moderate duple-metre dance in two or three strains, the allemande came to be one of the most highly stylized of all Baroque dances and by 1732 was likened to a rhetorical 'Proposition, woraus die übrigen Suiten, als die Courante, Sarabande, und Gigue, als Partes fliessen' (*WaltherML*). 30 years later Marpurg (*Clavierstücke*, 1762, ii, 21) referred to the allemande as similar to the prelude, in that it was said to be based on a succession of changing harmonies in an improvisatory style, although he noted that in the allemande dissonances were to be more carefully prepared and resolved.
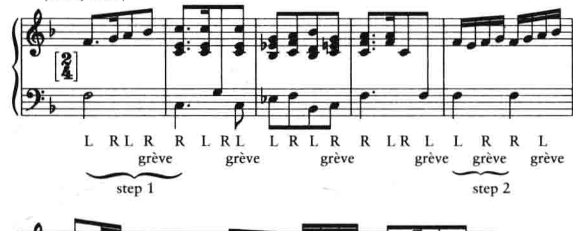
1. 16th-century allemandes. 2. Solo allemandes for keyboard and lute. 3. Ensemble allemandes. 4. Late 18th-century allemandes.
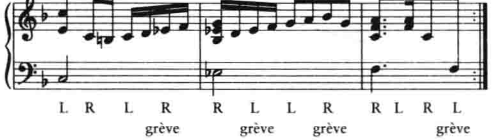
1. 16TH-CENTURY ALLEMANDES. The origins of the allemande are obscure. Possibly the dance began as a German variant of the basse danse or HOFTANZ, for the earliest known use of the title 'allemande' occurs in a short dancing manual devoted to the basse danse published in London in 1521 (*Here Followeth the Manner of Dancing Bace Dances after the Use of France and Other Places translated out of French in English by Robert Coplande*, an appendix to Alexander Barclay's *The Introductory to Write and to Pronounce French*, London, 1521, repr. 1937). One of the seven choreographies included by Coplande, without its accompanying music, is entitled *La allemande*. It is a short basse danse, filling only 20 longs instead of the usual 32. This may not be the first appearance of the dance, however. As early as the 1480s two Italian dancing treatises, Guglielmo Ebreo's *De praticha seu arte tripudii* (ed. F. Zambrini in *Scelta di curiosità letterarie*, cxxxi, 1873) and Giovanni Ambrosio's *De pratica seu arte tripudii* (*F-Pn* it.476) referred to one of the four varieties of bassadanza to be derived by imposing proportions on a single tenor, the quadernaria, as 'saltarello tedesco'. (The series is bassadanza, quadernaria, saltarello, piva, with the mensural proportions O:C:3:2.) It is worth noting that the proportion bassadanza to quadernaria or 'saltarello tedesco', 6:4, is very nearly that of the normal basse danse in Coplande's treatise to the dance he called 'La allemande'.

In the middle of the 16th century, allemandes for lute, guitar, cittern, keyboard, or instrumental ensemble began to appear both in prints and manuscripts across Europe. French and Netherlandish printers seem to have been responsible for the application of the term 'allemande', or 'alemande', to the new dance, for Phalèse (*Carminum testudine liber III*, 1546), Morlaye (*Tabulature de guiterne où sont chansons, gaillardes, pavanes, bransles, allemandes*, 1550), Adrian Le Roy (*Premier livre de tabulature de luth*, 1551), Gervaise (*Troisième livre de danceries*, 1556) and Susato (*Het derck musyck boexken ... bassedansen, ronden, allemaingien, pavanen*, 1551) used that title for pieces called simply 'Tantz' or 'ballo todescho' in contemporary German and Italian sources. Susato's inclusion of both basse danses and allemandes in the title cited above suggests that if the allemande had begun as a kind of bassadanza, by 1551 it was a distinct genre. Most of these early allemandes were grouped together at the end of dance music collections, after the basse danses, pavanes and galliardes, and many were followed by afterdances (with such titles as 'Nachtanz', 'saltarello', 'reprise', 'recoupe') using the same harmonic and melodic material for a faster triple-metre dance.
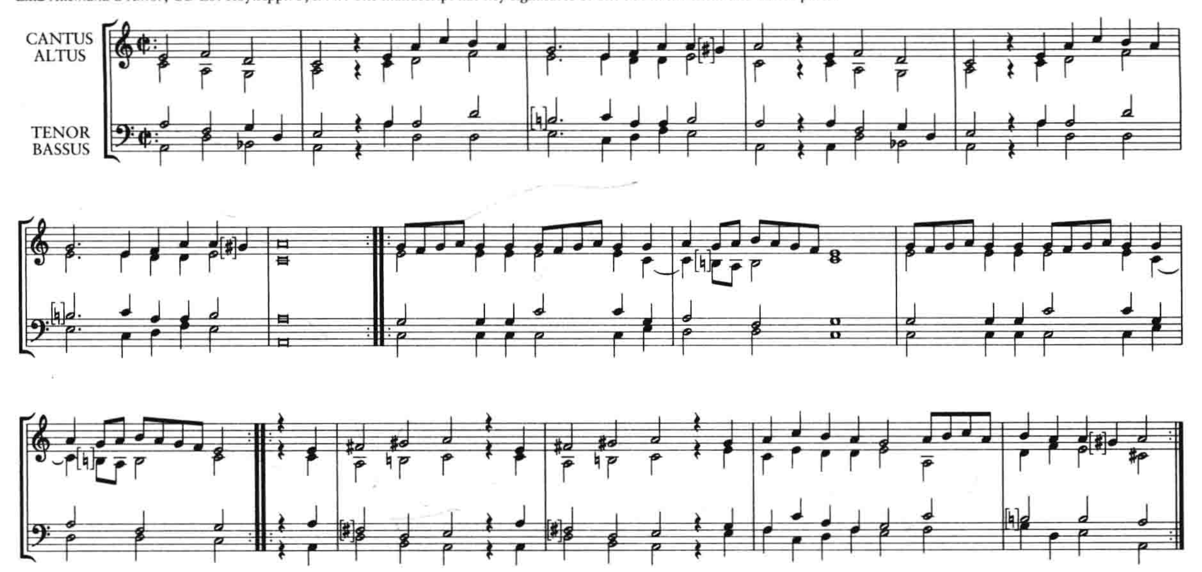
Only one French choreography with music for the allemande is extant from this period, that given by Arbeau in *Orchésographie* (1588). It is a couple dance, with the man and woman side by side; the dancers proceed in a line of couples from one end of a hall to the other, each turning his partner around in such a way as to reverse the line and go back to the original place. Arbeau called it 'a plain dance of a certain gravity', and claimed that it must be among 'our most ancient dances, for we are descended from the Germans'. The steps are shown in ex.1 with the opening strain of an allemande for lute printed by Le Roy in 1551: step 1 represents the basic unit, repeated over four minims, consisting of three walking steps followed by a *grève*, or raising of the free foot in the air. Occasionally the four minims might be taken up by a step–*grève*–step–*grève* pattern, shown here as step 2. Arbeau mentioned a third 'part' to the allemande, to be danced 'with greater lightness and animation', with little

Ex.1 Adrian Le Roy: Almande from *Premier livre de tabulature de luth* (Paris, 1551)





Ex.2 *Allemana d'Amor*, *GB-Lbl* Roy.App.75, f.44r. The manuscript has key signatures of one flat in the Altus and Tenor parts.



jumps inserted between each step 'as in the courante'; apparently he referred to the third section of the dance itself rather than to a separate afterdance. Afterdances were nearly always in triple metre, and he specified that one is to continue in duple in this third section. Further, contemporary literary references to the allemande consistently mention 'almayne leaps' (as in Ben Jonson's *The Devil is an Ass* Act 1 scene i: 'And take his almain-leap into a custard'). The music he provided for this third livelier section of the allemande is similar melodically and identical harmonically with that provided for the first strain of the allemande.

A typical 16th-century allemande (ex.2), one of the earliest surviving (*GB-Lbl* Roy.App.75, *c*1548), shows some of the traits that may have encouraged the extensive stylization of the form for solo instruments in the 17th and 18th centuries. The dance is written in ¢ with no syncopation, consists of three repeated strains, each of which is in turn made of repeated motifs, and has a homophonic texture. As in many 16th- and early 17th-century allemandes, the tonality of the second strain of the dance contrasts with that of the first and third strains, and this contrast is often emphasized by the use of shorter phrases. In ex.2, as in the 'air de allemande' printed with Arbeau's description of the dance, the third strain returns to the original 'key' with a variant of the opening motifs, creating a rounded (*ABA*[1]) form. Often the middle section of an allemande stresses the area of a half-cadence (i.e. the modern dominant), although stress on the subdominant and minor supertonic, as well as on the relative major, are equally common. Such a formal scheme, shared by many of the dances called 'Teutschertanz' and 'bal todescho', seems to be one of the chief characteristics of the allemande, for it occurs even in dances of only two strains (the first phrase of the second strain would either hover around a cadence formula in the contrasting 'key' or begin with a cadence in that 'key' and move by sequence back to the original tonal area). This rather early tendency to explore contrasting tonal areas, coupled with the apparently flexible tempo limits and neutral duple metre of the 16th-century allemande, may have predisposed this form, of all the dances emerging from the late Renaissance, to develop into the prelude-like succession of harmonies described by Marpurg.
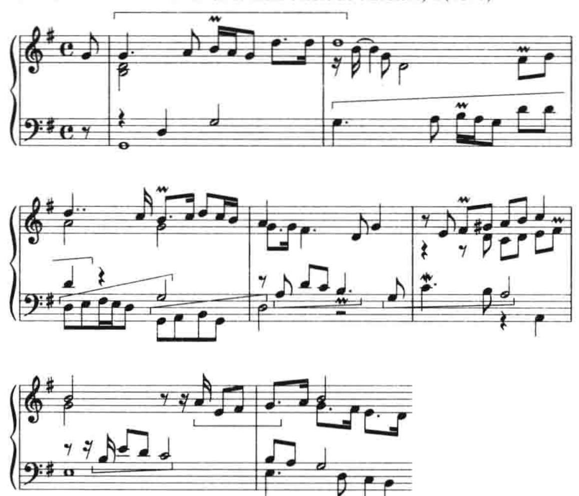
2. Solo allemandes for keyboard and lute. The English school of virginalists in the early 17th century seem to have been almost as fond of the allemande as of the pavan–galliard, and Mohr has credited them with a significant contribution to the development of the allemande as a form independent of actual dancing. About two dozen 'almans' appear in the Fitzwilliam Virginal Book, rather fewer in other sources like *Parthenia* and the Dublin Virginal Manuscript (*c*1583), as well as in manuscript sources of works by such composers as Byrd and Orlando Gibbons. Roughly half show a rounded tonal and motivic plan like that of ex.2, described above, while half consist of successive unrelated strains, each built in two-bar units and each followed by a 'reprise' or variation displaying some aspect of keyboard virtuosity. In both kinds of allemande, harmonic movement seems to be the main organizing factor, for melodic phrases are often irregular, blurred by the free-voice arpeggiation so characteristic of both lute and harpsichord styles.

Contemporary French composers for both lute and keyboard combined this idiomatic arpeggiation (*style brisé*) shared by both instruments with a growing awareness of the contrapuntal possibilities of the newly intricate texture. Ex.3, the beginning of an allemande for

Ex.3 François de Chancy: *Allemande pour luth* from Mersenne: *Harmonie universelle*, ii (1637), 88
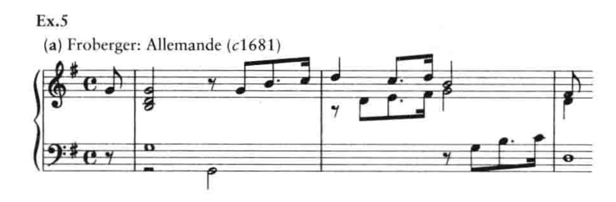
lute by François de Chancy (printed by Mersenne in *Harmonie universelle*, ii, 1637), shows an early application of *style brisé* to the French allemande, written in free-voice texture enlivened by motivic play among the parts. The tendency of the allemande to be a vehicle for motivic and harmonic exploration within a binary or rounded binary form continued through the works of Denis Gaultier, Pinel, Nicolas Vallet, Joseph de La Barre, N.-A. Lebègue, J.-H. d'Anglebert, Chambonnières, and Louis and François Couperin (see HAM, nos.216 and 250).

Ex.4 Chambonnières: Allemande from *Pièces de clavessin*, ii (1670)
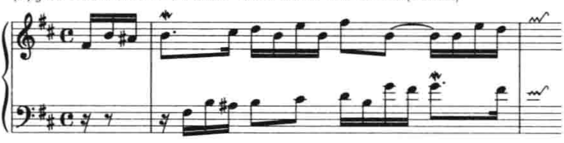


Ex.5

(a) Froberger: Allemande (*c*1681)



(b) J. S. Bach: Allemande from French Suite in B minor (*c*1722)



Ex.4, from Chambonnières' second set of *Pièces de clavessin* (1670), shows a typical French stylization of the allemande, including a somewhat veiled use of points of imitation at the opening (see brackets in ex.4), the use of motivic inversion in bars 6 and 7, and the strong thrust of the initial upbeat.

The 37 titled allemandes of J.S. Bach form an artistic high point of the genre. All are pieces for a soloist, and are found in his keyboard suites, two of the solo violin partitas, and all six of the cello suites. Bach incorporated a wide variety of styles, including the French overture style (BWV827 and 830), ornamental aria (BWV828 and 829), two-voice counterpoint using triplets (BWV829), as well as established idiomatic techniques such as motivic play and a pseudo-polyphonic texture. Ex.5 shows the openings of allemandes by J.S. Bach (*c*1722) and his

18th-century 'allemande': 'The Dress Ball', engraving by Antoine-Jean Duclos after Augustin de Saint-Aubin, 1774

earlier contemporary Froberger (*c*1681). Ex.6 illustrates differences in texture exploited by German composers such as Pachelbel; other examples may be found in suites by F.T. Richter, J.C.F. Fischer, Gottlieb Muffat and J.P. Krieger, and in the deliberately archaic allemande movement of Mozart's suite for piano K399/385i (1782).

3. Ensemble allemandes. Allemandes for ensemble performance or dance accompaniment were slower to relinquish the relatively simple texture and clear phrase structure of the Renaissance form. Early 17th-century composers such as H.L. Hassler, Melchior Franck and Scheidt used the allemande to open a set of dances, while Schein continued the older practice of ending groups of dances with an allemande and its *Nachtanz* in the suites of his *Banchetto musicale* (1617). Schein's allemandes, typical of most written by his generation, were nearly all homophonic, written in two or three strains with occasional motivic and tonal links between the first and last sections. The use of imitation in ensemble allemandes was not unknown in 17th-century Germany, for a five-voice allemande by William Brade appeared in Hamburg in 1609 (*Neue auserlesene Paduanen, Galliarden*, printed in GMB, no.156), written as a strict four-voice canon over a drone. Nonetheless, German allemandes for ensemble by composers such as Rosenmüller, J.C. Pezel, R.I. Mayr, Hieronymus Gradenthaler, Esias Reusner and Pachelbel (see examples printed in Mohr) were unaffected by the concern for textual and motivic interest that marked keyboard versions of the dance. Ex.6 shows the beginnings of two allemandes by Pachelbel, one from a keyboard suite and one from a trio sonata, illustrating how differently the texture of the allemande might be treated by a single composer.

English and Italian composers of ensemble music treated the allemande with more contrapuntal imagination than their German contemporaries. Most of the 'alman' movements in the fantasia-suites of William Lawes, John Jenkins and Coprario feature imitative openings in the two main sections, and several have rather long sections in which the two upper parts play in canon (see MB ix, xxi and xxvi). Corelli's use of the allemande in his trio sonatas and some of his concertos is more varied; some are as homophonic and direct as contemporary German examples, while others use the exchange of motifs among parts to suggest imitation. Genuine imitation like that of the English composers remained rare. Corelli's tempo markings for the allemande are among the most diverse encountered, ranging from *largo* and *adagio* to *allegro* and even *presto*. Neither Corelli nor such prominent Italians as Bononcini and Vivaldi, however, were much concerned with introducing the motivic imitation of keyboard allemandes into their ensemble settings.

4. Late 18th-century allemandes. The allemande continued to be performed as a dance throughout the 18th century. Louis Pécour's *L'allemande*, a social dance in duple metre for a gentleman and a lady, was first published in 1702 but also appears in various other manuscript and printed sources (Little and Marsh, 1992, no.1200). By the later 18th century the title 'allemande' referred to a new dance in 6/8 metre. Guillaume (1786) pictured it as a sentimental and tender dance in which the partners joined hands throughout while turning around each other in various ways (see reproduction in Horst,

Ex.6

(a) J. Pachelbel: Allemande from Suite in E

(b) J. Pachelbel: Allemande from Sonata for 2 violins and continuo

vn 1

vn 2

bc

Pre-Classic Dance Forms, New York, 1937/*R*). Clément's *Allemande à la Dauphine*, published in about 1771, is a choreography for two gentlement and two ladies intended for social dancing (Little and Marsh, 1992, no.1220). In 1793 Mozart's German Dances K571, for piano, appeared in Paris under the title 'Allemandes'. A character in Sheridan's *The Rivals* linked the allemande with the cotillon (Act 3 scene v, ll.43–5, Acres: 'these outlandish heathen Allemandes and Cotillons are quite beyond me'). Pieces called allemande by the turn of the 19th century, such as Weber's *Douze allemandes* op.4 (1801), are actually examples of the newly popular German dance, a waltz-like form known as early as the 1730s.

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MEREDITH ELLIS LITTLE, SUZANNE G. CUSICK

Allen, Henry (James) 'Red' (*b* New Orleans, 7 Jan 1908; *d* New York, 17 April 1967). American jazz trumpeter. He learnt the trumpet in New Orleans in the brass band of his father, Henry Allen sr. After playing in various New Orleans groups, including that of George Lewis, he went to St Louis in 1927 to join King Oliver, then in 1928–9 played in Fate Marable's Mississippi riverboat bands. The Victor company, who were searching for a jazz trumpeter to offset the tremendous success of Louis Armstrong on the Okeh label, took him to New York, where he recorded four sides in July 1929 with members of Luis Russell's band. These performances were sensationally received among jazz musicians, and Allen immediately began a long engagement in Russell's band (1929–32), followed by similar terms with Fletcher Henderson (1932, 1933–4) and the Mills Blue Rhythm Band (1934–7), with whom he recorded *Red, Red, Ride* (1935, Col.). Here, and in many small-group studio recordings under his own leadership, Allen established himself as a leading soloist of the early swing period.

In 1937 Allen returned to Russell's band, which was then being used to accompany Louis Armstrong. Removed from his role as a soloist, and perhaps troubled by the new swing style of Roy Eldridge and others, he lost some of his power and direction. After leaving Armstrong in 1940, he took part in the burgeoning traditional-jazz movement, recording in New Orleans formats with Jelly Roll Morton, Sidney Bechet and his own sextets. In the late 1940s and 1950s he regained his momentum and became a dominant figure in the mainstream jazz movement, leading his own groups and recording prolifically with musicians such as Coleman Hawkins, Buster Bailey, Kid Ory, Pee Wee Russell and J.C. Higginbotham. He held a long residency at the Metropole, New York, from 1954 to 1965, and undertook several tours of Europe in the 1960s.



Henry 'Red' Allen

Like that of many swing trumpeters, Allen's early style was very similar to Louis Armstrong's (the two musicians are indistinguishable in their joint solo on *I ain't got nobody*, 1929, OK). Later, with Russell's band and especially with Henderson, Allen developed a personal manner characterized by a fluid, legato articulation, a remarkably free concept of rhythm in which he seemed to ignore the fixed pulse, a wide dynamic range, and above all a large arsenal of timbral effects (lip trills, smears, rips, glissandos, spattered notes and growls). In later years he further explored these effects to such an extent that, in the 1960s, he drew the attention of free-jazz players looking for alternatives to the uniform sonority of bop trumpet playing. Although famous in the 1930s for his flamboyant middle- and high-register solos, in the 1950s he cultivated an expressive, quasi-vocal manner in the low register as a complement to his jazz singing. Gradually he came to reject his swing legacy and concentrate on the New Orleans ensemble format and repertory, particularly the blues, of which he was an outstanding interpreter.

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J. BRADFORD ROBINSON

Allen, Henry Robinson (*b* Cork, 1809; *d* London, 27 Nov 1876). Irish tenor and composer. He was educated at the RAM in London and first attracted public attention by his performance, on 5 February 1842, as Damon in the stage production of Handel's *Acis and Galatea* under Macready at Drury Lane. On 3 February 1846 he created the role of Basilius in Macfarren's *Don Quixote* at Drury Lane. Chorley considered him 'as a singer and actor ... altogether the most complete artist on our operatic stage'. But his small voice was better suited to the Princess's Theatre, where he sang from 1843 to 1850. In general he was overshadowed by William Harrison and Sims Reeves, both of whom specialized in singing ballads.

Allen retired as a performer about 1856 and turned to teaching and the composition of ballads, of which *The Maid of Athens* and *When we two parted* achieved some popularity.

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ALEXIS CHITTY/GEORGE BIDDLECOMBE

Allen, Sir Hugh (Percy) (*b* Reading, 23 Dec 1869; *d* Oxford, 20 Feb 1946). English organist, conductor and musical administrator. As a student at Cambridge he laid the foundation of his reputation as a conductor of Bach by his performances of the cantatas in his college chapel. Subsequently he held appointments as organist of St Asaph's Cathedral (1897) and Ely Cathedral (1898), while his appointment in 1901 as organist of New College, Oxford, heralded 17 year's untiring effort for the development of music in the university. He maintained the chapel choir at a high level, organized an amateur orchestra and conducted both the town and university choral societies. In 1908 he was made a Fellow of New College, a post carrying an implied commitment to musical research; but this was not to his liking, and he soon resigned the fellowship. The position of choragus to the university, however, to which he was appointed in 1909, enabled him to revolutionize the Oxford music examinations and to produce a far-reaching scheme for the practical training of the university's music students.

Meanwhile, in 1907 Allen became conductor of the London Bach Choir, and in 1913 he was invited to conduct the B minor Mass and other works at the Leeds Festival. Finally, in 1918, he succeeded Sir Hubert Parry as director of the RCM and Sir Walter Parratt as professor of music at Oxford. He resigned practically all his other commitments, making only rare appearances as a professional conductor. In response to the demands of a postwar age, Allen succeeded during his tenure at the RCM in modernizing the training and in enlisting more staff to cope with the increasing numbers of students. At Oxford he converted the professorship into a practical directorship and was able to bring to fruition the reforms he had begun as choragus. He retired from the RCM in 1937 but retained the Oxford professorship until his death in 1946.

Allen owed his position less to his musical than to his organizing abilities, and to sheer energy and driving force. Nevertheless, the many honours which came to him in the inter-war years (he was knighted in 1920, created GCVO in 1935 and became Master of the Worshipful Company of Musicians in 1937) testify to his important place in the history of British music.

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H.C. COLLES/MALCOLM TURNER/R

Allen, J(oseph) Lathrop (*b* Holland, MA, 24 Sept 1815; *d* c1905). American brass instrument maker. About 1850 he designed a very efficient rotary valve, featuring flattened windways, string linkage and enclosed stops. This valve was very successful in the USA during the second half of the 19th century. Other makers who adopted the Allen valve included B.F. Richardson, D.C. Hall and B.F. Quinby, all of whom had at one time worked with Allen.

Allen began making brass instruments about 1838 in Sturbridge, Massachusetts, a short distance from his birthplace. He moved to Boston in 1842, and is known to have worked in Norwich, Connecticut, from 1846 to 1849; in 1852 he returned to Boston. He is known to have made at least one keyed bugle early in his career, and a number of instruments with double-piston Vienna valves. During the 1850s in Boston his flat-windway valve won respect among leading musicians and his instruments received favourable comment at mechanics exhibitions. From 1862 until at least 1897 Allen worked in New York City, where he continued to make some musical instruments but was also engaged in other types of manufacture.

There are many instruments with Allen valves in American collections of 19th-century brass instruments. Several instruments signed by Allen are found in the John H. Elrod Memorial Collection, Germantown, Maryland and the Henry Ford Museum, Dearborn, Michigan.

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ROBERT E. ELIASON

Allen, Paul Hastings (*b* Hyde Park, MA, 28 Nov 1883; *d* Boston, 28 Sept 1952). American composer. After graduating from Harvard University (BA 1903), he moved to Florence, serving in the US diplomatic service in Italy during World War I. He returned to the USA in 1920 and settled in Boston. He was a prolific composer, particularly of operas and chamber music. His instrumental works combine careful construction and Romantic gestures, while the operas reflect 19th-century Italian techniques. His *Pilgrim Symphony* (1910) won the Paderewski Prize.

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H. WILEY HITCHCOCK/MICHAEL MECKNA

Allen, Richard (*b* Philadelphia, PA, 14 Feb 1760; *d* Philadelphia, 26 March 1831). American tunebook compiler. A former slave, he founded the African Methodist Episcopal Church in Philadelphia in 1794 and was elected its first bishop on the incorporation of the church in 1816. He compiled a hymnbook of 54 hymns, *A Collection of Spiritual Songs and Hymns*, for use by his congregation, the Bethel AME Church, in 1801. Later that year an enlarged version was published as *A Collection of Hymns and Spiritual Songs*. It was the first hymnbook published by an African American for use by

African Americans, and many of the hymns later became sources for black spirituals. With Daniel Coker and James Champion, Allen also compiled the first official hymnbook of the AME Church in 1818.

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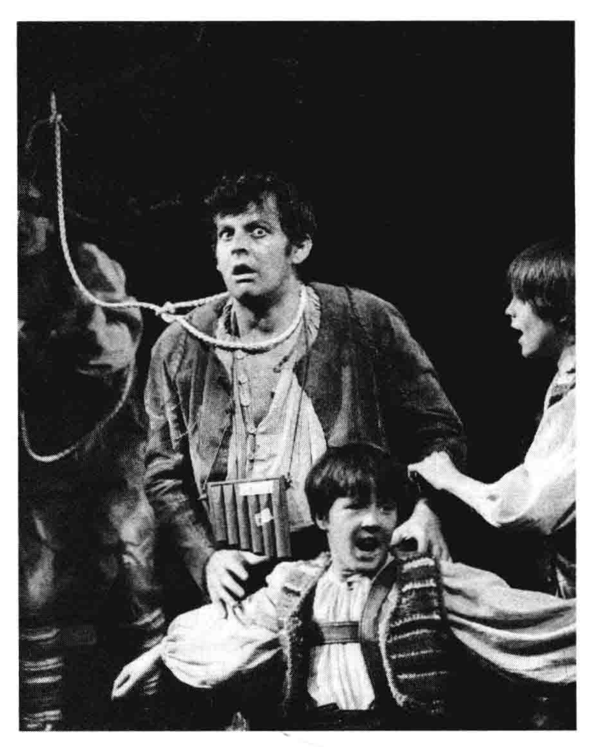
□

Allen, Samuel (*b* Cornwall, 1848; *d* *c*1905). English bowmaker. He worked for W.E. Hill & Sons from about 1880 until 1891. During this time he made many bows marked with the brand of his employers, some of them with exquisitely decorative mountings. He also repaired and modernized old sticks. On leaving Hill he continued to make bows, branding them 'S. Allen'; he made at least one double bass as well. Some players complain that his violin bows are too 'whippy', but strong sticks were apparently not highly regarded by players at that time. He earned his reputation mainly through his cello bows: patterned in most respects after Tourte, they are medium to heavy in weight, of the strongest Pernambuco wood, and in every way ideal for the modern cellist. His sticks are almost always octagonal. For further information see W.C. Retford: *Bows and Bow Makers* (London, 1964).

CHARLES BEARE

Allen, Sir Thomas (Boaz) (*b* Seaham Harbour, Co. Durham, 10 Sept 1944). English baritone. He studied at the RCM, 1964–8, with Hervey Alan (singing) and Harold Darke (organ). Early experience with the WNO (début as Marchese d'Obigny, *La traviata*, 1969) and in the Glyndebourne Festival Chorus led to important leading roles with WNO, among them Rossini's Figaro and Mozart's Count Almaviva, and thence to a Covent Garden début (Donald, *Billy Budd*, 1971). In this first phase of his career Allen undertook an unusual variety of musical styles, from Purcell, Rameau and Gluck to Tippett and Thea Musgrave (première of *The Voice of Ariadne*, Aldeburgh, 1974), while making a particular mark in the title role of *Billy Budd* and in Mozart works; but almost every appearance seemed to be stamped by his conjoining of striking appearance, magnetic command of the stage, and warm, naturally produced, vibrant lyric baritone of easy emission and wide range. At his peak Allen's Don Giovanni (which has been encountered in most of the world's leading theatres) was unrivalled for its compelling blend of comedy and menace, charm and cruelty, manly authority and sinuous elegance; many other successes – as Wolfram, Posa, Thomas's Hamlet, Marcello, Eisenstein, Busoni's Faust, and Ulysses in Henze's Monteverdi arrangement – have convincingly demonstrated his powers. In later years has come a move toward 'mature' roles (Don Alfonso, Giorgio Germont, Sharpless and Janáček's Forester among them), in which the deepening and refining of his art of characterization is everywhere in evidence.

In concert Allen's range has proved no less wide. A devoted but (measured by the highest standards) perhaps not exceptionally original exponent of lieder and *mélodies*, he has consistently championed the less familiar English composers of song (Butterworth, Warlock, Gurney, Finzi), colouring their words and phrases freshly and imaginatively, filling each note with a peculiar vigour of projection and intensity of communication. Allen's career is well documented on recordings: these include issues of Schubert, Schumann, Wolf and Mahler lieder, Brahms (lieder and *German Requiem*), the *War Requiem* (under Rattle), and songs from British and American musicals (with Valerie Masterson); and, of course, representation of many operatic roles, among them Rossini's Figaro, Donizetti's Malatesta, Britten's Balstrode, and two versions each of Gluck's Orestes (under Gardiner and Muti respectively) and Mozart's *Figaro* (the Count under Solti, the title role under Muti) and Don Giovanni (under Haitink and Marriner respectively). His Billy Budd is preserved in the video of the 1988 ENO production. He is the author of *Foreign Parts: a Singer's Journal* (London, 1993). He was made a CBE in 1989 and knighted in 1998.



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MAX LOPPERT

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Allende(-Sarón), Pedro Humberto (*b* Santiago, 29 June 1885; *d* Santiago, 17 Aug 1959). Chilean composer and ethnomusicologist. He studied the violin, music theory and composition at the Santiago Conservatorio National de Música (1899–1908). The Chilean government then sent him to France and Spain for further study (1910–

11). On returning to Chile he was elected to the Folklore Society and worked for the Ministry of Education in improving the teaching of music in the state schools (1924–8). He travelled again to Europe in 1922 and was one of the founders of the International Academy of Fine Arts in Paris (1923). In 1928 he was appointed professor of composition at the Conservatorio National, which had recently become part of the arts faculty of the University of Chile. There, until his retirement in 1946, he taught many Chilean composers who later came to international prominence. On another visit to Europe, also in 1928, he served as vice-president of the music section at the First International Congress of the Popular Arts in Prague. During this trip he attended performances of a number of his works at the Ibero-American Festival in Barcelona (1929). He was a member of the Kharkov Folklore Society, the Costa Rican Academy of Fine Arts and the Chilean Associación Nacional Compositores, and he was the first Chilean composer to receive his country's National Arts Prize (1945).

Allende's work as a composer was complemented by extensive research into the indigenous and popular musics of Chile; he was responsible for issuing, on the RCA Victor label, the first field recordings of Araucanian Indian music. Since his death he has earned a reputation as the initiator of modernism in Chile, mainly on the strength of his progressive harmonic idiom and orchestration. At the same time, his use of themes and rhythms based on Chilean peasant songs and dances aligns him with other nationalist composers in Latin America. An example of the blending of these two elements can be seen in the *12 tonadas* (1918–22), a set of character pieces for piano.

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JUAN A. ORREGO-SALAS

Allende-Blin, Juan (*b* Santiago, 24 Feb 1928). Chilean composer. His mother, Rebeca Blin, was a teacher at the Conservatory of the State University in Santiago, and his father, Adolfo Allende-Saron, was a composer, choirmaster and critic. He studied with his uncle Pedro Humberto Allende and (1950–51) with Fré Focke, a pupil of Webern.

During World War II the home of Allende-Blin's parents was a meeting place for emigrés from Europe; their visitors included such musicians as Erich Kleiber, Fritz Busch, Rudolf Kolisch, Artur Rubinstein and Ricardo Viñes as well as painters and writers. As a child, Allende-Blin thus had the opportunity of becoming familiar with art that was banned in Germany at the time, and the experience influenced him profoundly. In 1951, at the suggestion of Hermann Scherchen, he moved to West Germany, where he studied piano with Theodor Kaufmann in Hamburg (1953–4) and attended lectures given by Messiaen at the Darmstadt Ferienkurse. He returned to Santiago (1954–7) to teach music analysis at the Conservatory, and then settled permanently in Germany, where he worked for North German Radio in Hamburg (1962–70). Since 1971 he has lived and worked as a freelance composer in Essen, where in 1989 he organized a symposium with four concerts entitled 'Besuch aus dem Exil' which for the first time united a number of musicians and choreographers who had been living in exile since they were forced to leave Germany. He published the accounts of their lives in *Musiktradition in Exil* (Cologne, 1993).

As a student Allende-Blin was introduced by Pedro Humberto Allende to the music of Franck, from which he developed his technique of using intervallic cells and cyclic form. The process of transition to Schoenberg's 12-note technique can be seen in the Piano Sonatine (1949–50) and the *Drei Rilke-Lieder* (1951). In his *Transformations I* of the same year he uses the serial organization of cells to subject contrapuntal, harmonic and melodic formations as well as tone colour to constant change. He went on to develop structures governed by proportions which govern both the largest formal divisions and the smallest, including single notes and rests. Examples are *Zeitspanne* (1971–4), *Fragment* (1984) and *Coral de Caracola* (1985), works which formed the basis of the dramatically concentrated forms of his operas and cantatas, for example *Des Landes verwiesen* (1978) and *Walter Mehring* (1995), both commissioned for the Berlin Festival. Both works explore the disintegration of the German cultural tradition which he had learnt from the emigrés he had met in Santiago as a child.

In 1972 Allende-Blin collaborated with the stage designer and painter Herman Markard on an open-air instrument called the 'Orgelinsel', a combination of acrylic cylinders and organ pipes operated by the natural forces of air and water, for which he wrote his *Open Air and Water Music*. In 1977 he assembled and orchestrated the sketches for Debussy's unfinished opera *La chute de la maison Usher*.

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DRAMATIC AND VOCAL

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Incid music: Der Froschkönig (W. Hasenclever), 1986; Die Farben der Musik des Meeres (C. Linder), 1997

Choral: Souffle, small chorus, large chorus, slide projections, 1970–72; Erratum musical de/pour/sur Marcel Duchamp, 2 A, B, 3 choruses, 1972; Vocalises autour d'un poème: 'Mein Ende' (A. Lichtenstein), chorus 12vv, 1993

1v, ens: Requiem füm einen Hund, S, b cl, b trbn, vn, va, vc, pf, 1981; Testamento (P. Neruda), T, fl, cl, tpt, trbn, vn, va, vc, pf, 1982; Fragment (after F. Hölderlin), S, tpt, euphonium, 1984; Tagebuchgesänge (F. Kafka, Lautréamont), 2 Bar, fl, cl, b cl, t sax, eng hn, tpt, b trbn, tuba, db, accdn, pf, 1986–7; Walter Mehring – ein Wintermärchen (Imaginäre Szene), Bar, chbr orch, 1995

1v, pf: Yo no tengo soledad (G. Mistral), Mez, pf, 1943; 2 poemas (A. Cruchaga, V. Castro), 1947–8; 3 Rilke-Lieder (R.M. Rilke), S, pf, 1951; 2 politische Chansons nach Gedichten von Bertolt Brecht, 1954, 1960; 3 Chansons (T. Tiger, J. Ringelnatz, J. Rist and M. Claudius), 1952, 1961, 1962; Erinnerung an . . . (B. Brecht), T, pf, 1978; Berliner Nachtstücke (Hommage à Blandine Ebinger) (A. Lichtenstein), Sprechstimme, pf, 1975

INSTRUMENTAL

Chbr: Transformations I, pf, pic, fl, ob, eng hn, cl, cl, b cl, bn, d bn, tpt, hn, trbn, cel, perc, 1951; Distances, fl, vib, hp, perc, 1961; Profils, cl, tpt, trbn, vc, perc, 1964; Silences interrompus, cl/chalumeau, db/gusle, pf/japanese wooden sticks, 1970; Déchirure, vn solo, a sax, trbn, va, vc, pf, 1981; Transformations V, org, cl, t sax, 4 vc, 2 db, hp, 1987; Samech, cl, t sax, tpt, trbn, db, 1992; Str Qt, 1995

Solo inst: Sonatine, pf, 1949–50; Transformations II, org, 1952; Transformations III, perc, 1952; Transformations IV, pf, 1960; Echelons, org, 1962–7; Mein blaues Klavier, org, barrel org, 1970; Zeitspanne, pf, 1971–4; Open Air and Water Music, open-air org, 1972 [collab. H. Markard]; Perspectives, cl, 1977; Dialogue, pf, 1983; Coral de Caracola (in memoriam P.H. Allende-Saron), org, 1985

ELECTROACOUSTIC AND TAPE

Les voies de la voix, collage sonore, 1977; Filippo Tommaso Marinetti: 5 synthèses radiophoniques, 1980; Rapport sonore/Relato sonoro/Klangbericht, 1982–3; Muttersprachlos, 1985; Siebeneinhalb Dezennien, tape, 1987; Au bord des espaces/Am Rand der Räume (after J. Cébron), 1990; Palimpsest, 1993; Letztes Geleit (H. Stein), 1995

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KLAUS LINDER

Allen organ. An ELECTRONIC ORGAN designed by Jerome Markowitz (1917–91) between 1937 and 1939, and manufactured from 1939 in Allentown, Pennsylvania, and from 1953 in nearby Macungie. The Allen Organ Co. was founded in 1945; besides many models of the organ, it has manufactured two electronic harpsichords (introduced in 1961 and 1982) and an electronic piano (from 1965). After Markowitz's death his son Steve Markowitz succeeded him as president.

The Allen organ was the first fully-electronic organ to become commercially available. A three-manual instrument was produced in 1946, and a four-manual one in 1954. In 1949 a two-speed rotating loudspeaker unit, the Gyrophonic Projector, was introduced. The company was one of the first to develop a fully transistorized organ (1959), and in the digital Computer Organ (1971) it pioneered the replacement of oscillators by a computer that generates sounds by means of digital waveform synthesis (based on recordings of pipe organ spectra). The original organ was designed for use in churches, but later models included concert and home organs. The concert models have frequently taken solo and obbligato roles in orchestras, under conductors such as Barenboim, Bernstein, Dorati, Karajan, Mehta, Ormandy and Stokowski. Four-manual touring organs were commissioned in the mid-1970s by Carlo Curley (380 loudspeakers) and Virgil Fox (over 500 loudspeakers).

From the mid-1960s to the early 80s Allen's RMI division (Rocky Mount Instruments) manufactured portable electronic pianos and keyboards, including the Electra-Piano (1967), Rock-Si-Chord (1967) and RMI Keyboard Computer KC-I (1974) and KC-II (1977), two of the first polyphonic synthesizers.

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HUGH DAVIES

Allentando (It.: 'relaxing', 'slackening'). *See* RALLENTANDO. *See also* TEMPO AND EXPRESSION MARKS.

Aller, Eleanor (*b* New York, 20 May 1917; *d* Los Angeles, 12 Oct 1995). American cellist of Russian parentage. She studied with her father, and at the age of 12 appeared at Carnegie Hall. She subsequently studied with Felix Salmond at the Juilliard School of Music, and toured as a soloist. In 1936 she became principal cellist of the Warner Brothers Studio Orchestra, the first woman to hold such an appointment; she held this position until 1972. In 1946 Korngold wrote his Cello Concerto for Aller to play in the film *Deception*, and she also gave the work's first concert performance with the Los Angeles PO. In 1947 Aller and her husband, the violinist Felix Slatkin, founded the HOLLYWOOD STRING QUARTET with other principal players from Hollywood studio orchestras. The quartet, which disbanded in 1961, achieved distinction through its many recordings. From 1972 to 1985 Aller was principal cellist for 20th Century Fox. Her playing was accurate and stylish, and she was uncompromising in her musical beliefs.

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MARGARET CAMPBELL

Allevi [Allevi Piacenza, Alevi, Allievi, Allevo, Levi, Leva], **Giuseppe** [Gioseppe, Gioseffo, Josefo, Joseffo, Iseppe] (*b* Piacenza or Cremona, 1603/4; *d* Piacenza, 18 July 1670). Italian composer. The date of his death is usually incorrectly given as 1668. Although little is known of his life, it is certain that the invariable addition to his name of the word 'Piacenza' indicates his complete identification with the city where he worked and probably was born (though his inclusion in Giuseppe Bresciani's *La virtù*

ravivata de cremonesi insigni, MS, 1665, see Pontiroli, suggests that he may have been born at Cremona). The first evidence of his reputation in musical circles at Piacenza dates from Carnival 1644, when his ballet *Le ninfe del Po*, to a text by Bernardo Morando, was performed in the public square of the Cittadella, which was transformed into a theatre on the occasion of the festivities marking the arrival in Piacenza of Francesco I d'Este, Duke of Modena, and his wife. On the basis of the dates and information derived from Allevi's three collections of sacred music, all previous dictionaries have stated that he was *maestro di cappella* of Piacenza Cathedral from 1654 to 1668. It is clear, however, from the records of the Congregazione del Sacro Cordone at S Francesco, Piacenza, for which he also worked, that he must have taken up this position by 21 May 1652; he remained in it until his death. At his death he also held a prebend at the cathedral. His successor at the Congregazione del Sacro Cordone was appointed in 1670, but the next recorded *maestro* of the cathedral is F.M. Bazzani, who was appointed in 1679. A good deal of the printed music in the archives of Piacenza Cathedral bears Allevi's signature and must therefore have belonged to him. His reputation as a musician, especially as a skilled contrapuntist, is attested to by Bresciani. He was a reasonably up-to-date composer, largely of small-scale concertato motets, which are technically assured and display occasional flashes of lively invention, while a certain variety is evident in the dialogue-like writing for the obbligato instruments.

WORKS

Compositioni sacre, 2–4vv, org (Venice, 1654)
Compositioni sacre, 2–4vv, vns, messa de morti da capella, a 4, agiontovi una sequenza et offertorio, 4vv, org, libro secondo (Venice, 1662[3])
Terzo libro delle compositioni sacre, 2–4vv, vns, con sonate a 3 [La Tortona, La Morella, La Tonola] e le letanie della Beatissima Vergine, 4vv, bc (Bologna, 1668)
Magnificat, psalms, 8vv, org, *I-PCd*
Le ninfe del Po, equestrian ballet (B. Morando), Piacenza, Cittadella, 13 March 1644 (lib only)

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FRANCESCO BUSSI

Allgemeiner Deutscher Musikverein. German musical organization. Established in 1861 in Weimar and dedicated to the promotion of new music (primarily through performance), the Allgemeiner Deutscher Musikverein (ADMV) was the first national music society in Germany. Focal points of its activity were the annual festivals that took place in alternating German and German-speaking cities and initially featured the music of Liszt and his colleagues in the 'New German' movement. During its first decade the ADMV gave premières of music by such composers as Wagner, Liszt, Cornelius and Felix Draeseke. Liszt provided the society with artistic leadership but, as president, Franz Brendel was the chief guiding spirit during its early years. Upon Brendel's death in 1868 the noted Leipzig choral conductor Carl Riedel took over the presidency. During Riedel's leadership the society entered into a period of identity crisis that was exacerbated by the deaths of Wagner and Liszt: it gradually broadened its mandate to encompass the promotion of music by non-Germans (Saint-Säens, Dvořák, Tchaikovsky) and by the former conservative opposition (Brahms). These developments intensified under the leadership of Riedel's successors, Hans von Bronsart von Schellendorf (1888–98) and Fritz Steinbach (1898–1901). The 1890s nevertheless brought premières or important first performances of such works as Strauss's *Tod und Verklärung* (1890) and Mahler's Symphony no.1 (Weimar, 1894), yet the growing conservatism of the society, above all under Steinbach, led to the so-called 'Heidelberg Revolution' of 1901, at which festival Richard Strauss was elected president. Albeit brief, the Strauss presidency (1901–9) represented a second heyday for the ADMV, manifesting a renewed commitment to the principles of Liszt and founders and a return to the promotion of contemporary German music. Against the opposition of board members, Strauss primarily championed Mahler (and was responsible for premières of the complete Symphony no.3 in 1902 and of Symphony no.6 in 1906), although his presidency also saw world or German premières of works by such composers as Reger, Delius, Pfitzner, Loeffler and Strauss himself. During this period the ADMV had a membership list that included such composers as Schoenberg, Berg, Zemlinsky and Bartók. Strauss was succeeded by Max von Schillings (1909–20), and then by Friedrich Rösch (1920–26), whose presidency was marked by some attempts to programme avant-garde works (by Hindemith and Křenek, among others). The last presidents, Siegmund von Hausegger (1926–35) and Peter Raabe (1935–7), brought the ADMV in line with evolving Nazi ideology, and the society was dissolved in 1937, in keeping with the consolidation of the organizations of German musical life.

During the course of its existence, the society gave birth to several chapters ('Zweigvereine'), most notably in Leipzig and Munich. The activities of the ADMV extended beyond the performance of new music at the festivals: it instituted a library of published books and music; published a yearbook (*Almanach*), which appeared three times (1868, 1869, 1871); established and administered several charitable foundations (for example, Reger and Schoenberg received scholarships respectively from the Beethoven-Stiftung and the Liszt-Stiftung); and generally served as an advocate for the interests of musicians, promoting and supporting such causes as copyright protection and pensions. At the festivals themselves the organizers initially offered a mixture of performances and lectures about current issues in music, and in later years mounted composition competitions. Throughout the society's existence, the annually appointed programme committees exerted considerable influence over the contents of the festivals, and thus over the artistic direction of the ADMV in general: they usually consisted of leading composers of the day, including Liszt, Strauss, Berg and Hindemith. The extensive archive of the ADMV, housed in the Goethe- und Schiller-Archiv of the Stiftung Weimarer Klassik in Weimar, encompasses over 350 archival units.

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JAMES DEAVILLE

Allgemeiner Richard-Wagner-Verband. *See* WAGNER SOCIETIES.

Allgén, Claude (Johannes Maria) Loyola [Klas-Thure] (*b* Calcutta, 16 April 1920; *d* Täby, 18 Sept 1990). Swedish composer. He left grammar school before completing his studies and studied the viola and counterpoint at the Swedish Royal Academy of Music in Stockholm. A self-taught composer, in the 1940s he was a member of the Monday Group, which included Bäck, Lidholm and Blomdahl. Following his conversion to Catholicism in 1950 he read theology in the 1950s in Austria and the Netherlands but was not ordained to the priesthood. His last years were spent in poverty and he died after fire broke out in his house.

More than 150 of his works are preserved; most have a duration of more than one hour, one string trio lasting longer than two hours. An unfinished violin concerto comprises 18 movements, each based on one of Paganini's 24 violin caprices. His use of superimposed voices, styles and time sequences (which he called 'metre fission') anticipates both Nancarrow and B.A. Zimmermann. His music's ecstatic pathos resembles that of Ruedgaard or Skryabin, while his leaps between consonance and dissonance herald the work of Christian Wolff, all composers who were unknown to him. Allgén advocated an absolute music free from human feelings and emotions. His extremely polyphonic music was regarded as unplayable, but a new generation of musicians has found it not only playable but also gripping and often sublime; most effective are the works which, through the use of canon technique, seem airy and transparent.

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(*selective list*)

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Orch: Sym. no.2 'Les impressions de Poculectelocte', 1942, rev. 1965; O munde, volo te dimittere: variations, str orch, 1953; O munde, volo te dimittere: Phantasia forma 5 variationum, version no.2, str orch, 1953; Vn Conc., 1957; Fantasia, 1960; Phantasy 'Londonderry Air', vn, str orch, 1966; Tonkraft, str orch, 1976

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ROLF HAGLUND

Alliance of Composer Organisations. A British society founded in 1993 by the COMPOSERS' GUILD OF GREAT BRITAIN, the Association of Professional Composers and the British Academy of Songwriters, Composers and Authors.

Allik, Kristi (Anne) (*b* Toronto, 6 Feb 1952). Canadian composer. She earned the BMus (1975) from the University of Toronto, the MFA (1977) from Princeton University and the DMA (1982) from the University of Southern California. Her teachers included John Weinzweig, Gustav Ciamaga, Nadia Boulanger and Oscar Peterson at the University of Tornto and Milton Babbitt and Claudio Spies at Princeton. After teaching at the Royal Conservatory and the University of Western Ontario, she began teaching at Queen's University (Kingston) in 1988, where she became the director of the Electroacoustic Music Studios and the Computer Laboratory for Application in Music in 1996.

Serialism, minimalism, jazz and Estonian folksong have all influenced Allik's compositional style. Her epic opera *Loom Sword River* (1982) uses layered vocal ostinati, as well as exploring the possibilities of the voice as a percussion instrument. In the early 1980s she became interested in tape and computer music. Since that time she has produced many electro-acoustic works, multime-

dia performances and interactive installations. *Skyharp* (1992) collects audio-visual information from the natural environment, using the dynamics of ecological forces to generate electro-acoustic soundscape compositions. Her works have won awards from Bourges (*Skyharp*, 1994) and Ars Electronica (*Alaubic Rhythms*, 1990; *Electronic Purgatory*, 1991; *Rhapsody* and *Skyharp*, 1992). She has received additional recognition from the Canada Council, the Canadian Music Centre and the Ontario Arts Council.

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ELECTRO-ACOUSTIC

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ANDRA McCARTNEY

Allin, Norman (*b* Ashton-under-Lyne, 19 Nov 1884; *d* Hereford, 27 Oct 1973). English bass. He studied at the RMCM (1906–10), intending to become a teacher, but after marrying the mezzo-soprano Edith Clegg took up performing. He made his concert début in Manchester and his stage début in 1916 with the Beecham Opera Company at the Aldwych Theatre, London, as the Old Hebrew in *Samson et Dalila*; he later sang Dosifey when *Khovanshchina* was first given in English at Drury Lane. At Covent Garden in 1919 he appeared as Khan Konchak and Boris, and as Gurnemanz won particular praise for the beauty of his singing and the dignity of his acting. In 1922 he became a director and principal bass of the newly formed British National Opera Company, and added Méphistophélès, King Mark, Osmin and Sarastro to his notable roles. He took part in the international seasons from 1926 to 1933, sang Mozart's Bartolo at the first Glyndebourne season in 1934 and then appeared with the Carl Rosa Company from 1942 to 1949. His extensive concert repertory ranged from Purcell to Musorgsky. A leading British bass of his day, he had a voice of comparative rarity, a true, voluminous bass capable of considerable agility and vitality. His singing, most notably of Handel and Wagner, is preserved on a number of discs.

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ALAN BLYTH

Allinson, Thomas (bap. Durham, 16 Jan 1670; bur. Lincoln, 11 Feb 1705). English composer and cathedral musician. Allinson was first a chorister (*c*1682–6) and then a lay-clerk (1689–93) at Durham Cathedral, where his musical ability was nurtured by William Greggs. He was admitted as organist of Lincoln Cathedral on 5 May 1693 and held that position until his death. Parts of five anthems survive, four being represented at both Durham (where one had been transcribed by 1693 and all four by 1699) and Lincoln. Only his full anthem *O give thanks unto the Lord* is complete. In his verse anthems, two of which lack only their treble part, he displays ability whether writing a declamatory solo or for small groups of voices.

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BRIAN CROSBY

Alliot-Lugaz, Colette (*b* Notre-Dame-de-Bellecombe, 20 July 1947). French soprano. She studied in Bonneville, and then Geneva where she graduated from the Centre Lyrique. She made her début at the Opéra-Studio in Paris as Pamina in 1976, and then joined the Lyons Opéra, where she remained a member of the company until 1983. Her roles there included Jonathas in Charpentier's *David et Jonathas* and Mélisande. She made her first appearance at Glyndebourne in 1981 as Cherubino, returning for Ninetta in *The Love for Three Oranges* in 1982. In 1983 Alliot-Lugaz created the role of the Page in Boesmans's *La passion de Gilles* at La Monnaie in Brussels. Her repertory also includes Messager's Véronique, Gluck's Alcestis, Ascanius in *Les Troyens* (which she sang at the opening of the Opéra Bastille, Paris, in 1990) and Eurydice in Berio's *Opera*, while her many recordings include Monteverdi's *Orfeo*, Lully's *Alceste*, Campra's *Tancrède*, Offenbach's *Les brigands*, Messager's *Fortunio* and Ravel's *L'enfant et les sortilèges*. She also has a notable career as a concert singer, and has recorded such works as Berlioz's *Nuits d'été* and Chausson's *Poème de l'amour et de la mer*.

PATRICK O'CONNOR

Allison [Alison, Allysonn, Aloyson], **Richard** (*b* ?1560–70; *d* ?before 1610). English composer. He referred in the dedication of his *Psalmes* to the late Ambrose Dudley, Earl of Warwick (died 1589/90) as 'my good Lord and Master'. Allison is represented by 13 compositions in a set of consort books (dated 1588), from the household of Sir Francis Walsingham. Ten four-part settings by him appeared in Thomas East's *Whole Booke of Psalms* (RISM 1592[7]), and he contributed a dedicatory poem to Giles Farnaby's *Canzonets to Fowre Voyces* (1598). In 1599 he published his own *Psalmes of David in Meter*, giving his London address as Dukes Place, near Aldgate, and describing himself as a 'gentleman' and a 'practitioner' of music. This print also includes his coat of arms, providing much information about his family. In the same year seven of his instrumental works appeared without attribution in Morley's *First Booke of Consort Lessons* (claims that Allison may have been the 'gentleman' who financed the publication remain unsubstantiated and seem improbable). In 1606 he published *An Howres Recreation in Musicke*, acknowledging Sir John Scudamore (of Holme Lacy, near Hereford) as his patron. He is not heard of

again, and may well have been dead by the time of Rosseter's *Lessens for Consort* (1609) which includes four of his compositions, together with the information that most of the contents are by composers 'whose memorie only remaines'.

Allison's most distinctive works are among those for mixed consort of treble viol (or violin), flute, lute, cittern, bandora and bass viol. At least six of these – the Lady Frances Sidney pieces, *Allison's knell*, *The Batchelors delight* and *Goe from my window* – feature antiphonal groupings, often with written out violin and flute divisions to complement those of the lute. These delightful compositions appear to have been conceived for this specific instrumentation, something that can be said otherwise only of works by Allison's younger imitators Bacheler and Reade. The bright major chords of his well-circulated 'Sharp' pavan contrast pointedly with the more lugubrious harmonies of Johnson's popular 'Flat' pavan which presumably inspired it. Allison's 'Dolorosa' pavan belongs to the same world of Elizabethan melancholy as Dowland's *Lachrimae* with which it shares melodic features.

Allison's interest in plucked strings in consort is manifest also in the 69 psalm settings he published in 1599 in which four rather austere vocal parts are enlivened by tablature accompaniments for lute or orpharion, and for cittern. No such specifically instrumental parts adorn the sombre four- and five-voice compositions of his 1606 print whose consequent subdued tone leaves an impression of a creative mind torn between exuberance and sobriety in a manner typical of his time.

WORKS

Editions: *The First Book of Consort Lessons collected by Thomas Morley*, ed. S. Beck (New York, 1959) [B]
Music for Mixed Consort, ed. W. Edwards, MB, xl (1977) [E]
English Duets for Two Renaissance Lutes, ed. S. Lundgren (Munich, 1982–6) [D]
Richard Allison: The Solo Lute Music, ed. J. Robinson and S. McCoy (Oldham, 1995) [tablature; incl. inventory of Allison's works and their sources] [L]

MIXED CONSORT

for lute, treble viol (or violin), flute (or recorder), lute cittern, bandora and bass viol unless otherwise stated

Allison's allmayne, E; Allison's knell, B; Galliard to the knell, inc.; Allison's paven, inc.; The Bachelers delight, B; Dolorosa paven, E; Goe from my window, B; The Lady Frances Sidneys almayne, E; The Lady Frances Sidneys goodmorowe (De la tromba pavin), B; Galliard to De la tromba, inc.; The Lady Frances Sidneys goodnight (Responce pavin), B, E (also attrib. Bacheler); Mrs Millicents paven, inc.; Millicent galliard, inc.; Quadro pavin, B; Galliard to the Quadro pavin, B; Sharp pavan, E; Spanish measure, inc.; The voyce (The sprite's tune), E
1 In nomine a 5, ed. in MB, xlv (1988)

LUTE

Solos: Dolorosa pavan, L; Galliarda Glaziers, L (attrib. Cutting in *GB-Cu*); Go from my window, L; Passymeasures pavan and galliard, L; Primero, L; Quadro pavan, L; Sharp pavan, L; 3 pavans, L; 2 galliards, L; 1 almain, L; Fantasia, lute/bandora solo, attrib. Allison in *GB-Cu* Dd.2.11, attrib. Alfonso Ferrabosco in *GB-Lbl* Add.31392, L, also ed. in CMM, xcvi/9 (1988); 2 passamezzos, lute solo, attrib. 'Richardi Anglus' in *PL-Kj* Berlin Mus.ms.40143, L; Galliard, lute solo, attrib. Allison in London, RAM, 'Board MS', attrib. Robert Johnson in *GB-Cu* Dd.9.33, L
Duets: De la trumba; Sharp pavin, D; Spanish measures, D

VOCAL

The Psalms of David in Meter (London, 1599/*R*); ed. in Anderson
An Howres Recreation in Musicke (London, 1606); ed. in EM, xxxiii (1924, rev. 2/1961)
10 psalm harmonizations in 1592[7]

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DIANA POULTON/WARWICK EDWARDS

Allitsen [Bumpus], **(Mary) Frances** (*b* London, 30 Dec 1848; *d* London, 30 Sept 1912). English composer. She came from a family of well-known booksellers who disapproved of her taking up music as a career. In her thirties, with the support of Thomas Weist-Hill, she eventually studied composition with Henry Gadsby at the Guildhall School of Music, where she was a Corporation Exhibitioner. She composed several instrumental and orchestral works as a student and from 1880 occasionally appeared as a singer, but she was best known as a songwriter. She used the pseudonym Frances Allitsen. Her record of financial transactions (*GB-Lbl*), kept between 1885 and 1896, shows the increasing profitability of her work. This notebook also includes a brief diary from 1911.

Allitsen's songs range from immensely popular patriotic and religious songs, such as *There's a Land* (1896), widely sung by Clara Butt during the Boer War, and *The Lord is my Light* (1897), recorded by John McCormack in 1917, to ardent, harmonically rich love songs, such as her *Six Songs* (1889) or *King and Slave* (1892). Several songs are rather more subtle and complex, including her eight Heine settings (published by Robert Cocks in 'Series of Artistic Songs', 1892), the cycle *Four Songs from 'A Lute of Jade'* (1910) and *Unto Thy Heart* (1888), in which the voice is characteristically accompanied by an additional instrument as well as the piano. Towards the end of her life Allitsen turned to dramatic music, producing the scena *Cleopatra* (1904), written for Butt, and *For the Queen* (1911), a large-scale work exploring many of the same concerns as her romantic opera *Bindra the Minstrel* (1912), which, despite negotiations with German opera houses, remained unperformed at Allitsen's death.

WORKS

(selective list)

Stage: For the Queen ('cantata', F. Hyde), Bar, Mez, B, SATB, orch (vs, 1911); Bindra the Minstrel (op, 2, F. Allitsen, from *Songs from the Book of Jaffir*) (vs, 1912)
Orch: Slavonic Ov., 1884; Undine, 1884; Funeral March; Tarantella
Vocal: Break, Diviner Light! (A. Tennyson), C, Bar (1899); Cleopatra (scena, W. Shakespeare and T.S. Collier), C, orch (1904); Magnificat (A Hymn of the Woodlands) (A.L. Salmon), C/Bar, SATB (1909)

*c*140 pubd songs with pf acc., incl. My Lady Sleeps (H.W. Longfellow) (1885); Unto thy Heart (V. Hugo), with vn obbl (1888); 6 Songs (J. Hay, Tennyson, W.H. Mallock, F. Kemble, M. Corelli) (1889); King and Slave (A. Procter) (1892); Album of 8 Songs (H. Heine) (1892); There's a Land (C. Mackay) (1896); The Lord is my Light (Ps xxvii) (1897); Like as the Hart Desireth (Ps xliii), with vc obbl (1898); Moods and Tenses (Phases in a Love Drama), song cycle (1905); 4 Songs from A Lute of Jade (trans. L. Cranmer-Byng) (1910)
Also works for pf and vn

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SOPHIE FULLER

Allman Brothers Band, the. American rock group. Its original members were (Howard) Duane Allman (*b* Nashville, TN, 20 Nov 1946; *d* Macon, GA, 29 Oct 1971; guitar), Gregg (Gregory Lenoir) Allman (*b* Nashville, TN, 8 Dec 1947; guitar, keyboard and vocals), Dickey (Richard) Betts (*b* West Palm Beach, FL, 12 Dec 1943; guitar and vocals), Jai Johanny (Jaimoe) Johanson (John Lee Johnson; *b* Ocean Springs, MS, 8 July 1944; drums and percussion), Berry Oakley (*b* Chicago, 4 April 1948; *d* Macon, GA, 11 Nov 1972; bass guitar) and Butch (Claude Hudson) Trucks (*b* Jacksonville, FL; drums). The two Allman brothers grew up in Florida and worked in several short-lived groups during the 1960s, including the Hourglass with whom they recorded two albums for Liberty Records in Los Angeles. In 1968 they moved to Fame Studios in Muscle Shoals, Alabama, where Duane Allman was engaged as a studio guitarist; he participated in sessions with Wilson Pickett, King Curtis and Aretha Franklin among others. Having signed a recording contract with Atlantic Records, Duane Allman with his brother Gregg formed the Allman Brothers Band, though even after the release of its first album and during its early tours he continued his session work, most significantly with Eric Clapton on Derek and the Dominos' single, *Layla* (1971). The group's second album, *Idlewild South* (1970), and constant touring strengthened its reputation in the USA.

By 1971 the Allman Brothers Band had developed a consistent sound that amalgamated various southern musical styles: Muscle Shoals soul, blues and country music, and improvisatory hard rock. They kept their rhythms and song structures tight and Gregg Allman used a gruff tenor voice effectively, while Betts and Duane Allman often executed harmonized guitar runs on memorable melodic lines, as in Betts's song *In Memory of Elizabeth Reed* (1970). Capable of fiercely eloquent solos, Duane Allman was also an articulate slide guitarist. The band's style can be heard to advantage on the live album *At Fillmore East* (1971) which placed the group in the commercial and artistic forefront of American rock. After Duane Allman's death the group did not replace him, but its album *Eat a Peach* (1972), which included studio and concert material recorded before his death, reached the US top ten. In 1973 Oakley also died and was replaced by Lamar Williams. The group split up in 1976 after recording two more albums, but reunited without Williams, to make *Enlightened Rogues* (1979), which marked a partial return to form. More recordings and tours followed in the early 1980s, but by then the southern rock movement that the Allman Brothers Band had inspired a decade earlier had all but played itself out. In 1989 Gregg Allman and Betts reformed the group to make *Seven Turns* (1990) and three further albums in the early 1990s.

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CHRIS WALTERS/R

Allorto, Riccardo (*b* Mosso Santa Maria, nr Biella, 31 Jan 1921). Italian musicologist. He took diplomas in piano at the Parma Conservatory (1942) and in choral music at the Turin Conservatory (1948), and studied music history with Della Corte at Turin University, where he took an arts degree (1946). He subsequently taught music history in the conservatories of Bolzano (1950–51), Parma (1951–5) and Milan (1954–88); he has edited the journals *Almanacco musicale italiano* (1954–5), *Ricordiana* (1955–7) and *Musica d'oggi* (1958–63) and has been vice-director of *Enciclopedia della musica Ricordi* (1960–64). He has been a consulting editor for Ricordi since 1964. Music education is one of his major interests: he became director of the series Manuali di Didattica Musicale and Canti nel Mondo (Ricordi) in 1965, and editor of *Educazione musicale* in 1964, and taught music education at the Milan Conservatory (from 1967). He has also been artistic director of Angelicum records (1958–67), of the Teatro Angelicum, Milan (1959–67; 1977–88), and of the Teatro Donizetti in Bergamo (from 1978), where he founded the Festival 'Donizetti e il suo tempo'. He has also collaborated on projects with La Scala. Allorto's *Storia della musica* (1955, 12/1995) is one of the histories most frequently used in Italian conservatories; he followed it with other surveys, such as *Antologia di storia della musica* (1959), responding to a great need in Italian musical education. He has edited vocal and instrumental works by Banchieri, Boccherini (including his *Stabat mater*, Milan, 1976), Carissimi, Logroscino, Clementi, Tosti (*Romanze per canto e pianoforte*, Milan, 1991–5) and Donizetti (*Nuits d'été à Pausilippe*, Milan, 1987).

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CAROLYN GIANTURCO, TERESA M. GIALDRONI

All'ottava [all'8va] (It.: 'at the octave'). An instruction to play an octave above the written pitch if the sign is placed above the notes (sometimes specified as *ottava alta*, or *sopra*); if an octave lower is intended, this is indicated by placing the sign below the notes or by specifying with *ottava bassa* or *sotta*. The duration of the transposition is sometimes shown by a dotted line; and when the notes are again to be played as written, the word 'loco' (Lat.: 'in its place') is sometimes inserted. In orchestral scores, especially manuscripts, *all'8va* is sometimes used as a shorthand signifying that one instrument plays in octaves with another, either above or below. In figured bass, *all'ottava*, like ALL'UNISONO, instructs that no harmony is to be used, but merely a duplication of the bass line at the octave.

See also TASTO SOLO.

EBENEZER PROUT/DAVID FALLOWS

All'unisono (It.: 'at the unison'). An instruction that any parts thus shown are to be taken as one part, either at the same pitch or (where the range of the voice or instrument implies it) at the octave (or double octave) above or below. It is frequently abbreviated to 'unis.'. In orchestral scores the term is used to show that two or more instruments whose parts are written on the same staff are to play in unison; in the later 19th century the words *a due*, *a tre*, etc., are more often used. In figured bass, *all'unisono* instructs that no harmony is to be used, but merely a duplication of the bass line in as many octaves as desired, whereas TASTO SOLO instructs that the bass line is to be played only at the pitch notated; but this distinction is not always strictly observed.

EBENEZER PROUT/ROBERT DONINGTON

Allusion. A reference in a musical work to another work or to a style or convention, in a manner akin to an allusion in speech or literature, or the act of making such a reference. Allusion to a particular work is generally distinguished from QUOTATION in that material is not quoted directly, but a reference is made through some other similarity between the two works, such as gesture, melodic or rhythmic contour, timbre, texture or form; some writers consider quotation a type of allusion. Generally an allusion is made in order to evoke associations with the work, style or convention alluded to and thus to convey meaning; to invoke a work or style as a model for the new work (*see* MODELLING) or in homage to another composer; or in some other way to suggest a link with the music alluded to that calls for interpretation. This purpose sets allusion apart from other forms of BORROWING, such as PARAPHRASE, VARIATIONS or CANTUS FIRMUS, which elaborate borrowed musical material without necessarily demanding interpretation or conveying meaning.

Allusions to texted music may serve to remind the listener of the original words. In vocal music, this may provide commentary on the words being sung, a practice that apparently extends back to at least the 15th century. In instrumental music, it may suggest programmatic interpretations, as in symphonies by Bruckner, Brahms and Mahler. Allusions to instrumental works can evoke the associations they carry, as in Frank Zappa's frequent references to the theme of the television show *The Twilight Zone*. Allusions to styles or conventions are much more common. Not all changes of style are allusive; the alternation between toccata-like and fugal sections in a Buxtehude organ prelude is an expected feature of the form and therefore unremarkable. When a piece in one genre or tradition evokes a style that normally would not occur in that genre or tradition and sets it off from its surroundings, that may be termed an allusion. This would include, for example, Mozart's evocation of concerto cadenza style in the finales of some of his piano sonatas (K311/284*c*, K333/315*c*, K533) and Beethoven's references to chorale style in the third movement and recitative style in the fourth movement of his String Quartet in A minor op.132. Stylistic allusions are often used in operas and programme music to invoke a type of music and the people or activities associated with it; examples include the evocations of shepherds' dances and hunting-calls in Vivaldi's 'Four Seasons' and the march, lullaby and tavern piano in Berg's *Wozzeck*. Allusion can also suggest a place or time through musical style, as in the Spanish rhythms and melodic turns in Bizet's *Carmen* or the Mozartian music of John Corigliano's opera *The Ghosts of Versailles*. Allusion is not always melodic or rhythmic; the timbre of the english horn playing unaccompanied in Berlioz's *Symphonie fantastique* and Wagner's *Tristan und Isolde* Act 3 is sufficient to suggest a shepherd's pipe, allowing both composers to write very un-folklike melodies, and Stravinsky's allusions to sonata form and symphonic conventions in his Piano Sonata and Symphony in C create the tension between present and past that is fundamental to the meaning of these works.

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For further bibliography *see* BORROWING and QUOTATION.

J. PETER BURKHOLDER

Allwood, Richard. *See* ALWOOD, RICHARD.

Allyson, June [Geisman, Ella] (*b* Bronx, NY, 7 Oct 1917). American singer and actress. Trained as a dancer and with a career which began on Broadway, she became known as the perennial 'girl next door' in MGM motion pictures. Her early career in film was as a dancer in shorts such as *Dime a Dance* (1937), but she gained attention with her first major Broadway role in *Best Foot Forward* (1941) and reprised her role in the 1943 film version. Other musical films in which she appeared include *Thousands Cheer* (1943), *Girl Crazy* (1943), *Two Girls and a Sailor* (1944), *Music for Millions* (1944), *Two Sisters from Boston* (1946) and *Good News* (1947). In 1948, she began to appear in non-musical films, including dramas and comedies. She received a Golden Globe Award in 1952 for *Too Young to Kiss*. She was married to fellow singing actor Dick Powell from 1945 until his death in 1963.

The distinctive quality of her singing voice was that it closely resembled her speaking voice. Both rested in a relatively low register and exhibited an attractive aspirant quality. Possessing a legitimate stage voice, Allyson was able to be heard easily in theatres without either belting or using electronic enhancement.

WILLIAM A. EVERETT, LEE SNOOK

Almain [Alman]. *See* ALLEMANDE.

Almandoz, Norberto (*b* Astigarraga, Guipúzcoa, 1893; *d* Seville, 7 Dec 1970). Spanish composer and organist. He studied with Donostia and others in San Sebastián, with Otaño at the Comillas Seminary, and in Paris with Eugène Cools. In 1919 he was appointed *maestro de capilla* at Orense Cathedral and then organist at Seville Cathedral, where he became *maestro de capilla* in 1939 and where he was also priest and canon. He taught counterpoint and fugue at the Seville Conservatory until 1934, and was made director of that institution in 1936. A remarkable performer and a brilliant improviser, he composed prolifically in a style sometimes tinged by Impressionism and sometimes drawing on Basque folk music. (G. Bourligueux: Obituary, *L'orgue*, no.140 (1971), 201–2)

GUY BOURLIGUEUX

Alma Redemptoris mater (Lat.: 'Life-giving mother of the Redeemer'). One of the four Marian antiphons retained at the Council of Trent and ordered to be sung at the end of Compline from the first Sunday of Advent to the Purification (2 February). It is now sung as a self-contained item, but originally it preceded and followed the chanting of a psalm or canticle. In the light of recent scholarship, the traditional ascription of the words and music to HERMANNUS CONTRACTUS no longer appears tenable. Of the two melodies in the *Liber usualis*, only the more elaborate (p.273) appears in medieval chantbooks. This melody, of uncommon beauty and originality, served as the basis for numerous polyphonic compositions during the medieval and Renaissance periods. It appears as the tenor of a number of polytextual motets in the 13th-century Montpellier, Bamberg and Las Huelgas manuscripts. Leonel Power's Mass *Alma Redemptoris mater* uses the first half of the melody in each of the movements of the mass as a unifying cantus firmus. In one of Du Fay's three-voice settings the melody is embellished in the superius; it is assigned to the alto and bass respectively in settings by Ockeghem and Obrecht. Josquin's two settings show typical contrapuntal ingenuity: in one version the melody is treated in canon between alto and tenor; in the other it is combined in double counterpoint with the *Ave regina* melody. There are also settings by Gombert, Mouton, Palestrina, Victoria, Philips, Aichinger and others.

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Almási, István (*b* Cluj [now Cluj-Napoca], 8 Dec 1934). Romanian-Hungarian ethnomusicologist. He studied music education and choir direction under János Jagamas, Ferenc Major and István Nagy at the Cluj Academy of Music (1951–6). He joined the Folklore Archives of the Romanian Academy of Sciences (1957), initially as an assistant researcher, becoming researcher (1960) and senior researcher (1970). He took the doctorate in 1989 at the Academy of Music under Romeo Ghircoiaşiu, with a dissertation on the early stages of Hungarian folk music research in Transylvania. Almási has collected more than 6000 folksongs and instrumental melodies from 130 Transylvanian villages. He is chiefly interested in the classification and systematization of folk melodies, the methodology of field investigation, inter-ethnic musical relations, and the history of folklore research. He has compiled folk music programmes for Radio Cluj and Radio Budapest. He is a member of the editorial board of the journals *Anuarul Arhivei de folclor* and *Magyar egyházzene*, and has translated numerous articles and textbooks into Hungarian, Romanian or German.

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Almayne. *See* ALLEMANDE.

Almeida, Antonio (Jacques) de (*b* Neuilly-sur-Seine, 20 Jan 1928; *d* Pittsburgh, 18 Feb 1997). French conductor. He studied with Ginastera in Argentina and with Hindemith, Koussevitzky and Szell in the USA, joining the opera department at the University of Southern California and setting up and directing the opera school of Occidental College, Los Angeles. He subsequently held conducting posts with the Portuguese RSO in Lisbon (1957–60), the Stuttgart PO (1962–4), the Paris Opéra (1965–7) and the Houston SO (1969–71). After serving as music director for the Friends of French Opera, New York, in 1976 he was appointed music director of the Nice PO, a post he held until 1980. In 1992 he became music director of the Moscow SO. Almeida's many recordings include Haydn's *L'infedeltà delusa* (in collaboration with H.C. Robbins Landon, 1969), the first recording of Bizet's *Le Docteur Miracle* (1974), Halévy's *La Juive* (1989) and Boieldieu's *Le calife de Bagdad* (1994), as well as symphonies by Haydn, Malipiero and Tournemire and the complete ballet music of Verdi. A conductor of elegance and fastidious detail, his work as an editor included the complete symphonies of Boccherini and a thematic catalogue of Offenbach's works. He received the French Ordre des Arts et des Lettres and the Légion d'Honneur.

NOËL GOODWIN

Almeida (Goulartt de Medeiros), António Victorino d' (*b* Lisbon, 21 May 1940). Portuguese composer and conductor. He began his music studies with Marina Dwander, Artur Santos and Joly Braga Santos. In 1959 he completed his higher degree in piano studies with Campos Coelho at the National Conservatory, Lisbon. In 1960 he was awarded a grant from the Instituto de Alta Cultura to study piano with Schiske at the Vienna Hochschule für Musik. While there he also studied with Wladyslaw Kedra and Dieter Weber. He also studied composition with Cerha on a grant from the Calouste Gulbenkian Foundation. He was the cultural attaché in Vienna (1974–81) and founded the Almeida-Pluhar-Marinoff Trio in 1983. He lectured both at the University of Oporto and at the House Museum of A'lvaro de Campos.

Almeida is a versatile artist whose activities range from improvisation to television scores, film-making, fiction and essay-writing. He has a wide public following within Portugal and distances himself from the institutional circles of Portuguese composition. His extensive output is somewhat uneven. Although the dominant idiom in his compositions is a wide tonality, with visible influence from Stravinsky, Hindemith, Eisler and Prokofiev, he often uses more modern means such as electro-acoustics.

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Orch: Pf Conc. no.1, op.20; Giestas, op.21; Variações e fuga, str, op.27; Epifania, op.42; Pornofonia, pf, orch, op.52; Fogo de artifício, op.65; Poema de maresia, op.82; Abertura clássica sobre um tema popular português, op.86; Memórias de amanhã, op.97; Fantasia concertante, gui, orch, op.104; Concertino for Orch, op.105; Divertimento, op.106
Vocal: 3 Corais de Natal, op.3, SATB; Ficções do interlúdio, op.26, 1v, pf; Sinfonia concertante, op.33, SATB, orch, 3 canções de Épiro, op.43, 1v, pf; 5 canções (B. Brecht), op.48, 1v, pf; Exercícios, op.55, SATB, orch; Pluhar lieder, op.74, 1v, orch; Missa de São Judas Tadeu, op.90, S, ob, pf, va, db; 3 canções (J.C. Gonzalez), op.91, S, hn, pf; Gaudeamus, op.100, 1v, orch
Chbr: Str Qt, op.50; Sonata no.6, op.51, pf; Lisboa em camisa, op.53, fl, cl, a sax, t sax, tpt, trbn, hp, perc, pf, vn; 3 andamentos à procura de um quarteto, op.58, ob, pf, va, db; Sonata no.7, op.62, pf; Ww Qnt, op.66; Fantasia, op.70, gui; O número do trapézio, op.73, pic, tuba; Casamento à moda antiga, op.85, hn, pf; Sonata, op.94, va, pf; Sonata, op.98, hn, pf; A mulher da Lua, op.103, cl, ob, gui, perc, str qt
Pf (solo unless otherwise stated): Tema e variações, op.1; Fantasia, op.9; Dia de mercado, op.11; Pantomima, op.13, 2 pf; Concerto de pífaro e fungágá, op.14, 2 pf; Páscoa no Minho, op.15, 2 pf; Sonata no.1, op.22; Sonata no.2, op.24; Sonata no.3, op.31; Sonata no.4, op.41; Sonata no.5, op.44
Principal publisher: Sassetti

SÉRGIO AZEVEDO

Almeida, Fernando de (*b* Lisbon, *c*1600; *d* Tomar, 21 March 1660). Portuguese composer. He studied with Duarte Lobo. In 1638 he professed as a friar in the military Order of Christ at the royal monastery at Tomar, where he was *mestre de capela*. He was elected visitor of his order in 1656. King João IV had his Holy Week music copied for performance in the royal chapel, and he also owned his 12-part *Missa tertii toni*. None of this music or indeed any other music by him – which included responsories and *Miserere* settings – now survives.

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ROBERT STEVENSON

Almeida, Francisco António de (*fl* 1722–52). Portuguese composer and organist. Between 1722 (or earlier) and 1726 he was a royal scholar in Rome. On the second Sunday in Lent 1722 his oratorio *Il pentimento di Davidde* was performed in S Girolamo della Carità and on 9 July 1724 he attended the academy organized by Pier Leone Ghezzi, who drew his caricature (in *I-Rvat* Ottoboniano Latino 3115) with a caption describing him as a young but excellent composer of concertos and church music who sang with extreme taste. Before returning to Portugal in 1726, where he apparently became organist of the Royal and Patriarchal Chapel, his oratorio *La Giuditta* was sung at the Oratorio dei Filippini at the Chiesa Nuova in Rome. Its first modern performances, in France and Lisbon in 1990, revealed *La Giuditta* as a masterpiece which stands comparison with the best Italian oratorios of the same period.

On 22 April 1728 the first of Almeida's serenatas, *Il trionfo della virtù*, was performed in Lisbon at the palace of Cardinal da Mota to celebrate the latter's elevation to the purple. Almeida's comic opera *La pazienza di Socrate*, based on a libretto by Nicolò Minato revised by João V's secretary Alexandre de Gusmão, was performed at the royal palace in Carnival 1733; it was the first opera in Italian to be sung in Portugal. Almeida also composed another two of the six Italian operas sung at the royal palace during the first half of the 18th century, *La finta pazza* and *La Spinalba*. *La Spinalba* is the only one to survive complete; it is written in the elegant and expressive style of Pergolesi's generation. According to a contemporary diarist, Almeida also composed music for the popular performances of *presépios*, or Nativity scenes, in the Lisbon quarter of Mouraria. His sacred music is similar in quality to his secular and theatrical music, and with Carlos Seixas and António Teixeira he is undoubtedly one of the most important Portuguese composers of the first half of the 18th century. His last dated work, the serenata *L'Ippolito*, was written in 1752. Almeida was probably one of the victims of the Lisbon earthquake in 1755.

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music lost unless otherwise stated

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Il pentimento di Davidde (componimento sacro, A. Trabucco), Rome, S Girolamo della Carità, 1 March 1722

La Giuditta (orat), Rome, Chiesa Nuova, 1726, *D-Bsb*

Mass, B♭, 8vv, org, *P-Lf*

Beata Maria Virginis, 8vv, org, *Lf*; Beatem me dicent, S, choir, org, *Lf*; Beati omnes, 8vv, org, *Em*; Beatus vir, 1735, 8vv, org, *Lf*; Beatus vir, 4vv, insts, lost (formerly in *D-Dl*); Benedictus Dominus, 8vv, org, *P-Lf*; Confitebor, 8vv, org, *Lf*; Dixit Dominus, 4vv, org, *Lf*, *Vs*, *VV*; Domine ad adiuvandum me festina, 4vv, insts, lost (formerly in *D-Dl*); In dedicatione templi, 8vv, org, *P-Lf*; Justus ut palma, 8vv, org, *Lf*; Mag, 8vv, org, *VV*; Litany, 8vv, org, *Lf*; Miserere, 8vv, org, *Lf*, *VV*; Nisi Dominus, 8vv, org, *VV*; O lingua benedicta, 8vv, org, *Lf*; O quam suavis, 8vv, org, *Em*, *Lf*; first Lamentation for Holy Saturday, 8vv, org, *Lf*; Si quaeris miracula, 4vv, org, *Lf*; Veni sancte spiritus, 8vv, org, *Lf*

SECULAR VOCAL

Il trionfo della virtù (componimento poetico, 1, L. Giovine), Lisbon, da Mota Palace, 22 April 1728

Il trionfo d'amore (scherzo pastorale), Lisbon, Ribeira Palace, 27 Dec 1729, *P-VV*

Gl'incanti d'Alcina (dramma per musica da cantarsi [serenata], 2), Lisbon, Ribeira Palace, 27 Dec 1730

La pazienza di Socrate (dramma comico, 3, A. Gusmão, after N. Minato), Lisbon, Ribeira Palace, carn. 1733, *La* (Act 3 only)

La finta pazza (dramma per musica, 3), Lisbon, Ribeira Palace, carn. 1735

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La Spinalba, ovvero Il vecchio matto (dramma comico, 3), Lisbon, Ribeira Palace, carn. 1739, *La*; ed. In PM, ser. B, xii (1969)

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A quel leggiadro volto (cant.), S, str, bc, *D-RH*, *F-Pn*

Lasciami il peso (aria), S, str, bc, *P-Ln*

2 arias in Issipile (P. Metastasio), 1746, S, str, bc, *Ln*; Care luci che regnate sugli affetti; Dulce speme in questo seno

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MANUEL CARLOS DE BRITO

Almeida, Inácio António de (*b* Guimarães, 18 Feb 1760; *d* Braga, 25 Oct 1825). Portuguese composer. In 1790 he became acting (and on 19 August 1793 titular) *mestre de capela* at Nossa Senhora da Oliveira, Guimarães, the collegiate church in which he was baptized. Vasconcellos's claim that he long served at Braga Cathedral as *mestre de capela* cannot be substantiated from any existing records at the cathedral, which instead give an uninterrupted succession of four others from 1752 to 1831. The sole work credited to him in the cathedral's 1895 music inventory is an orchestrally accompanied *Oficio de difuntos*, now lost. The decline of standards in church music during the early 19th century is illustrated by a trivial set of Christmas Matins for two sopranos, bass and piano (in *P-Ln*), signed by the 'abbade de Penedono', Almeida's ecclesiastical title. Much of his music for Holy Week (including 15 solo Lamentations and two *Miserere* settings) as well as 16 string quartets opp.5–7 survives (*E-Mp*), providing these works have been correctly attributed by their first cataloguer, who in fact gave the composer's first name as 'Juan'. Peris Lacasa has now credited these Madrid works to another Almeida.

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ROBERT STEVENSON

Almeida (Nobrega Neto), Laurindo (José) (de Araujo) (*b* Santos, 2 Sept 1917; *d* Sherman Oaks, CA, 26 July 1995). Brazilian guitarist, composer and arranger. He was taught

the piano by his mother but secretly taught himself the guitar (borrowing his sister's instrument) from the age of nine. He first worked for radio stations in São Paulo and Rio de Janeiro, and in 1936 made a tour of Europe. For the 1940 Carnival he and Ubirajara Nesdan wrote *Aldeia da roupa branca* (later called *Johnny Peddlar*), which became internationally popular. From 1936 to 1947 Almeida worked with Brazilian artists such as Garoto, Villa-Lobos, Radames Gnatalli, Carmen Miranda and her sister Aurora, and Pixinguinha. After emigrating to the USA in 1947, he appeared in a Danny Kaye film, *A Song is Born*. Soon afterwards he joined Stan Kenton's orchestra, staying with him as a soloist, arranger and composer until 1952. While with Kenton he introduced the classical guitar tradition to jazz, and his recordings from this time set the standard for jazz guitarists. In the early 1950s he cultivated 'samba jazz', a combination of cool jazz with samba elements. He also toured throughout the world and recorded with the Modern Jazz Quartet and his own group, the LA 4.

Almeida's guitar works, which include a concerto (1979), were influenced by his classical background, Afro-Brazilian rhythms, traditional Brazilian music and American jazz. He contributed to a large number of films, composing the complete scores to some, including *Old Man and the Sea* and *Goodbye, my Lady*, and contributing to others. In 1961 his *Discantus* for three guitars tied with Stravinsky's *Moments* for piano and orchestra in a major composition prize. He also wrote a guitar tutor (1950) and ten Studies for guitar (1988). He made numerous recordings, some featuring his own works, and was created a Comendador da Ordem do Rio Branco by the Brazilian government.

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RONALD C. PURCELL

Almeida, Renato (*b* S Antônio de Jesus, Bahia, 6 Dec 1895; *d* Rio de Janeiro, 25 Jan 1981). Brazilian musicologist and folklorist. After graduating from law school in Rio de Janeiro, he set out to be an author, journalist and critic. His first writings dealt with criticism and philosophy, but he also wrote important works on music, including the well-known *História da música brasileira* (Rio de Janeiro, 1926). The second edition (1942) contains over 150 musical examples and gives a chronological treatment to the art-music tradition as well as a detailed account of Brazilian folk and popular music. This was the standard Brazilian reference book for many years.

From 1947 Almeida turned his attention to folk music and folklore studies. For many years he was a member of the executive board of the International Folk Music Council. He was a founder-member of the Brazilian Academy of Music and chief of the information service of the Brazilian Ministry of Foreign Relations. He was also the first chairman of the Comissão Nacional de Folclore, which was created in 1947. His chief contribution to the field of folklore and folk music was the theoretical book *A inteligência do folclore* (Rio de Janeiro, 1957). His achievements as the executive director of the Campanha de Defesa do Folclore Brasileiro in the 1960s and as director of the *Revista brasileira de folclore* were outstanding.

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NORMAN FRASER/GERARD BÉHAGUE

Almeida Prado, José de. *See* PRADO, JOSÉ DE ALMEIDA.

Almenraeder, Carl (*b* Ronsdorf [now Wuppertal], 3 Oct 1786; *d* Biebrich, 14 Sept 1843). German bassoonist, inventor and composer. Largely self-taught, he was a professional bassoonist in Cologne from 1808. After a period with the Frankfurt Nationaltheater (1812–14) he returned to Cologne as bandmaster of the 3rd Prussian Militia, accepting a similar position in Mainz (1816), where he met the learned acoustician and theorist Gottfried Weber. His association with Weber was of the greatest importance to his subsequent career and led him to make fundamental improvements to the bassoon. In 1817 he was able to experiment in the instrument factory of B. Schotts Söhne and first published his findings in a *Traité sur le perfectionnement du basson avec deux tableaux* (Mainz, *c*1819–20), with French and German text, describing his improved 15-key bassoon. In 1820, after Weber's departure from Mainz, Almenraeder returned to Cologne where he taught and performed, and also made flutes and clarinets in his own workshop. He gave this up in 1822 to take up a position as first bassoon in the Duke of Nassau's court orchestra at Biebrich and Wiesbaden. This enabled him to continue his research in Schott's factory and to superintend the making of bassoons according to his design and Weber's principles. His successive improvements were fully described by Weber in Caecilia [Mainz], ii (1825), 123–40, and ix (1828), 128–30.

Almenraeder remained at Biebrich for the rest of his life, apart from several concert tours, particularly in Holland. In 1829 he published in Caecilia an article on the maintenance of bassoon reeds. In the same year J.A. Heckel, who was 17, entered Schott's factory; Almenraeder, took him into partnership in 1831. Thus the business of Heckel, still the chief German manufacturer of bassoons, was founded in Biebrich. In Mainz in 1843 Almenraeder published his *Fagottschule* in German and French for his 17-key bassoon; this tutor, which includes reed-making instructions, has gone through many editions. His published compositions include a bassoon concerto and some chamber music with bassoon; he also left many unpublished works in manuscript. For a more detailed discussion of his improvements to the bassoon *see* BASSOON, §4.

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LYNDESAY G. LANGWILL/R

Almeri, Giovanni Paolo (*b* Senigallia, 17 Aug 1629; *d* after 1689). Italian composer. In 1654 he was *maestro di camera* to the papal nuncio to Venice, in 1689 canon and *maestro di cappella* of Senigallia Cathedral. He published two volumes of motets for small groups. The first (Venice, 1654) consists of 17 pieces for solo voice and continuo distinguished by expansive melodies. The second, *Motetti sagri* op.2 (Bologna, 1689), consists of pieces for two and three voices and continuo.

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NIGEL FORTUNE

Almérie. A kind of lute, perhaps one activated by a wheel, invented by the French polymath JEAN LE MAIRE (*c*1581–*c*1650). The word 'almérie' is an anagram of the inventor's name.

Almglocken (Ger.). *See* COWBELLS.

Almila, Atso (*b* Helsinki, 13 June 1953). Finnish conductor and composer. He studied conducting at the Sibelius Academy in Helsinki with Jorma Panula (diploma 1979) and shared first prize in the Nordic Conductors' Competition at Norrköping. He was conductor of the Polytechnic Orchestra (1975–9), the Cantemus chamber choir (1977–82), the Tampere PO (1987–9), the Akateeminen Laulu choir (from 1989), the Joensuu City Orchestra (from 1993) and the Finnish National Theatre (1982–7 and from 1989). In 1993 he became artistic director of the Jyväskylä Arts Festival. His principal works include concertos for double bass and flute (1978 and 1985) and two operas, *Thirty Pieces of Silver* (1987, Heikki Ylikangas) on a Revivalist theme, and, on the subject of emigration, *America* (1991, Antti Tuuri), which was first performed at the Ilmajoki Festival.

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MIKKO HEINIÖ

Almond. *See* ALLEMANDE.

Almorox [Almoroix], **Juan Alvárez de** (*fl* 1482). Iberian composer. He was a singer in the Aragonese royal chapel of Ferdinand V over a period of almost 30 years, from 1482 until 1510. He was presented to various ecclesiastical benefices under royal patronage and held, presumably by proxy, the position of head chaplain of the Dominican monastery in Madrid until 1505.

He was also closely associated with Segovia Cathedral for the best part of his life, being appointed chapel master there from 1 October 1504. For some years he held both positions, but this must have proved incompatible for in the autumn of 1507 he was suspended from his post as chapel master for an unspecified breach of the rules and replaced by Francisco de San Juan. He remained a member of the chapter, however, and was much involved in cathedral business during long periods of absence from the royal chapel during the period 1507–10. After this date, his name disappears from the registers of the royal household, and he dedicated himself to his cathedral work, as a tenor in the choir, but also, as the years went by, as a statesman who was called upon to oversee the musical reforms of 1539, and to adjudicate on the appointment of the chapel master in 1541. The chapter acts for 25 June 1550 (by which time he was living at home, unable to fulfil his duties) state that he had served the cathedral for over seventy years (which would imply that he may have begun his training there as a choir boy and that he was probably born around 1470), and that he had been responsible for the copying of music for the cathedral. The chapter determined to reward his long service with a pension, and, as his health deteriorated, ensured that he was well cared for: by 21 November 1551 it was making arrangements for his funeral.

Relatively few works by Almorox survive, but he was clearly a technically able composer who wrote in the musical idiom characteristic of the generation of Francisco de Peñalosa. The Cancionero Musical de Palacio contains three pieces by him: *Gaeta nos es subjeta*, *O dichoso i desdichsdo* and *Porque os vi* (ed. H. Anglès, *La música en la corte de los reyes católicos: Cancionero musical de palacio*, MME, v, x (1947–51), nos.423, 200, 211) and there is a three-voice Mass in *E-TZ* 3. The Mass does not appear to be based on a cantus firmus. It exploits contrasts of texture and scoring as structural signposts; declamatory homophonic passages are used to highlight key words in the text. The three surviving villancicos, all for four voices, are notable for their use of triple time in the refrain. Two of these songs take themes of courtly love, while the third *Gaeta nos es subjeta* celebrates the taking of Gaeta in 1504.

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ISABEL POPE/TESS KNIGHTON

Almqvist, Carl Jonas Love (*b* Stockholm, 28 Nov 1793; *d* Bremen, 26 Sept 1866). Swedish author, journalist and composer. After his mother's early death he was educated mainly by his grandfather, the prominent magazine publisher C.C. Gjörwell. In 1815 he graduated from the University of Uppsala and subsequently became a government official and fellow-clerk of the neo-Romantic poet E.J. Stagnelius. At this time Almqvist was greatly influenced by the German poets (Goethe, Tieck, Hoffmann and Schlegel), by Swedenborg and by the Gothic movement: his enthusiasm for old Nordic culture – the so-called 'Alliance of Mannheim' included Almqvist as a member in 1816 – was exceptional for the period. But eventually he abandoned neo-Romanticism, which he found too allegorical, and worked towards a poetry of reality in a wider sense. In 1823–6 he attempted to put Rousseau's philosophy into practice as a subsistence farmer, but he returned to Stockholm and became headmaster of the Nya Elementar-skolan in 1829.

While still a student, Almqvist wrote poetry and philosophy. In 1822 he was forced to destroy the whole

edition of *Amorina*, a 'poetical fugue' (a compound of lyrics and drama), because it attacked the doctrine of free will. As a teacher Almqvist wrote books on educational subjects but also novels in *Törnrosens Bok* ('The Book of the Thorn-rose'), which was published in a duodecimo edition (1832–42) and an imperial edition (1839–49). Gradually his publications became more radical; he pleaded for universal suffrage, humane prison discipline, the emancipation of women and finally, in the short story *Det går an* (1840, Eng. trans. as *Sara Videbeck and the Chapel*, New York, 1919), he recommended free union based on love, without marriage.

Almqvist had taken holy orders in 1837 and was warned by the Chapter for moral crime and finally forced to resign his orders in 1841; he then supported himself as a journalist on the liberal newspaper *Aftonbladet*. In 1851 he was accused of murder by poison and was forced to flee the country. After living in the USA under pseudonyms, including 'Gustavi', he moved to Bremen in 1865, where he died while working on an ambitious study of Swedish metrics.

Almqvist was a master of various literary styles and was well versed in a wide variety of subjects, including music. In his *Monografi* (1844–5), principally a reply in the moral controversy, he developed his view on musical matters (*Om poesi i sak till åtskillnad ifrån poesi i ord*), describing how the beauty of 'Melody' had to give way to the counterpoint of Bach and was defeated by 'Harmony'. As a composer he was self-taught; he struggled against the enthusiasm for virtuosos and 'the empire of instrumental music' and upheld the right of genius to shape its own rules. The collection of 26 piano pieces, *Fria Fantasier* ('Free fantasies', 1847–9), was criticized, perhaps justly, for being too plain. Some of these pieces, however, are unique for their period, being naive in a folklike manner, as are his masterpieces, the unaccompanied songs to his own texts, *Songes* ('Dreams'), which were composed *c*1830 and intended to be used in *tableaux vivants*. They bear witness to his profoundly original musical gifts.

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VOCAL

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2vv: 1 song in T-i, i (1839); Songes, nos.2, 3, 9, 17, 23, 49, T-i, ii (1849)

1v: Tintomaras sång, T-d, iv (1834); 1 song in T-i, i; Songes, nos.1, 14–16, 20, 24–7, 30, 32, 34, 36, 38, 41, 43, 44, 46, 48, T-i, ii (1849)

1v, pf: Songes, nos.18, 31, 50, T-i, ii (1849)

INSTRUMENTAL

Andante grazioso, E♭, str qt, *S-Sm*; Håtuna Saga, kantele, T-i, ii (1849); Niakuns polska, hp, T-i, ii (1849); Sigtuna Saga, hp, T-i, ii (1849)

Pf solo: [26] Fria Fantasier (1847–9) [excerpts in T-i, i (1839)]; Songes, nos.39, 50, T-i, ii (1849); Baldvins Riddare, in *Teater och Musik*, i (1876); other works, *S-Skma*

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CARL-GUNNAR ÅHLÉN

Alnaes, Eyvind (*b* Fredrikstad, 29 April 1872; *d* Oslo, 24 Dec 1932). Norwegian composer, conductor and organist. He studied with Peter Lindeman (organ) and Iver Holter (harmony, counterpoint and composition) at the Christiania Music and Organ School (1888–92), and was then a pupil of Reinecke (composition) and Ruthard (piano) at the Leipzig Conservatory (1892–4). Appointments as organist followed in Drammen (1895–1907) and Oslo (1907–32), where he served at the cathedral from 1916; his First Symphony was completed during a course of study in Berlin in 1897. He was one of those responsible for the foundation of the Norsk Komponistforening, of which he was president from 1921 to 1923. As a member of the Koralbokkomiteen (1922–6) he harmonized most of the melodies in the chorale book of the Norwegian Church, and he edited preludes to all of the chorales. He was active as a choir-conductor, leading the Håndverksangforening (1905–31) and Holter's Choral Society (1920–31). He was also president of TONO, the International Music Bureau of the Norwegian Composers' Union (1931), and active as a teacher. Among the awards he received were the King's Gold Medal and the Order of St Olav (1932). Particularly outstanding as a composer of solo and choral songs, the successor of Grieg and Kjerulf, he began composing in a distinctly late-Romantic style with complex harmonic ornamentation; some of the later works, however, show a tendency towards an Impressionist handling of chords and freer experimentation with dissonance. Though Norwegian folk music is rarely a direct influence, its presence informs his melodic lines in his more ballad-like settings, which are almost always of Scandinavian poets. His orchestral music is bolder, the later music in particular: the Second Symphony still has audible roots in Norwegian Romanticism, but it is invigorated with a rhythmic vitality and sense of orchestral colour reminiscent of Janáček.

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PETER ANDREAS KJELDSBERG/MARTIN ANDERSON

Alnar, Hasan Ferit (*b* Istanbul, 11 March 1906; *d* Ankara, 27 July 1978). Turkish composer and conductor. He had his first music lessons from his mother. He showed a precocious talent for playing the *qānūn* and at 16 he composed a musical play in traditional Turkish monophonic style. In 1927 he went to Vienna and studied composition with Joseph Marx at the Academy of Music and conducting with Oswald Kabasta. He returned to Turkey in 1932, was appointed conductor to the Istanbul City Theatre Orchestra and taught history of music at the Istanbul Conservatory. In 1936 he became assistant conductor of the Ankara Presidential SO, taught piano at the State Conservatory and was an assistant to Carl Abert at the Ankara State Opera. In 1946 he was appointed conductor of the Presidential PO and held the post until 1952, when he left because of a nervous breakdown, though he continued to teach at the conservatory and to appear as guest conductor in Ankara and with the Vienna SO and the Stuttgart RSO. One of the Turkish Five, Alnar showed strong attraction in his works to the rhythmic and melodic patterns of Turkish monophonic music. (*KdG*, M. Greve)

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FARUK YENER

Aloisi, Giovanni Battista (*b* Bologna; *fl* 1628–44). Italian composer. He became a Franciscan friar and a doctor of theology; he was also *maestro di cappella* of the Cathedral of Sacile, near Udine, and later, in 1628, at the Franciscan friary in Bologna. With several other Italian musicians, he was active in the establishment of Cardinal Franz von Dietrichstein, Prince-Bishop of Olomouc, from 1631 until the cardinal's death in 1636, and in 1637 he wrote the dedication of his *Contextus musicarum* in Vienna. His output, entirely of church music, is mostly up to date in style and competently written. The masses of 1628 do, however, contain works in the *stile antico* as well, mellifluous and harmonically unadventurous compared to the music in the then modern manner, which is based more on contrasts. The *Coelestis Parnassus*, published in the same year, includes two motets with violins, which are used in delicate interplay with tenor voices. Aloisi's expressive technique includes chromaticism, used with telling effect in the third setting of *Alma Redemptoris mater* in the *Corona stellarum* and in the motet *Quid mihi est in caelo* from the *Contextus musicarum*. The six-part pieces of the latter collection recall a grander style, using imitative building up of the texture, dramatic pauses and daring counterpoints.

WORKS
all published in Venice

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Celeste Palco ... solo, op.2 (1628)
Harmonicum coelum ... missae harmonicis, 4vv, bc (org), op.3 (1628)
Contextus musicarum, 2–6vv, bc (org), op.4 (1637)
Corona stellarum 12 antiphonis de Beatae Virginis, 2–4vv, bc (org), op.5 (1637)
Vellus aurem Sacrae Deiparae Virginis litaniis, 4–8vv, bc, op.6 (1640)
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JEROME ROCHE

Alomía Robles, Daniel (*b* Huánuco, 3 Jan 1871; *d* Lima, 17 July 1942). Peruvian ethnomusicologist and composer. At the age of 13 he was sent by his mother to live with her brother at Lima, and there in 1887 he began studies of solfège with Manuel de la Cruz Panizo and the piano with Claudio Rebagliatti. He studied medicine at the Lima Facultad de S Fernando (1892–4), but in 1896, while on a lengthy visit to the hinterland Campas tribe, he was stimulated by a Franciscan to devote himself to the study of indigenous music. The Cuban pianist Sebastiana Godoy, whom he married in 1897, helped him to harmonize and arrange the Andean tribal music collected during the numerous journeys throughout Ecuador, Peru and Bolivia that occupied him intermittently until 1917. A lecture-demonstration at S Marcos University, Lima (1910) brought his Inca researches to national notice; after the issue by Victor and Brunswick of 13 discs of his orchestrally accompanied arrangements, he became the best-known Peruvian musician of his time. He spent periods in Havana (1917–22) and the USA (1922–33), and from 1939 to 1941 he directed the fine arts section of the Peruvian Ministry of Education. His output falls into three categories: 696 notated Andean melodies, 319 harmonizations and 238 original compositions. The last, often of a regional character, include piano pieces, works for vocal and instrumental combinations, three zarzuelas, a four-act opera, *Ille Cori*, and his best known stage work, *El cóndor pasa*, a one-act sketch in two scenes, which was first performed in 1913 at the Teatro Mazzi in Lima. Alomía Robles's compositions, folk music collections and arrangements have been preserved and can be found in the three-volume publication compiled and edited by his son, *Himno al sol* (1990), a collection that notably contains a number of materials previously unknown.

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ROBERT STEVENSON

Alonso (*fl* 1500). Spanish composer. He may be identifiable with ALONSO DE PLAJA.

Alonso (Gómez), Miguel (*b* Villarín de Campos, Zamora, 25 Aug 1925). Spanish composer. He studied initially at the Ciudad Rodrigo Seminary with Cándido Ledesma (1936), becoming a priest in 1948, and then studied in Salamanca with Hilario Goyenechea, and (1948–54) in Madrid with Conrado del Campo, Julio Gómez and others. In 1953 he won the Carmen del Río scholarship

of the Real Academia de S Fernando, and in 1955 the Prix de Rome.

He qualified in the field of Gregorian chant at the Pontificio Instituto di Musica Sacra in Rome (1958), having been a pupil of Higini Anglès and Eugène Cardine. He attended Petrassi's classes at the Accademia di S Cecilia and Franco Evangelisti's courses in electronic music. While in Rome he was music director of S Maria di Monserrato, professor at S Salvatore in Lauro, contributor to *Psalterium* (whose editor he later became), consultant to the Commission on Sacred Music of the diocese of Rome, representative of the National Secretariat on Liturgy and consultant to the Vatican's Sacred Congregation of Rites for the Sacred Liturgy.

Alonso returned to Spain in 1971 and in the same year was appointed a corresponding member of the Real Academia de S Fernando. He continued working on musical and liturgical matters within the Spanish Church. Since 1972 he has worked with Spanish Radio, the Spanish Radio and Television SO (1986–9) and the music publisher RTVE-Música (1990–95).

Alonso began composing in 1952. At the centre of his works are an Expressionist inclination and a critical awareness of the innovations introduced during the post-serial decades, including musique concrète, electro-acoustic music, flexibility in notation and the delegation of responsibility to the performers themselves. There is also a sacred pulse that beats in all his works, attributable both to his priestly training and practice and to his preoccupation with the future of the human race.

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ANGEL MEDINA

Alonso Bernaola, Carmelo (*b* Ochandiano, Vizcaya, 16 July 1929). Spanish composer. After early musical training in Medina de Pomar and Burgos, he began his career as a professional clarinettist. He studied composition with Enrique Massó, Francisco Calés Otero and Julio Gómez at the Real Conservatorio, Madrid; in Italy (as the winner of the Spanish Rome Prize, 1959) with Petrassi and Celibidache; and in Darmstadt with Maderna (1962). He also attended summer courses given by Jolivet and Tansman in Santiago de Compostela. Active as a film music composer from 1964, he lectured on film music at Valladolid University and on composition at several Spanish summer courses during the 1970s. From 1981 until 1994 he directed the Escuela de Música Jesús Guridi that he had founded in Vitoria, and taught composition. He was appointed to the Real Academia de Bellas Artes de San Fernando in 1990, and in 1993 he was awarded a Medal of Merit from the Madrid city council in recognition of his artistic achievements. Other awards include the National Prize for Music (1962, 1992), the Goya Prize for film music (1989) and an honorary doctorate from the University of Madrid (1998).

Bernaola is regarded as one of the leading Spanish composers of the 'Generación del 51'. His compositional style, which at first reflected the characteristics of extended tonality and late neo-classicism, changed radically under the influence of the European avant garde with which he came into contact in the early 1960s. After exploring atonality (*Piccolo concerto*, 1959–60) and serial music (*Constantes*, 1960), he adopted a style marked by aleatory techniques (*Superficie I*, 1961). In the works that followed he aimed to communicate a 'spatial sense of music' through the use of combinatorial procedures (*Espacios variados*, 1962), structural mixtures of sound (*Heterofonías*, 1965, rev. 1967) and visual images (*Músicas de cámara*, 1967). This progressive separation of musical parameters from their traditional functions concluded with *Impulsos* (1968–72). In the 1970s Bernaola consolidated his compositional language (Symphony in C, 1974) and relaxed his use of aleatory techniques, abandoning them entirely in some works (*Las siete últimas palabras de Jesús en la cruz*, 1984). In 1990 he returned to a style in which a 'greater vertical dependence of the parts on each other' could be achieved.

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(*selective list*)

Orch: Concertante, pf, str orch, 1956–7; Suite-divertimento, chbr orch, 1956–7; Homenaje a Domenico Scarlatti, pf, orch, 1957; Piccolo conc., vn, str, 1959–60; Sinfonietta progresiva, str, 1961; Superficie I, chbr orch, 1961; Espacios variados, 1962, rev. 1969; Mixturas, chbr orch, 1964; Heterofonías, 1965, rev. 1967; Impulsos, 1968–72; El génesis, chbr orch, 1970; Oda für Marisa, cl, hn, chbr orch, 1970; Relatividades, chbr orch, 1971; Séptima palabra, 1971; Sym., C, 1974; Entrada, 1978; Juegos, chbr orch, 1978; Polivalentes, 1978; Villanesca, 1978; Entrada, band, 1979; Sym. no.2, 1980; Variaciones concertantes (Espacios variados II), 1985; Como una fantasía, vn, orch, 1986; Nostálgico, pf, orch, 1986; Abestiak, 1989; Sym. no.3, 1990; Clamores y secuencias, vc, orch, 1993

Vocal: Constantes (M. de Unamuno), 1v, 3 cl, perc, 1960; Episodio, B, tpt, perc, str orch, 1964; Entrada procesional, SATB, children's vv, vib, timp, hp, org, 1967; Magnificat (Antifona e himno completo), solo vv, TB, brass, org, 1969; Ayer … soñé que soñaba (A. Machado), S, Mez, A, Bar, B, insts, 1975; Negaciones de Pedro, S, Bar, SATB, orch, 1975; Galatea, Rocinante y Preciosa, S, chbr orch, 1980; Versos, 1v, insts, 1982; Cántico – introito, SATB, tpt, timp, str, 1984; Las siete últimas palabras de Jesús en la cruz, Bar, SATB, chbr orch, 1984; Poemas (R. de Castro), 1v, pf trio, 1989; songs, a cappella choral works

Chbr: Trio Sonatina, ob, cl, bn, 1954–5; Capricho, cl, pf, 1955; Wind Qnt, 1955; Duo, fl, hn, 1955–7; Str Qt no.1, 1957, rev. 1960; Permutado, vn, gui, 1963; Superficie III, fl + pic, sax, xyl, 4 bongos, 1963; Traza, pf + cel, perc, 1966; Músicas de cámara, 13 insts, 1967; Superficie IV (Str Qt no.2), 1968–9; Polifonías, 9 insts, 1969; Argia ezta ikusten (La luz no se ve), cl, vib, perc, pf, 1973; Liberame domine, accdn, insts, 1974; Per due, fl, pf, 1974;

Presencia, str qt, pf, 1974; Así, cl, vn, vib, mar, pf, 1976; Superposiciones variables, cl, 2 magnetophones, 1976; Tiempos, vc, pf, 1976; Achode, 5 cl, 1977; A mi aire, fl, cl, bn, str trio, xyl, pf, 1979; Qué familia ... !, 5 cl, 1979; Koankintetto, wind qnt, 1980; Variantes combinadas (Superposiciones variables II), db, magnetophone + 3 db, 1980; Béla Bartók – I Omenaldia, vn, cl, pf, 1981; 3 piezas, cl, pf, 1981; Pasemisi ... pasemisá, 4 perc, 1981; Juegos concertantes, vn, str, 1986; Str Qt no.3, 1988; Música para metales, brass, 1989; solo pf works, incl. Morfología sonora, 1963; other solo pieces
El-ac: Jarraipen, 1967
Music for theatre, radio, TV and film
Principal publishers: Alpuerto, Bois, Edition Modern, Ediciones Pax, EMEC, Real Musical

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E. Franco: *Carmelo Bernaola* (Madrid, 1975)
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A. Iglesias: *Carmelo Bernaola* (Madrid, 1982)
T. Marco: 'La creación musical basca hoy', *Revista Internacional de los Estudios Vascos*, xxx/1 (1985), 11–22

CHRISTIANE HEINE

Alotin, Yardena (*b* Tel-Aviv, 19 Oct 1930; *d* New York, 4 Oct 1994). Israeli composer. She studied at the Tel-Aviv Music Teachers' College (1948–50) and at the Israel Academy of Music (1950–52), where her principal teachers were Oedoen Partos (composition) and Ilona Vincze-Kraus (piano). Later, she was composer-in-residence at the Bar-Ilan University (1975–6).

Alotin shared her teachers' ideal of combining Western, Eastern and Jewish music traditions with contemporary ideas. In general, her works are based on Baroque and Classical forms, but in conjunction with an individual language of fluidly changing metre and rhythm, already evident in *Yefeh nof* ('Beautiful Landscape', 1952). The theme of the Passacaglia (1954) for piano is a Bukharian song, elaborated through extended tonality, while the influence of biblical cantillation is felt in the Cantata (1956) and in the vital and spontaneous Sonata for violin and piano (1960). A sense of optimism, together with a natural lyricism and flair for drama, is present in most of her work; even *Al golah d'vuyah* ('A Suffering Diaspora'), inspired by the suffering and longing of the diaspora Jews, has its optimistic close. As well as a frequent use of polyphonic textures, as in the *Kina fuga* (Lament Fugue, 1960) and *Trio* (1979), Alotin also employed heterophony in her mixed vocal and instrumental works, for example in *Shir chag* ('Holiday Song', 1984), which was commissioned by the Tel-Aviv Foundation for Literature and Art to mark the 75th anniversary of the city. A pianist and piano teacher, she also wrote youth and educational music. Her flute piece *Yefeh nof* (1978), composed for James Galway and performed by him many times, has become established in the international flute repertory.

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Orch: Al golah d'vuyah [A Suffering Diaspora] (Alotin), 1v, orch, 1958; Divertimento, chbr orch, 1992
Vocal: Yefeh nof [Beautiful Landscape] (Bible: Ps xlviii), SATB, 1952; Mishirey hanachal [Songs of the Stream] (L. Goldberg), 1v, pf, 1954; Cant. (Bible: Psalms), SATB, 1956; Hinneh ma tov [Behold, how good] (Ps cxxxiii), SATB, 1965; 8 Songs for Children (A. Amir), 1v, pf, 1970; Shir chag [Holiday Song] (Bible texts), SATB, 1984
Chbr: Duets, 2 vn, 1954 [educational music]; Kina fuga [Lament Fugue], str trio, 1960; Sonata, vn, pf, 1960; Str Qt, 1960; Sonatina, vn/fl, pf, 1970 [educational music]; Sonata, vc, 1976; Yefeh nof, fl, 1978; Trio, pf, vn, vc, 1979
Pf: Passacaglia on a Bukharian Theme, 1954; 6 Pf Pieces for Children, 1954 [educational music]; 3 Preludes, 1958 [educational music]; Suite, 1974; Sonatina, 1985

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Y.W. Cohen: *Neimej smiroth Israel* [The heirs of the psalmist: Israel's new music] (Tel-Aviv, 1990), 293–4
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NATHAN MISHORI

Aloysis. *See* PIÉTON, LOYSET.

Aloyson, Richard. *See* ALLISON, RICHARD.

Alpaerts, Flor (*b* Antwerp, 12 Sept 1876; *d* Antwerp, 5 Oct 1954). Belgian composer and conductor. He studied in Antwerp at the Flemish Music School (later called the Royal Flemish Conservatory) under Peter Benoit and Jan Blockx, and conducting under Eduard Keurvels. In 1903 he became professor at the Conservatory, and was director of that institution from 1934 to 1941, when he retired. He was also active as an orchestral and operatic conductor, and was a member of the Académie Royale de Belgique.

Alpaerts was one of the outstanding personalities in Flemish musical life, both as conductor and composer; he was also a great teacher and an admirable organizer. As a composer he was, like Paul Gilson and August de Boeck, a typical Flemish representative of the Impressionist school. However, his Impressionism came closer to Richard Strauss and Respighi than to Debussy. An example of this tendency is the symphonic poem *Pallieter*, while with his *James Ensor Suite* he was inspired by four works of the Ostend painter to create an Expressionist score. In his later works he turned gradually to neo-classicism. As a conductor he was recognized abroad as well as in Antwerp.

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(*selective list*)

Dramatic: Shylock (op, after W. Shakespeare); Antwerp, Flemish Opera, 22 Nov 1913
Incid music: Oedipus Rex (Sophocles), 1906; Salome (O. Wilde), 1907; Die versunkene Glocke (G. Hauptmann), 1907; Cymbeline (Shakespeare), 1938
Orch: Sym. poems: Psyche, 1899–1901; Herleving, 1904; Cyrus, 1905; Pallieter, 1921–4; Thijl Uilenspiegel, 1927; Symphonic Poem, fl, orch, 1903, rewritten 1940; James Ensor Suite, 1929; Serenade, ww, 1915; Vn conc., 1948
Church music; cants.; chbr music; 3 Fantasias, pf, 1913, and other pf works; songs
Principal publishers: CeBeDeM, Metropolis

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AUGUST CORBET/CORNEEL MERTENS/ DIANA VON VOLBORTH-DANYS

Alpert, Herb (*b* Los Angeles, 31 March 1935). American trumpeter, bandleader, composer and record company executive. He studied jazz and the classical trumpet as a child, then spent two years in the army as a trumpeter and bugler. He set himself up as an independent record

producer, having his first success in 1959. In 1962, in association with Jerry Moss, he launched the company A&M Records with his own first recording as a trumpeter and bandleader, *The Lonely Bull*; because band sounds and crowd noise from the bullring at Tijuana, Mexico, were dubbed on to the record, Alpert's band became known as the Tijuana Brass. This piece, a *mariachi*-style trumpet duet over guitar and drum accompaniment, set the pattern for a number of hits, including *Mexican Shuffle* and *A Taste of Honey*, that exploited a distinctive combination of Mexican brass sound and jazz rhythms. In 1968 the band's recording of *This guy's in love with you* (by Bacharach and David), on which Alpert appeared as both the vocalist and trumpeter, reached no.1 on the chart. Alpert's style influenced the instrumental accompaniments of a number of other groups, such as Diana Ross and the Supremes and the Beatles. A&M Records became a highly successful company, prompting performers such as Joe Cocker, Carole King and the Flying Burrito Brothers in the 1960s, and the Carpenters and Supertramp in the 70s; Alpert devoted much of his time to his business activities. He disbanded his group in 1970, but by 1974 he had begun to perform again. His subsequent albums showed an eclectic style, drawing on influences from Africa for *Herb Alpert and Hugh Masekela* (1978), funk and disco for the hugely successful *Rise* (1979), big band sounds for *My Abstract Heart* (1989) and hip-hop for *North on South Street* (1991). The jazz album *Midnight Sun* (1992) was his last for A&M Records, which he and Moss had sold in 1990. In 1994 they started a new record label, Almo, with which Alpert recorded *Second Wind* (1996) in conjunction with a world tour, and the salsa-inspired *Passion Dance* (1997).

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TERENCE J. O'GRADY/R

Alphorn [Alpenhorn] (Ger.; Fr. *cor des alpes*). Wooden trumpet of pastoral communities in the Alps. The name is also conveniently used to cover similar instruments of Scandinavia, Russia, the western Slav countries, Hungary, Romania and, up to the 19th century, some of the highlands of Germany. Szadrowsky's vague reports of alphorns in the Pyrenees and the Scottish highlands are unconfirmed. An alphorn is made of a young fir, lime, poplar etc.; a mountainside tree curving upwards from the roots is often chosen, giving an upturned bell. The wood is longitudinally halved by axe or saw and each half is hollowed. The two pieces are reunited under strips of bark or binding of roots or gut. The mouthpiece may be either cut in the wood or made separately. In several areas the folded shape of a trumpet is sometimes imitated. The commonest length of the alphorn is about 185 cm, in which case its range extends to the 5th or 6th harmonic (as quoted by Beethoven at the end of the Pastoral Symphony). Many alphorns are 120 cm in length or less; however, instruments 335 cm long have been known in Switzerland since the 16th century, and specimens up to 520 cm occur in Slovakia. Today the standard length ranges from 340 cm to 360 cm for alphorns tuned in F or G. Tunes may then ascend to the 12th harmonic or even higher.

Alphorns were known best as herdsmen's calling instruments, serving also in some areas to summon to church and formerly to war. They may also be numinous: among the Mari of Russia the long wooden trumpet is made for the spring festival and afterwards sacrificially burnt or hidden in a sacred place. Overall likeness in making and using alphorns, and their distribution, suggest that they possibly may have originated among post-Celtic peoples of the Migration Era. There is no firm evidence of prior existence; 'cornu alpinus' in Tacitus is less than proof of a wooden trumpet, of which the earliest specimen, from the 9th-century Oseberg ship (Oslo, Vikingskiphuset), supports iconographic suggestions that wooden trumpets of moderate size were used as summoning and military instruments in early medieval northern Europe in addition to their pastoral functions.

Alphorns are currently constructed in a technically more refined manner, and in Switzerland alone around 20 makers export their instruments worldwide. Those manufactured industrially are often built in three parts, with a shallow-cup mouthpiece made of beechwood or plastic; they are electronically tuned, and produce ten to fifteen natural tones (of which the particularly characteristic 11th partial is called the 'Alphorn-fa'). Jean Daetwyler (1907–94) and Ferenc Farkas (*b* 1905) both wrote alphorn concertos; other works include Xaver Schnyder von Wartensee's *Alpenlied auf Rigi Scheideck* (1835) for male voices and alphorn, and *Recitatif et prière pour cor des alpes et orgue* (1972) by Etienne Isoz (1905–87).



Swiss alphorn

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ANTHONY C. BAINES/MAX PETER BAUMANN

Alpichordo. *See* ARPICORDO.

al-Rajab, al-Ḥājj Hāshim (*b* al-A'zamiyya, June 1921). Iraqi ethnomusicologist and *santūr* player. The focus of his studies has been on the *maqām*. He became interested in this in the 1930s after hearing the singing of the masters Muḥammad al-Qundarjī (*d* 1945) and 'Abbās al-Shaykhalī (1881–1967) and in 1937 began learning the *maqām* himself. In about 1949 he started lessons on the *santūr* with Sha'ūbī Ibrāhīm Khalīl (*b* 1925) and founded a chamber ensemble, *al-tchalghīal-baghdādī*, in 1950. He has widely researched the *maqām*, making it publicly known with his writings and by touring widely with his chamber ensemble. He is also an expert on manuscripts and has published annotations of treatises by classical authors.

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al-Maqām al-'Irāqī [Al-Maqām Al-Iraqi: studies in the classical music of Iraq] (Baghdad, 1961, 2/1983)

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Ḥall Rumūz Kitāb al-Aghānī lil-Muṣṭalaḥāt al-Mūsīqiyya al-'Arabiyya [Deciphering the symbols of the Book of Songs according to Arab musical technical terms] (Baghdad, 1967)

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Muḥādavāt fī al-Turāth al-Mūsīqá al-'Arabī [Lectures on the Arab music patrimony] (Baghdad, 1982)

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ed.: *al-Risāla al-Sharafiyya fī al-Nisab al-Ta'līfiyya li-Ṣafī al-Dīn 'Abd al-Mu'min Ibn Yūsuf Ibn Fākhir al-Urmawī al-Baghdādī* [Treatise dedicated to Sharaf al-Dīn on proportions in musical composition of Ṣafī al-Dīn 'Abd al-Mu'min Ibn Yūsuf Ibn Fākhir al-Urmawī al-Baghdādī] (Baghdad, 1982)

'Muṣṭalaḥāt al-Mūsīqā al-'Arabiyya' [Technical terms of Arab music], *al-Mūsīqā al-'Arabiyya*, iii (1983), 83–117

ed.: 'Kitāb Bawāriq al-Ilmā 'fī al-Radd 'alā man Yuharrim al-Samā 'bi-al-Ijmā'ilá Abī al-Futūḥ Aḥmad Ibn Muḥammad Ibn Muḥammad al-Ṭūsī al-Ṣūfī al-Shafi'ī al-Ghazālī al-Mutawaffī sanat 520h/1126m' [The book of the lightening flashes of the refutation of those who declare audition forbidden in general of Abū al-Futūḥ Aḥmad Ibn Muḥammad Ibn Muḥammad al-Ṭūsī al-Ṣūfī al-Shāfi'i al-Ghazālī deceased in 520h/1126 CD]; Iḍāḥ al-Dalālāt fī Samā'al-Ālāt, ta'līf al-Shaykh 'Abd al-Ghanī al-Nābulusī' [Clarification of proofs concerning the listening of musical instruments written by al-Shaykh 'Abd al-Ghanī al-Nābulusī]; 'Kitāb Dhamm al-Malāhī ilá Abī Bakr 'Abd Allah Ibn Muḥammad Ibn Sufiyān Ibn Abī al-Dunyā 'al-Qurashī al-Mutawaffī sanat 281h/894m' [The book of censure of instruments of diversion of Abī Bakr 'Abd Allah Ibn Muḥammad Ibn Sufiyān Ibn Abī al-Dunyā' al-Qurashī deceased in 281h/894 DC], *al-Mawrid*, xiii/xiv (1984), 65–116

Uṣūl ghinā' al-maqām al-Baghdādī: I [Singing principles of Iraqi *maqām*: I] (Baghdad, 1985)

ed. *al-Risāla al-Fatḥiyya (Fī al-Mūsīqā) li-Muḥammad Ibn 'Abd al-Ḥamīd al-Lādhiqī* [The epistle of the victory (on music) by Muḥammad Ibn 'Abd al-Ḥamīd al-Lādhiqī] (Kuwait, 1986)

CHRISTIAN POCHÉ

Al rovescio (It.: 'upside down', 'back to front'). A term that can refer either to INVERSION or to RETROGRADE motion. Haydn called the minuet of the Piano Sonata in A H XVI:26 *Minuetto al rovescio*: after the trio the minuet is directed to be played backwards (retrograde motion). In the Serenade for Wind in C minor K388/384*a*, Mozart called the trio of the minuet *Trio in canone al rovescio*, referring to the fact that the two oboes and the two bassoons are in canon by inversion.

□

Alsager, Thomas Massa (*b* Alsager, Cheshire, 27 Sept 1779; *d* London, 15 Nov 1846). English music critic and patron. He was proprietor of and writer for *The Times*, an association formed in 1817 through his friendship with Thomas Barnes. Alsager reported on financial matters and foreign news, but evidence reveals that both he and Barnes wrote most of the articles on theatre and music in *The Times* before the appointment in 1846, at Alsager's recommendation, of J.W. Davison as the first full-time music critic on a daily newspaper. Alsager was intimate with Charles Lamb, Coleridge, Wordsworth, Leigh Hunt and Keats, while his passion for music led to friendships with many important figures in London musical life, including Mendelssohn, Spohr, Smart, Moscheles and Ayrton (whose son married Alsager's daughter). Several English premières took place at Alsager's residence, most notably that of Beethoven's *Missa solemnis* on 24 December 1832. Alsager's desire to proselytize for Beethoven's piano sonatas and quartets, especially the late works, led to the establishment of the Queen Square Select Society (1842) and the Beethoven Quartet Society (1845), enterprises supported by Mendelssohn, Moscheles, Joachim, Vieuxtemps and Scipion Rousselot, who published his own edition of the Beethoven quartets (dedicated to Alsager) in 1846. Allegations of impropriety at *The Times* led to Alsager's suicide, but his important contributions to London's musical life survived him.

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D.B. Levy: 'Thomas Massa Alsager, Esq.: a Beethoven Advocate in London', *19CM*, ix (1985–6), 115–23

DAVID B. LEVY

Alsbach. Dutch firm of music publishers. Carl Georg Alsbach (*b* Koblenz, 20 Jan 1830; *d* Rotterdam, 3 Jan 1906) founded the firm in Rotterdam on 15 March 1866 and it became one of the most important music publishing

firms in the Netherlands in the first half of the 20th century. In 1898 the business moved to Amsterdam where the founder's son Johann Adam Alsbach (*b* Rotterdam, 12 April 1873; *d* Amsterdam, 20 May 1961) directed it from 1903 until his death, when the firm was taken over by Editions Basart. By purchasing the stock of several publishing houses, including Brix von Wahlberg (1898), Stumpf & Koning (1898), J.W.L. Seyffardt and A.A. Noske, Alsbach became the publishers for the majority of Dutch composers (e.g. Julius Röntgen, Diepenbrock, Sigtenhorst Meyer and Badings). From 1910 to 1960 the firm produced the publications of the Vereniging voor Nederlandse Muziekgeschiedenis. It also issued a large number of works concerned with music teaching and practical music-making, both vocal and instrumental. Until 1939 Alsbach formed an important collection of music by Dutch composers printed since the start of the 19th century; it is now in the Gemeentemuseum in The Hague.

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HENRI VANHULST

Al segno (It.: 'to the sign'). An instruction to proceed, on repetition, only to the point at which a sign is placed. It is also used to indicate the duration of some other instruction, for example *sul tasto al segno* (Stravinsky, *Dumbarton Oaks* concerto, second movement).

See also DAL SEGNO.

Al-Shawān, 'Azīz (*b* Cairo, 6 May 1916; *d* Cairo, 14 May 1993). Egyptian composer. He was educated at a French school in Cairo, the Collège des Frères, obtaining a diploma in commercial studies. There he played clarinet and horn in the school band, and sang in the choir. He also received private violin lessons from the German Joseph Aubervon, but after nine years an accident obliged him to give up the instrument, and he turned to composition. He took lessons in theory and composition with Aubervon, Minato and other European teachers resident in Cairo, and with the Russian Orlovitsky. After leaving school he worked for the Philips recording company. This period (the late 1940s and early 1950s) saw him composing patriotic and love songs for famous singers such as Shādia and Ragā' 'Abdū. In 1952 he became director of the newly founded Soviet cultural centre in Cairo. In the late 1950s he made his first trip to the USSR, where he studied with Khachaturian at the Moscow Conservatory. During that trip he acquainted himself with the music of Soviet composers from the eastern republics and their solutions of the problems of creating their national musical styles. There the Melodiya recording company recorded some of his early works, including the symphonic poem based on the popular song *'Aṭshān yā Sabāyā*. After returning to Egypt, he received a grant from the Ministry of Culture, enabling him to compose his second opera *Anās El-Wugūd* (1960–65). In 1967 he went again to the USSR and studied composition for a year and a half with Khachaturian. On his return he taught composition at the Institute of Arab Music and the Academy of Arts (1970), and was appointed musical adviser to the Cairo SO (1973).

Al-Shawān's style is characterized by broad, melismatic melodies with frequent touches of the higaz genre, using the augmented 2nd. Part of the appeal of his melodies derives from the quasi-improvisatory character of his cadences, reminiscent of the free *mawwāl* singing. His harmonic language is richly chromatic, showing the influence of Rachmaninoff or Khachaturian. He regarded Western music (in his own words) 'not as an alien element, but rather as an international musical language'. Folk themes do not occupy a prominent place in his style but, when used, they are woven into a Western Romantic syntax. Al-Shawān's output falls into three periods. In the first (*c*1945–55) he composed mainly chamber music and orchestral works, notably *Abu Simbel*, written for the transportation of a temple. The second period (1955–65) saw him writing larger works: the Piano Concerto (notable for its first-movement cadenza, imitating the zither-like qānūn), four cantatas on patriotic subjects, and symphonic works. In the third period (from 1966) he wrote his opera *Anās El-Wugūd* and the Oman Symphony. *Anās El-Wugūd* is perhaps his most important work, the first Egyptian opera with Arabic language and content to reach the stage. It was first heard in a concert version in 1994 and staged at the Cairo Opera House in 1996 and 1997. El-Shawān's writings on music are gathered in *Mawsū'a mūjaza li'l mūsīqā* [A small encyclopedia of music] (Cairo,1992).

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Stage: Antara [Antar] (op, 3, A. Shawqy), 1948, unperf.; Anās El-Wugūd (op, 3, S. El-Abbasy, after The Thousand and One Nights), 1960–65; Isis and Osiris (ballet, 3), 1968–9

Orch: East and West, op.1, 1945; Fantasy, 1945; 'Atshān yā Sabāyā (sym. poem), 1947; Sym. no.1, c, 1950; Sym. no.2; Suite, 1957; Abu Simbel, sym. pictures, chorus, orch, 1961; Sym. no.3 (The Expulsion of the Hyksos), 1964–5; 'Omān Sym. (no.4), 1985 Solo inst with orch: Pf Conc. no.1, b♭, 1956

Vocal: Mawwal, T, orch/pf, 1962

Chorus with orch.: Bilādī bilādī [My Country] (cant.), 4 solo vv, chorus, orch, 1960; Bi'l qudsi uqsim [The Oath] (cant.), S, T, chorus, orch; Irfa'ī ra'sakī yā Ifrīqyā [Africa, Raise Your Head] (cant.), T, chorus, orch, 1961; Anta Miṣr, wa ana Miṣr [You are Egypt and I am Egypt] (cant.), S, T, chorus, orch, 1962

Chbr: Meditation, vn, pf, 1952–7; Rondo, vc, pf, 1958; Ob Qt; Qnt, hp, str; Str Qt, unperf.

Pf: Arabesques: i, ii (1950); iii, iv (1954); v, vi (1966); The Call Misc: 3 'Omān Dances, 1985; Bolero; waltzes; preludes; patriotic and love songs; 3 film scores

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SAMHA EL KHOLY

Al-Shīrāzī. *See* QUṬB AL-DĪN.

al-Shirwānī. *See* SHIRWĀNĪ, AL-.

Al'shvang, Arnol'd Aleksandrovich (*b* Kiev, 19 Sept/1 Oct 1898; *d* Moscow, 28 July 1960). Ukrainian musicologist and composer. He entered the Kiev Academy of the Russian Musical Society in 1911, but in 1914 he was exiled to the northern Olonets government by tsarist authorities. Returning eventually to Kiev he continued his musical education and worked illegally in courses for workers. At the Kiev Conservatory (reorganized by Glier on the basis of the old academy) he studied composition

with Glier and Boleslav Yavorsky, and graduated in 1920 from the piano class, where he had studied with Khodorovsky and Heinnich Neuhaus. In the same year he graduated from the Institute of National Economy.

Al'shvang began teaching in public classes on music history in 1919, and in the same year he was appointed head of the Soviet Military Music School in Kiev. From 1923 he taught at the Kiev Conservatory and at the Valery Bryusov Institute of Literature and Fine Arts in Moscow. From 1923 to 1931 he also appeared as a pianist in many towns in the USSR. In 1930 he began to give a course in music history at the Moscow Conservatory, but a serious illness interrupted his teaching work in 1934. However, he continued to publish books and a large number of articles, and until the last days of his life he maintained a wide range of interests, including the music of Debussy and Ravel, the philosophical problems of Skryabin's music and the music of Russian and contemporary Soviet composers. In 1944 he was awarded the degree of Doctor of Arts in recognition of his services to Soviet musicology. As a composer Al'shvang was known for his symphony (1922), his symphonic poem on Ukrainian folk themes (1927), songs, choral works and piano pieces; all his works remained in manuscript.

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N.L. Fishman: 'Trud bol'shogo uchyonogo' [The work of a great scholar], *SovM* (1965), no.4, pp.136–8

IGOR BELZA

Alsina, Carlos Roqué (*b* Buenos Aires, 19 Feb 1941). Argentine pianist and composer. He worked with Berio and Maderna in 1965; after two years at SUNY, Buffalo (1966–8) he moved to Berlin, then to Paris in 1973. In 1969, with the collaboration of Vinko Globokar and Michel Portal, he founded New Phonic Art, an ensemble dedicated to new forms of improvisation. He was awarded the Guggenheim Prize in New York in 1971 for his *Überwindung* for four soloists and orchestra (1970) and *Schichten* for chamber orchestra (1971). His work often involves elements of music theatre (*La muraille*, on a text by Michel Rafaelli and Taankred Dorst, 1981; *Del tango*, 1982) and forms of spectacle that include dance (*Fusion*, 1974, for two pianos and two percussionists with additional instruments played by the dancers). Alsina is fond of transforming or reinterpreting existing forms in his works; for example, the second part of his First Symphony attempts to recreate the emotional and musical world of the tango.

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Stage: Textes 1967 (theatre piece), S, fl, tpt, trbn, pf, perc, vn, vc, db, 1967; Fusion, op.33 (ballet), 2 pf, 2 perc, 1974; La muraille (op, M. Rafaelli and T. Dorst), 1981, Avignon, 28 July 1981; Del tango (azione scenica), 1982, Paris, Gyroscope, 1 Dec 1982
Orch: 3 Pieces, op.13, str, 1964; Symptom, op.21, 1969; Überwindung, op.25, 4 insts, orch, 1970; Schichten, op.27, chbr orch, 1971; Omnipotenz, op.28, 2 insts, chbr orch, 1972; Approach, op.30, pf, perc, orch, 1973; Decisions, chbr orch, 1977; Etude, orch, tape, 1979; Sym. no.1, S, fl, vc, orch, 1983; Pf Conc., 1985; Suite indirecte, 1989; Fantasia, cl, orch, 1991; Sym. no.2, 1992
Chbr and solo inst: Klavierstück (Estudio) no.1, op.3, 1958; Klavierstück (Estudio) no.2, op.6, 1960; Klavierstück no.3, op.8, 1962–5; Wind Wnt, op.9, 1961; Funktionen, op.14, fl, cl, bn, tpt, pf, vn, vc, 2 perc, 1965; Consecuenza I, op.17, trbn, 1966; Auftrag, op.18, fl, cl, bn, hn, perc, vn, va, vc, db, 1967; Trio 1967, trbn, vc, perc, 1967; Jeu de cloches, 3 or more insts, tape, 1969; Klavierstück no.4, op.23, 1969; Rendez-vous, op.24, cl + sax, trbn + alphorn, pf, pf + org + perc, 1970; Unity, op.31, cl, vc, 1973; Etude, op.32, zarb, 1973; Themen, op.34, perc, 1974; Themen II, 12 str, perc, 1975; A Letter, wind qnt, 1976; Kalvierstück no.5, pf, 1982; Voie avec voix, str qt, 1984; Klavierstück no.6 (Omaggio a Bach), pf, 1986; 2 phases, 7 insts, 1987; Udici, 11 insts, 1987; Suite, pf, 1988; Eloignements, 6 perc, 1990; Passages, 5 insts, 1990
Vocal: Consecuenza II, op.26, female v, 1971; 5 à la lune, choir, fl, 3 perc, 1984; D'un récit oublié (C. Billot), 16vv, 3 perc, 1992; Pénombres (Billot), choir, children's choir, orch, 1993

Principal publishers: Bote & Bock, Suvini Zerboni

JEAN-YVES BOSSEUR

Alsted, Birgitte (*b* Odense, 15 June 1942). Danish composer. Educated at the Kongelige Danske Musikkonservatorium in Copenhagen as a violinist, she became a member of the conservatory's Study Circle of contemporary music, which encouraged her development as a composer. Since producing her first work in 1971 she has devoted herself to composing, but at the same time she derives inspiration from working as a freelance violinist and teacher, where her main concern is encouraging creativity in children. All her activities, not least her theatrical projects, reveal an experimental approach. She has co-operated successfully with the actor and director Brigitte Kolerus to create fascinating performance-pieces, usually with a feminist stance, such as *Frokost i det grønne* ('Lunch in the Open Air') and *Drømmespil* ('Dreamplay'). The photographer Helle Nørregaard has been another collaborator. Alsted's music has always been extremely expressive; when it is not dominated by pure timbres it moves freely, while not avoiding tonality.

In 1980 Alsted was one of the founders of Kvinder i Musik (Women in Music) and has worked to promote the performance of music by women.

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(*selective list*)

Stage: Smedierne i Granada [Smithies in Granada], 1975; Timileskoven [The Ten-Mile Forest], ballet, 1980; Antigone, with tape, 1983; Frokost i det grønne [Lunch in the Open Air], 1985; Drømmespil [Dreamplay], 1988; Hun Askepot [She Cinderella], performance op, 1996

Orch, chbr and solo inst: Smedierne i Granada, chbr ens, 1976; Strygekvartet i CD, str qt, 1977; Gentagne Gange [Repeated Returns], pf, 1979–82; Facing Moon, Facing Changing, pf, 1983; Kaere allesammen [Dear Everbody], pf, 1984; Opbrud [Departure], orch, 1988; To Sange til Døden [Two Songs for Death], accdn, 1990; Episoder til Thomas [Episodes for Thomas], pf, 1991; Imitaopposition, org, 1991; Karens Å [Karen's Stream], pf, 1992; Stelle, chbr ens, 1995; Klokkespil [Church Bells], 1996

Vocal: Haiku, S, Mez, Bar, 1981; Solen og jeg [The Sun and I], children's chorus, ens, 1981; Solen på Møddingen [The Sun on the Dungheap], S, Bar, chbr ens, 1981; På afstand af bølgen [Distant from the Wave], S, pf, 1984; Kindleins Schlaflied, Bar, vc, 1987; Havet ved Forår [Sea at Spring], S, fl, vn, vc, accdn, 1995–7; Sorgsang iii [Lament iii], Bar, org, 1995; Sorgsang iv [Lament iv], Bar, pf, 1996

El-ac: Vaekst [Growth], 1988; Natterdag [Nightingday], 1992; Sorgsang [Lament], 1995; Sorgsang ii [Lament ii], 1995; Så Sikkert [Very Sure], 1996–7

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INGE BRULAND

Alsted [Alstedt, Alstedius], **Johann Heinrich** (*b* Ballersbach, nr Herborn, March 1588; *d* Weissenburg [now Alba Julia, Romania], 9 Nov 1638). German theologian, encyclopedist and music theorist. From 1608 he taught at the Calvinist academy, Herborn, where J.A. Komenský was among his pupils. Following the disruptions of the Thirty Years War, he transferred to Weissenburg in Transylvania in 1629–30. His liberal strand of Calvinist thought is reflected in his theological understanding of music: he tolerated secular music (both polyphonic and instrumental) alongside strictly regulated church music as long as it was committed to the spiritual purpose of all music. Classifying music among the mathematical disciplines, he treated it briefly in a series of mathematical textbooks and most extensively in his masterwork, the largest, most comprehensive and systematic encyclopedia assembled to that time (1620). Like that of most of the 37 disciplines handled in the work, his treatment of music is derivative, and its chief importance lies in its comprehensiveness, systematic presentation, wide distribution and easy accessibility within the encyclopedia as a whole. Like Erycius Puteanus and David Mostart, he favoured seven-syllable solmization series (*ut-re-mi-fa-sol-la-bi* or *bo-ce-di-ga-lo-ma-ni*). His discussion of triads followed Zarlino and Johannes Lippius. From the former he took the mathematical derivation of the triad from the spacing of intervals; from the latter he took the principle that inversions of a chord should be regarded merely as different aspects of the same chord in root position.

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only those on music

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'Musica', *Cursus philosophici encyclopaedia* (Herborn, 1620, enlarged 2/1630/R as *Encyclopaedia septem tomis distincta*; repr. as *Scientiarum omnium encyclopaedia*, 1649), 616ff; Eng. trans. as *Templum musicum* (London, 1644/R)

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INGO SCHULTZ/HOWARD HOTSON

Alt, in. *See* IN ALT. *See also* PITCH NOMENCLATURE.

Alta (i). 15th-century term for the group of two or three shawms and trumpet or sackbut that constituted one of the standard instrumental ensembles from the 14th century to the 16th. The word is evidently an abbreviation of *alta musique* (Fr.) or 'loud music' as opposed to *basse musique*, 'soft music'. The *haut* instruments included shawms, sackbuts, trumpets, drums, and so on, while the *bas* instruments were recorders, viols or fiddles, harps, psalteries, and so on.

In his incompletely surviving treatise, *De inventione et usu musicae* (*c*1485), Johannes Tinctoris described the alta as a standard combination, and explained that the treble and tenor shawms usually played the superius and tenor parts, and the sackbut (or slide trumpet) the contratenor. Many paintings, miniatures and other art works of the 15th and early 16th centuries show the typical alta; Besseler, for example, reproduced a representative selection of such pictures in his *Die Musik des Mittelalters und der Renaissance* (Potsdam, 1931–4). Many of these pictorial sources – for instance the well-known spalliera painting known as the *Adimari Wedding* (see illustration) – include four performers; three play while one evidently rests his embouchure.

Most towns and courts regularly employed a small band of loud minstrels on long-term patronage, and surviving contracts and guild regulations make clear that many independent musicians also formed their own freelance groups to secure whatever engagements they could (civic organizations and confraternities provided ample sources for such employment). The principal instruments were evidently shawms and sackbuts, although their training under an apprenticeship system leading to entry into the musicians' guild would also have taught players to double on various other instruments as well. Polk's *German Instrumental Music of the Late Middle Ages* provides a useful survey of the history of these wind bands in Germany; he also explained how these musicians learned to improvise independent parts over a given melody (his bibliography also provides a convenient guide to work by such scholars as Ross Duffin, Lewis Lockwood, Timothy McGee, William Prizer and Lorenz Welker).

The repertory of the 15th-century alta is not altogether clear; no source reveals precisely which music minstrels performed. In pictures they are almost always shown



Alta: detail from the 'Adimari Wedding' spalliera panel attributed to Scheggia, c1450s (Galleria dell'Accademia, Florence)

without music books, but nevertheless they probably did play composed music, motets and chansons and perhaps even mass sections, as well as improvising contrapuntal parts against homorhythmic melodies. At least in courtly milieux, they would most probably have improvised chiefly basses danses. The one composition actually called 'Alta' is a textless piece for three voices by F. de la Torre, in the MS Cancionero de Palacio (*E-Mp* 2–1–5; the piece is printed, among other places, in Barbieri: *Cancionero musical de los siglos XV y XVI*, and in HAM, i, no.102), and may be taken as a typical example of their improvisatory style. It is a polyphonic arrangement of the widely distributed basse danse tenor *La Spagna*, in which the *cantus prius factus* is set out in long notes with a contratenor that moves against it in more or less note-against-note motion, with a highly decorated fast-moving upper part. Since de la Torre's *Alta* probably reflects the standard improvisatory style of the late 15th century, we can use it as a model to imagine how the repertory of basses danses, surviving in a number of sources only as monophonic tenors, was realized in actual performance. Heartz, who made use of the extensive modern research into this monophonic repertory, connected the music with its choreography.

In the 16th century cantus firmus dances were replaced by other kinds, improvised or not; the wind bands grew in size to accommodate music in four parts, which by then had become a normal texture. As the century wore on minstrel bands came more and more to include string instruments. Thus the three-man *alta* gradually gave way to larger and more varied ensembles. The present-day Catalan *cobla*, a band that plays dances called 'sardanas', continues to some extent the 15th-century tradition; at least it features a modern version of the shawm, and the principal melody is traditionally played by the tenor member of the family.

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HOWARD MAYER BROWN/KEITH POLK

Alta [alta danza] **(ii)** (Sp.). *See* SALTARELLO.

Altacuria, Johannes. *See* HAUCOURT, JOHANNES.

Altargesang. German term for the sections of the chant of the Mass sung by the celebrant rather than the choir or congregation. It is also used for the adaptations of Gregorian chant made, using the German language, in the Lutheran church in Germany. *See* LUTHER, MARTIN.

Alt-Corno (Ger.). *See* MELLOPHONE.

Altena, Maarten (Van Regteren) (*b* Amsterdam, 22 Jan 1943). Dutch composer. After completing his study of the double bass at the Amsterdam Conservatory (1968), he chiefly pursued his activities outside the symphony orchestra. He has played in many Dutch and international ensembles and ad hoc formations with Breuker, Loevendie, Company, Vario, the Instant Composers Pool and the 'Orkest De Volharding'. Around 1975 he began to give solo concerts on the double bass, playing his own compositions, improvising and participating in a number of small-scale music-theatre productions. In 1978 he founded the Claxon Sound Festival with Waisvisz. He took private composition lessons with Robert Heppener (1980–84).

As an improviser and leader (from 1979) of his own ensembles, Altena has acquired an international reputation as a pioneer of music in which improvisations are structured by composed elements in an intricate and highly personal style. Since 1985 he has written for the Maarten Altena Ensemble (voice, violin, double bass, electric guitar, recorder, clarinet/bass clarinet/saxophone, trombone, piano and percussion), but also for wind ensemble, solo instruments, percussion, string quartet and orchestra. The female voice (which he uses mostly without text) plays an important role in his output. A remarkable vitality characterizes many of his pieces, while others possess a calm, mysterious atmosphere. Both extremes are represented in the music of two theatrical productions made in collaboration with the poet Remco Campert: *Open plekken* (1991) and *Mijlpaal er trilt iets* (1998).

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(*selective list*)

Muur, vn, 1985; 3 Songs (S. Plath), 1v, ens, 1986; Lijn, db, pf, 1986; Roep, rec, 1986; Dance (W. Williams), chorus, 1987; 1. pièce, ob,

vn, va, vc, pf, 1988; Figuur, 1v, ens, 1989; First Floor, wind ens, 1989; Speaking, 6 perc, 1990; Pitch, str qt, 1990; Toonzucht, 1v, 1991; ABCDE, 1v, ens, 1992; Secret Instructions, orch, 1992–3; Puls, perc, 1993; Lento, 1v, ens, 1993; Slow Motion, 1v, ens, 1993–4; Speech, 1v, pf, 1994; Tik, 1v, ens, 1994; Dowlands (T. Wyatt), 1v, ens, 1995; Mouthpiece, 2 ob, 2 cl, 2 bn, 2 hn, 1995; Zijdelings afgesproken (music theatre, F. vande Veire), 1996; Keats I & II (J. Keats), 1v, ens, 1997

Principal publisher: Donemus

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TON BRAAS

Altenburg, Detlef (*b* Bad Hersfeld, 9 Jan 1947). German musicologist. He studied musicology at the universities of Marburg and Cologne with Hans Engel and Heinrich Hüschen while taking private lessons in piano, organ and Baroque trumpet (the last with Walter Holy). He obtained the doctorate at Cologne in 1973 with a dissertation on the history of the trumpet. In 1973 he became an assistant lecturer at Cologne University, completing the *Habilitation* in 1980 with a study on Liszt's aesthetics. After working as visiting professor at Göttingen University (1980–81) and lecturer at the Cologne Musikhochschule (1982–3), he was appointed professor at Paderborn University in 1983. He was appointed professor at Regensburg University in 1994. He became chief editor of the critical edition of Liszt's writings in 1985 and assistant editor of *Die Musikforschung*, 1986–9, associate editor of the *Journal of the American Liszt Society* from 1987, and editor of the series Musik und Musikanschauung im 19. Jahrhundert and Weimarer Liszt-Studien. He is also curator of the European Liszt Centre and was made president of the Franz-Liszt-Gesellschaft in 1990.

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DIETRICH KAEMPER

Altenburg, Johann Ernst (*b* Weissenfels, 15 June 1734; *d* Bitterfeld, 14 May 1801). German trumpeter, organist and theorist. Son of Johann Caspar Altenburg, he was sworn into apprenticeship by his father at two years of age and was released from his articles as a trumpeter 16 years later. Because of the decline of Baroque social order, however, he was never able to find a position as a trumpeter. He became a secretary to a friend of his father's, a royal Polish stablemaster, then studied the organ and composition with Johann Theodor Römhild in Merseburg until 1757 and (briefly) with Bach's son-in-law, Johann Christoph Altnickol, in Naumburg. In 1757 he joined the French army as a field trumpeter and participated in the Seven Years War, then travelled to various German states, returning to Weissenfels in 1766. In 1767 he found a position as an organist in Landsberg, and in 1769 in the then small village of Bitterfeld. He auditioned unsuccessfully for better positions and died embittered and impoverished.

Altenburg is best known for his valuable treatise on the 'heroic and musical trumpeters' and kettledrummers' art', which, though finished in manuscript and offered on a subscription basis by J.A. Hiller as early as 1770, was not published until 1795. It contains important information on the declining position of court and field trumpeters, seen at first hand, and of their tightly knit organization ('Cameradschaft') founded on a privilege granted by the Holy Roman Emperors since 1623. His detailed description of the training of pupils shows him to have been a good teacher. His treatise is of lasting value because of its explanation of technical and stylistic matters pertaining to the natural trumpet. The 'secret' of Baroque trumpeters, so fascinating and elusive to modern writers, had little to do with their art of playing in the clarino register – which Altenburg treated in a rather matter-of-fact manner, for example mentioning only in passing the required 'lipping' of the out-of-tune 7th, 11th, 13th and 14th tones of the harmonic series (p.71) – but was rather associated with the repertory of the field trumpeters. Their five 'field pieces' or military signals were handed down by rote from teacher to pupil and were executed with special kinds of tonguing (and 'huffing'). For playing in the clarino register Altenburg exhorted imitation of the human voice and gave examples of unequal tonguing, practised throughout the Renaissance and Baroque periods on all wind instruments.

Altenburg is known to have composed six piano sonatas, published in manuscript by C.G. Thomas (1780) and by Breitkopf (1781). The works for two to seven trumpets included in his treatise are not necessarily of his

own authorship; indeed, the fugue in G minor (p.104) was published in H.I.F. Biber's *Sonatae tam aris* (1676).

Altenburg's father, Johann Caspar Altenburg (*b* Alach, nr Erfurt, 1689; *d* Weissenfels, 1761), presumably a descendant of the 17th-century church musician Michael Altenburg, served as court and chamber trumpeter for three successive dukes of Weissenfels (1711–46) and also performed in many other German courts (1731–3). According to his son's *Versuch*, which includes a full biography of him, he was especially praised for his playing in the high register.

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EDWARD H. TARR

Altenburg, Michael (*b* Alach, nr Erfurt, 27 May 1584; *d* Erfurt, 12 Feb 1640). German composer. He was sent to school at Erfurt in 1590 and went on to study theology at the university there in 1598, gaining the bachelor's degree in 1599 and the master's degree in 1603. He taught at Erfurt from 1600, beginning at the Reglerschule; from 1601 he was Kantor at St Andreas and from 1607 was also rector of the school connected with it. He abandoned teaching in 1609 and became a pastor: he worked in the parishes of Ilversgehofen and Marbach, near Erfurt, until 1610 and then moved to Tröchtelborn, near Gotha, where he stayed until 1621 and was probably also Kantor. He published most of his music during these years. He was likened to Orlande de Lassus as an 'Orlandus Thuringiae' and he himself was conscious of living at a time of great musical activity: as he wrote in the preface to his *Intraden* (1620), 'soon there will not be a single village, especially in Thuringia, in which music, both vocal and instrumental, will not flourish in good order with splendour or refinement, according to the resources of the place'.

This happy and musically fertile period in Altenburg's life came to an end when he moved to the Bonifaciuskirche at Sömmerda. His contemporaries continued to 'praise him as a most devout, exemplary and inspired preacher, and his hymns ... are held in high esteem and are frequently sung in the churches of Gross-Sömmer and indeed throughout the whole locality'. The Thirty Years War, however, was bringing suffering to his homeland, and his creativity ceased. His congregation was decimated by plague in 1636; his wife died in 1637, and of their 13 children only three survived him. In 1637 the war drove him back to Erfurt, where he spent the rest of his life, first as deacon, then from 1638 as minister, of St Andreas.

Altenburg's church music was well known and greatly valued in his lifetime, and 17 of his melodies were used in congregational singing. His song *Verzage nicht, du Häuflein klein!*, to a text by Jacob Fabricius, became the marching song of King Gustavus Adolphus of Sweden. He composed vocal concertos for large forces, including trumpets and timpani, in up to 18 parts, but his motet-like pieces and simple but effective chorale-based intradas with their independent instrumental ensembles show that he was also a master of relaxed, madrigalian textures in polyphonic forms. A concern with deeper significance co-exists in his works with a tendency towards simplification of expression and technical requirements: as Blume said 'he can perhaps be called the first popularizer in the Protestant church music of his age'.

WORKS

published in Erfurt unless otherwise stated

Das 53. Capitel des ... Propheten Esaiae, das ist das ... Leiden und Sterben sampt ... Aufferstehung unseres Herrn ... auch der ... Passion-Spruch ... Bernhardi, 6vv (1608)

8 newe christliche FestGesänge, 4–5vv (1608)

Adams hochzeitliche Freude ... 6vv, neben dem Symbolo, Fidenti sperata cedunt, 7vv (1613)

Gaudium Christianum, das ist christliche musikalische Freude (6 motets), 5–16vv, 3 tpt, 2 timp (Jena, 1617), *PL-Kj*

Musicalischer Schild und Schirm ... das ist der 55. Ps, 6vv (1618)

Hochzeitliche musicalische Freude ... darein zugleich ein Choral Stimme beneben 2 Clareten und 1 Trombet gerichtet ist [ad lib] (*Isaiah* lxii), 9 or 12vv (1620)

Erster Theil newer ... zierlicher Intraden ... auf Geigen Lauten Instrumenten und Orgelwerck gerichtet ... darein zugleich eine Choralstimm ... kann mit gesungen werden, 6vv (1620); ed. H. Mönkemeyer (Zürich, 1983); 3 ed. A. Egidi, *Drei Intraden zu Advent und Weihnacht* (Berlin, 1930); some ed. H. Erdlen and E. Rabsch, *Choral-Intraden* (Leipzig, 1932); selections ed. M. Glowatzki (Wolfenbüttel, 1981)

[11] Cantiones de Adventu Domini ac salvatoris nostri Jesu Christi, 5, 6, 8vv (1620); 2 ed. H. Mönkemeyer (Celle, 1977); 7 ed. K. Winkler (Kassel, 1989)

Erster Theil [15] christlicher ... newer Kirchen und Haussgesänge, so auff alle Festtage und ... zu jederzeit, 5vv (1620)

Der ander Theil [25] christlicher ... newer Kirchen und Haussgesenge von Ostern biss auff das Advent, 5, 6, 8vv (1620)

Der dritte Theil [22] christlicher ... newer Kirchen und Haussgesänge ... durchs gantze Jahr ... 5, 6, 8vv, dessgleichen 2 newe Intraden 10 Voc, zu 2 Choren, der erste auff Geigen, der ander auff Zincken und Posaunen ... oder nur auff das Orgelwerck, darein ein Choral Stimm ... kann gesungen werden (1620–21)

Vierdter Theil der [15] Fest Gesänge ... auff Himmelfahrt, Pfingsten, Trinitatis, 5–9vv (1621)

Musikalische Weynacht- und New Jahrs Zierde, 4–9vv (1621)

Dritter Theil musicalischer Fest Zierde, das ist ... [14] Festgesänge auff Mariae Reinigung, Mariae Verkündigung ... Passion ... Ostern und jederzeit, 5–14vv (1622)

Der cxvi Ps, 3–5vv, 1623[14]; ed. C. Wolff and D.R. Melamed in *Angst der Hellen und Friede der Seelen* (Cambridge, MA, 1994)

Symbolum oder stündliches Gebet ... mit fünff Stimmen orniret (Lieber Gott verleih mir ein selig Stund), funeral song, 5vv (1637)

3 lieder, 1641[4]

Edns of lieder: 3 in Winterfeld; 17 in Zahn, i–v; 14 in L. Schöberlein: Schatz des liturgischen Chor- und Gemeindegesangs (Göttingen, 1865–72/*R*)

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KARL-ERNST BERGUNDER

Alter, Martha (*b* New Bloomfield, PA, 8 Feb 1904; *d* Newport, PA, 3 June 1976). American composer, pianist and teacher. She studied at Vassar College (AB 1925), Columbia University (AM in musicology, 1931) and the Eastman School of Music (MM in composition, 1932). Her teachers included Ernest Hutcheson (piano, 1925–6), Rubin Goldmark (composition, 1926–7) and, at Eastman, Howard Hanson and Bernard Rogers. She taught at Vassar from 1929 to 1931 and between 1938 and 1942. In 1942 she joined the faculty of Connecticut College for Women, teaching composition, theory, history and the piano. She became a full professor in 1956 and department chair in 1963.

Alter began to compose while at college and continued until she retired from teaching in 1969. While at Eastman she composed large works with orchestra which Hanson conducted; these included a staged ballet *Anthony Comstock* at the Festival of American Music in 1934. At that time a reviewer called her 'a distinguished talent', one who wrote 'in a clear-cut manner, with force, sentiment, and humor'. Alter's later works were heard primarily in universities in the north-eastern USA and on radio. Her music is tonal with varying amounts of added dissonance. She used a lyrical and rhythmically energetic style and clear structures to create music of immediate communicative power. Some of the piano works and pieces on American themes incorporate irony, whimsy or wit.

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(*selective list*)

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Vocal: The Voice (R. Brooke), Bar, pf, 1927; 3 Epigrams (S. Crane), medium v, pf, 1931, arr. chbr orch by D. Diamond; Bill George: March and Song (M. Cowley), Bar, 21 insts, 1931, arr. Bar, orch, 1932 (1940); Factory Windows (V. Lindsay), Bar, pf, 1931; Simon Legree: a Negro Sermon (Lindsay), Bar, 2 pf, 1937; 2 Songs (no.2, Lindsay), medium v, pf, 1938; Blackout (E. Horn), dramatic chbr work, Bar, 2 tpt, jazz perc, pf, 1941; 2 Songs (Horn), Bar, pf, 1941; 6 Songs from Time and Eternity (E. Dickinson), S, pf, 1948; Prayers of Kierkegaard, 1v, pf, 1957; On the Other Side of the Moon (Alter), 1v, pf, 1959

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Orch and chbr: Pf Trio, 1925; Trio, cl, vc, pf, 1926; Suite of 3 Dances, vn, pf, jazz perc, 1928; Rhythmic Dance, orch, 1931; Sinfonietta (Ov.), 1932; Sextet for Wind Insts, 1933; Suite from Anthony Comstock, 1934; Wedding Music, ob, vc, pf, 1937; Pastorale, va, pf, 1943; The Trial of the Dog (Aristophanes, trans. G. Allen), S, Bar, B, spkr, pf, 1951; Sarabande, vn, pf

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KAREN AHLQUIST

Altered chord. In tonal harmony a chord one or more of whose notes is altered chromatically but whose function remains the same. Examples include the NEAPOLITAN SIXTH CHORD and any of the forms of the AUGMENTED SIXTH CHORD.

Alternatim (Lat.: 'alternately'). A term commonly used to describe the manner in which alternate sections of certain liturgical items were performed by distinct and normally dissimilar forces. The practice had its roots in the antiphonal psalmody of the early Western church. One of its first characteristic manifestations was in the performance of responsorial chants (e.g. gradual, alleluia) where the soloists (*cantores*) alternated with the choir (*schola*) (*see* PSALM, §II, and RESPONSORY, §4). In the organum settings of these texts in the Notre Dame repertory, the soloists sang polyphonically the sections normally reserved for the cantor, while the choir sang its sections in plainchant. Some Renaissance settings of responsorial texts show the same alternation of polyphony with plainchant (e.g. the settings of *Audivi vocem de caelo* by Taverner and Tallis).

The practice of *alternatim*, however, was not restricted to liturgical texts that were responsorial in character, nor to the opposition of plainchant to polyphony: psalms, canticles, hymns, sequences and the Ordinary of the Mass were also set in this fashion, one verse alternating with the next; and the alternation of organ with choir, or fauxbourdon with plainchant, rapidly gained currency during the 15th century. The introduction of the organ as a partner in *alternatim* practices (some time in the 14th century; *see* ORGAN MASS) led in particular to a fine body of liturgical organ music in Italy, Spain and France during the 16th and 17th centuries (*see* ORGAN HYMN). Settings in which polyphony alternated with plainchant became common during the Renaissance: a Kyrie and Gloria by Du Fay reveal the penetration of this manner of performance into the Mass Ordinary; but more numerous are the plainchant–polyphonic settings of the *Magnificat*, sequences and hymns. Victoria (1581) and Palestrina (1589) each published important collections of hymn versets in addition to numerous sets for the *Magnificat*; other notable composers of *alternatim Magnificat* settings include Du Fay, Fayrfax, Festa, Gombert, Morales and Taverner (*see also* MAGNIFICAT, §2).

In the modern performance of *alternatim* pieces a problem may arise where apparently insufficient versets are furnished by a composer. For instance, Du Fay often provided only a single polyphonically worked verset for a particular hymn; in such a case one would have been expected to repeat the same music for succeeding alternate versets. Similarly, in Attaingnant's publication *Magnificat sur les huit tons* (Paris, 1530), six of the eight sets of organ versets for the canticle contain only two versets (a minimum of six is required for the *Magnificat*); here the organist would have been expected to improvise the remainder. Modern performances need also to take into account the rules governing the modal or tonal relationships between choir and organ (Howell; Nelson).

Attention may also be drawn to *alternatim* patterns of greater complexity. The *Caeremoniale parisiense* (1662) describes the following manner of performing the invitatory at Matins (I = invitatory; i = section of invitatory; C = choir; cc = cantors; O = organ): I(cc); I(O); v.1(cc); I(C); v.2(cc); I(O); v.3(cc); I(C); v.4(cc); I(O); v.5(cc); I(C); *Gloria Patri* (cc); i(0); i(cc); i(C). Le Sieur de Moléon referred to another interesting *alternatim* scheme (*Voyages liturgiques*, Paris, 1718, p.132) used at the church of St Martin, Tours, on its patronal festival (12 May):

Le chantre de l'Eglise de S. Martin commence l'Introit, dont l'Orgue et la Musique chantent chacun la moitié. Le chantre des religieux chante le Verset et recommence l'Introit, que les Moines continuent; et le Chantre de l'Eglise le *Gloria Patri*, et reprend l'Introit pour la troisième fois, que la Musique poursuit; et ainsi du reste de la Messe qu'on chante à trois choeurs.

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EDWARD HIGGINBOTTOM

Alternative music. Music that may be defined in opposition to other musics. This is an ambiguous concept that underwent a significant shift during the 1980s. Before then, alternative music meant music which, stylistically, was not pop, jazz or classical, but often drew on all three. In the USA the term was used to refer to music as diverse as that of Cage, Glass, Velvet Underground, the performance artists Laurie Anderson and Diamanda Galas, and even artists associated with the punk movement of the middle to late 1970s (the glam-drag band The New York Dolls, the poet-singer Patti Smith and the new-wave band Talking Heads). The only common factor was a basis in New York City and a desire to redefine the traditional boundaries between styles and genres, and even those of music itself. Possibly because of the popularity of many of these artists, particularly among students, 'alternative' became roughly synonymous with the music played by college radio stations during the 1980s: popular music which operated on the fringes of the mainstream, often incorporating avant-garde or non-Western sounds or concepts. Many of the most popular of these groups (the Police, U2 and REM among them) went on to massive mainstream success, and so ceased to be 'alternative' in the original sense.

During the early 1990s a musical style known as 'GRUNGE' emerged from Seattle in the recordings of such groups as Soundgarden, Nirvana, Alice in Chains and Pearl Jam. The lyrics of grunge overlay a confessional subjectivity with a nihilistic or apathetic outlook – hard drugs, particularly heroin, play a large part in its culture. Appearing at about the same time, in Olympia, Washington, the radical 'riot grrrl' movement (Bikini Kill, Hole) significantly overlapped with grunge in personnel and musical style, though with a stronger oppositional stance and punk-like disavowal of virtuosity. Though it quickly succumbed to media over-exposure, riot grrrl was the first major feminist rock movement. By 1993 the term 'alternative' paradoxically applied to a fairly coherent style that dominated the mainstream.

For bibliography *see* GRUNGE.

ROBYNN J. STILWELL

Alternativo (It.: 'alternately'; Fr. *alternativement*). A term used primarily in the 18th century to indicate that the first movement of a pair should be performed again after the second, resulting in *ABA* form. The word could be applied to either of the movements, which were usually binary dances such as minuets, or to the pair as a whole, with no difference in meaning. The second dance of a pair to be played *alternativo* was usually in the opposite mode or in a related key, but the element of contrast was also often provided by a reduced texture. Thus the second dance came to be labelled 'trio', contrasting with the 'quartet' texture of the first, whether or not it was literally in three parts. In modern performance, the internal repetitions of the first dance are often eliminated during the second playing, but there is scant evidence for this practice in the 18th century. In the 19th century, Schumann adopted *alternativo* as a designation for some contrasting middle sections (e.g. in his Intermezzos op.4).

BRUCE GUSTAFSON

Altflöte (Ger.). Alto flute. *See* FLUTE, §II, 3(iv).

Althof, Statius. *See* OLTHOF, STATIUS.

Althorn (Ger.). A brass instrument. Usually in E♭, a 5th below the cornet, with bugle-like bore, it is classified as a trumpet. It is used in brass bands in Germany, Switzerland and eastern Europe to fill the alto register and supply off-beats. It is made in various shapes: 'trumpet-form', with bell to the front; 'tuba-form', upright (see illustration overleaf); and 'oval-form', which is the upright oval shape first seen in instruments of the early 1850s by Červený and is today the favourite form. The circular 'Waldhorn-form' is rarer. The mouthpiece is a deep funnel, wider than that of an orchestral horn. Few details are known of the early althorn, which W.F. Wieprecht was testing in Berlin in 1837 as an alternative to an earlier 'Alt-Kornett'. An early upright example by Moritz, Berlin, is in the Städtisches Sammlung, Munich.

In Britain around 1845 the lists of Distin and other makers and importers give 'Alt Horn' as an instrument pitched a 4th lower in B♭, at first with the form of a CLAVICOR, then of a baritone saxhorn (*see* BARITONE (ii)). Mandel's *Treatise on the Instrumentation of Military Bands* (*c*1859) refers to the 'tenor horn or baryton (Alt horn in B♭)'. Contemporary military band journals allot it a solo part, which later in the century was renamed 'B♭ Baritone' and performed on that instrument.

In Germany the term 'althorn' refers to the TENOR HORN.

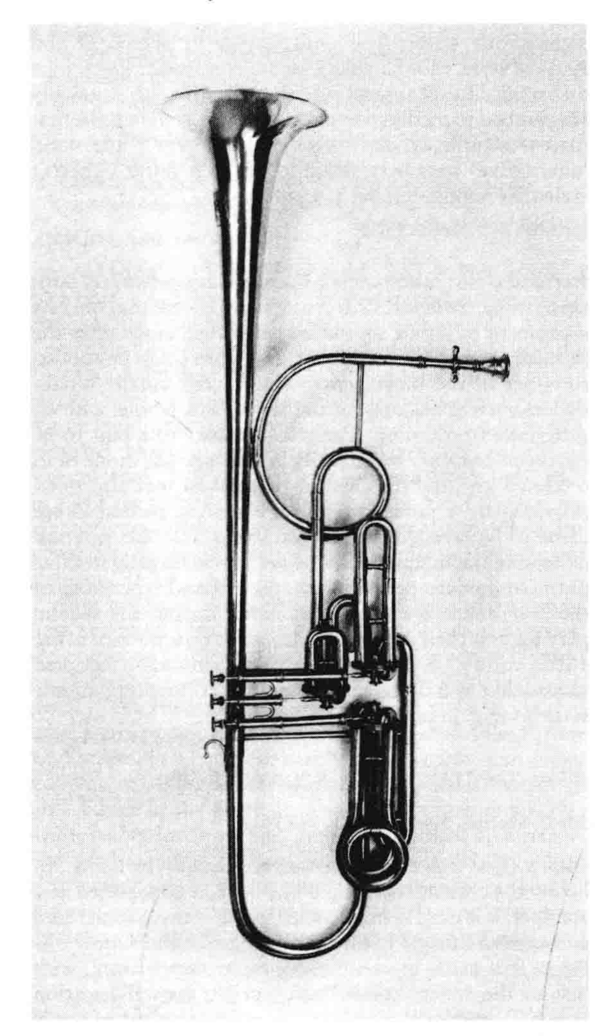
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ANTHONY C. BAINES/TREVOR HERBERT

Altieri, Paolo (*b* Naples, 29 Jan 1745; *d* Noto, 17 Oct 1820). Italian composer and music teacher. He was educated in Naples, where he met two wealthy citizens



Althorn in C (high pitch) by John Köhler, London, c1840 (Spencer Collection, Brighton Museum and Art Gallery)

from Noto, a small city in south-eastern Sicily, who invited him to their city. Altieri arrived in 1766, became a music teacher, married and held the position of *maestro di cappella* for all the city's churches. He worked in Noto until his death.

A collection of Altieri's compositions was given to the Biblioteca Comunale of Noto by a local bishop who had acquired it from a relative of Altieri's: it comprises 449 works, mostly sacred vocal music, but also secular vocal music and instrumental works.

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STEPHEN TOBRINER/R

al-Tīfāshī. *See* TĪFĀSHĪ, AL-.

Altkorno (Ger.). *See* MELLOPHONE.

Altmann, Wilhelm (*b* Adelnau, Poznań, 4 April 1862; *d* Hildesheim, 25 March 1951). German musicologist. He received lessons in the violin and music theory from Otto Lüstner while at school in Breslau, and studied medieval history and classical philology at Marburg and Berlin (1882–5). After training as a librarian at the Royal University Library, Breslau (now Wrocław), he moved in 1889 to Greifswald University where in addition to his library duties he held the post of lecturer in medieval history and in librarianship from 1893. In 1900 he obtained a post at the Royal Library in Berlin, where he was instrumental in founding the Deutsche Musik Sammlung, and where he finally became director of the music section in 1915 in succession to Albert Kopfermann. He held this position until his retirement in 1927. The energetic cultivation of his dual interests, music and librarianship, both during his professional career and after his retirement to Hildesheim, resulted in the production of an invaluable series of catalogues of published works for various instruments or combinations of instruments.

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ERIC BLOM/MALCOLM TURNER

Altnickol [Altnikol], **Johann Christoph** (*b* Berna bei Seidenberg, Oberlausitz, bap. 1 Jan 1720; *d* Naumburg, bur. 25 July 1759). German organist and composer. He attended the Lauban Lyceum in 1733, and was a singer and assistant organist at St Maria Magdalena, Breslau, from about 1740 until the beginning of 1744. He then wished to return to Germany and devote himself to 'higher studies' at Leipzig, and as his parents were poor, he asked for a viaticum. He was granted four thalers on 23 January 1744, and on 19 March he matriculated at Leipzig University as a theological student. He soon began to assist Bach, chiefly as a bass, and did so regularly from Michaelmas 1745. In taking on a university student Bach exceeded his authority, but he was always short of basses, for the boys of the Thomasschule often left before their voices had settled. On 16 April 1746 W.F. Bach recommended Altnickol as his successor at Dresden, saying that

he had studied the keyboard and composition with his father; but he was disregarded. On 26 April 1747 Altnickol applied to the Leipzig Council for a grant, saying that he had been singing bass for three years (i.e. from April 1744). Burgomaster Stieglitz seized the opportunity to say that the Kantor had no business to make such appointments; but the council agreed to pay 12 thalers (19 May), given proof that Altnickol had actually done the work. Bach certified on 25 May 1747 that Altnickol had worked continuously from Michaelmas 1745.

On 8 November 1747 a vacancy for an organist and schoolmaster arose at Niederwiesa (near Greiffenberg, Silesia); on 3 December the son of some local worthy drafted a letter inviting Altnickol to apply. The draft went to another local worthy for approval (no names are given) with a covering letter stating that the writer had known Altnickol at Lauban and Leipzig, and that he was a peaceable and upright man, no great theologian, but a good bass, violinist and organist, who understood composition and had endeared himself to Herr Bach. Subsequent events show that he had also endeared himself to Fräulein Bach. On 1 January 1748 Bach testified that Altnickol was a pupil of whom he need not be ashamed; on 18 January Altnickol was appointed, and he gave satisfaction. He is said to have been a fine organist.

A post at St Wenzel, Naumburg, fell vacant in the summer, and on 24 July 1748 Bach recommended Altnickol to the council, who unanimously appointed him on 30 July, before they had even received his formal application. There is a story that the council preferred Bach's candidate to Johann Friedrich Gräbner, who was being put forward by the all-powerful Count Brühl; by rushing the matter, they were able to say that the Count's recommendation came too late. Gräbner nevertheless became Altnickol's successor in 1759.

Altnickol moved in at mid-September, and married Bach's daughter Elisabeth Juliana Friderica on 20 January 1749. He invited the Naumburg Council to the wedding, thus securing a present of six thalers. A son, Johann Sebastian, was born on 4 October, but was buried on 21 October. On 24 November Altnickol's father died, and a few months later Bach fell seriously ill. According to Forkel, it was to Altnickol that Bach dictated his last chorale prelude (though the familiar manuscript fragment is not in Altnickol's hand). After Bach's death, Altnickol exercised the function of a trustee, with responsibility for distributing his estate. He took Bach's mentally handicapped son Gottfried Heinrich with him to Naumburg, where he also taught J.G. Müthel, Bach's pupil, until 1751. At the end of 1753 he, like W.F. Bach, competed unsuccessfully for an appointment at the Johanniskirche, Zittau; and in 1757 he taught the trumpeter J. Ernst Altenburg. In Naumburg Altnickol directed performances of a pasticcio Passion cantata with music by C.H. Graun, Bach and Telemann and of a presumably early version of Bach's *St Matthew Passion*.

Altnickol's widow must have stayed at Naumburg for a time, for her brother Gottfried died there in 1763. Later she moved to Leipzig, where both her daughters married, and she herself died on 24 August 1781; she had received an allowance from her half-brother Emanuel.

The Breitkopf catalogues of 1761 and 1764 list a *Magnificat* and two cantatas by Altnickol, but neither these nor most of his other works survive. Bach spoke well of them, perhaps for personal reasons; they have in fact attracted little attention. Altnickol is now remembered because he was Bach's son-in-law, and a trustworthy copyist.

WORKS

Missa (Ky, Gl), d, *D-BNu*; Sanctus (2 settings), 1748, *Bsb**
Cants.: Frohlocket und jauchzet in prächtigen Chören, *Bsb, Dl, LUC*; Ich lebe und ihr sollt auch leben, *PL-GD*
Motets: Befiehl du deine Wege, *D-LEb*; Nun danket alle Gott, *Bsb, DS*
Keyboard: Sonata, C, *Bsb**; 7 dances, *Bsb*
Ricercar a 4, *GB-Cfm*

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WALTER EMERY/ANDREAS GLÖCKNER

Alto (i) (It., 'high'; Fr. *alto*; Ger. *Alt*). Term, derived from the Latin *altus* (the vocal part lying above the tenor), now applied to a singer whose voice lies in the region *f–d″*. It first became common in partbooks (especially of secular music) printed in the second half of the 16th century. In the 16th–18th centuries alto parts were sung by men (falsettists, castratos or high tenors) in sacred music; only in secular music were they sung by women. The terms 'alto' and 'contralto', often used interchangeably, derive from the same source, the late 15th-century CONTRATENOR ALTUS, or part above the tenor. In English usage a distinction is sometimes drawn between alto and contralto voices in solo singing, the former referring either to a boy or (more often) a falsettist, the latter to a female voice, although in practice this distinction is too often blurred to be useful. (*See* CONTRALTO and COUNTERTENOR.) The CASTRATO voice in this range was called '*contralto*'. The term alto continues to be applied to both the male and the female voice of this range in choral music.

OWEN JANDER/ELLEN T. HARRIS

Alto (ii). The French and Italian term for the VIOLA, a usage deriving from the instrument's range relative to other members of the violin family.

OWEN JANDER/ELLEN T. HARRIS

Alto (iii). A term applied as a qualifying adjective to instruments, especially wind (e.g. alto clarinet, alto flute), usually pitched a 4th or 5th below the standard members of their family. An exception is the alto recorder (in British usage, called the treble recorder) which is the representative instrument of its kind.

OWEN JANDER/ELLEN T. HARRIS

Altoboe (Ger., also *Althoboe*). A tenor oboe in F. It has an english horn body and a clarinet bell and was conceived by Wagner. *See* OBOE, §III, 4(v).

Alto clarinet. A member of the clarinet family (*see* Clarinet, §II, 1), normally pitched in E♭ (it is classified as an aerophone). It is used chiefly in military bands and wind bands, and is usually built with an upturned metal bell and a curved metal crook; the two-piece body carries a mechanism of similar design and layout to that of the soprano clarinet, with two common exceptions. First, because the tone-holes are a little large for convenient covering, the instrument is frequently made with tone-holes covered by plates instead of directly by the fingers; second, there are commonly two speaker keys, as on the bass clarinet.

The history of the alto clarinet as we now understand it may be said to begin in the early 19th century with the design of instruments of large bore, first in F and later in E♭ for military bands, both in France (those made by Cuvillier and Simiot, for example) and Germany (Grenser and Wiesner). In England, the alto clarinet in F seems to have survived as a non-military instrument of narrower bore, confusingly known as the tenor clarinet.

The alto clarinet has a good full tone, and blends well; unlike the basset-horn, it has no difficulty in balancing other modern instruments. It has been little used in the orchestra, however, and is no longer included in British Army bands, though it is a regular constituent of American concert bands and of clarinet choirs.

NICHOLAS SHACKLETON

Alto flute. A flute pitched in G, a 4th below the concert flute. *See* Flute, §II, 3(iv).

Alto horn. American term for a valved brass instrument pitched in E♭ below the cornet and employed in some wind bands; its form is upright, often with the bell turned forward. It is equivalent to the English Tenor horn.

Altrobrandino, Giuseppe Antonio Vincenzo. *See* Aldrovandini, Giuseppe Antonio Vincenzo.

Altus (Lat.: 'high'). A voice designation that originated in the mid-15th century as an abbreviation of Contratenor altus. In the early 16th century 'altus' and 'contratenor' were used interchangeably as designations for a voice lying below the superius (or cantus) and overlapping, more or less, with the tenor. As inner voices became more clearly stratified in range 'altus' (or 'alto') became the more common term, and during the second half of the 16th century 'contratenor' fell into disuse on the Continent. In England the terms 'contra' and 'countertenor' persisted well into the 17th century. Since World War II the term 'countertenor' has been revived in England to designate adult male voices in the alto range, but elsewhere the term 'altus' is often preferred.

See also Alto (i); Contralto; Haute-contre.

OWEN JANDER

Alva, Alonso de (*d* ?Seville, before 4 Sept 1504). Spanish *maestro de capilla*. He may be identifiable with Alonso de Alba.

Alva, Luigi [Alva Talledo, Luis Ernesto] (*b* Lima, 10 April 1927). Peruvian tenor. He studied in Lima with Rosa Morales and in Milan with Emilio Ghirardini and Ettore Campogalliani. He made his début in 1949 in *Luisa Fernanda* at Lima, where he sang Beppe (*Pagliacci*) the following year. His European début was at the Teatro Nuovo, Milan, in 1954 as Alfredo. He sang Paolino in *Il matrimonio segreto* to open the Piccola Scala in 1955, repeating the role in Edinburgh in 1957. At La Scala in 1956 he sang Almaviva, a role in which his highly developed sense of comedy and lack of exaggeration were to win him widespread admiration. He sang regularly in Milan (where he appeared in the premières of Luciano Chailly's *Una domanda di matrimonio* and Riccardo Malipiero's *La donna è mobile*), at Covent Garden (1960–77), at Chicago (1961–77) and at the Metropolitan (1964–76), where he made his début as Fenton and later sang Ernesto, Lindoro and Tamino. He appeared at the festivals of Aix-en-Provence and Salzburg and sang Nemorino at Glyndebourne in 1961. His elegant and refined style was specially suited to Mozart and Rossini, though he recorded Fenton as well as Ferrando and Almaviva. He taught in Lima from 1982 and retired as a singer in 1989.

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GV (G. Gualerzi; R. Vegeto)

HAROLD ROSENTHAL/R

Alvarado, Diego [Diogo] **de** (*b* c1570; *d* Lisbon, 12 Feb 1643). Basque organist and composer. He had already been in the service of the Spanish crown for some time when on 13 April 1602 he became organist of the royal chapel at Lisbon, with the modest annual salary of 30,000 reis and (from 13 June) three *moios* of wheat. According to his epitaph he was a keyboard player in the royal chapel for 43 years.

His only surviving works are two tientos (*P-La*, in a manuscript appendix to 38-XII-27) which show him to have been a highly skilled composer; the second is a superbly constructed monothematic ricercare and the first a much shorter but highly polished treatment of the Spanish *Pange lingua*, in which a counterpoint to the plainsong serves throughout as a unifying motif. Two motets were in the library of King João IV, *Ave virgo gloriosa* for five voices and *Versa est in luctum* for four voices.

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ROBERT STEVENSON

Alvarenga, Oneyda (Paoliello de) (*b* Varginha, 6 Dec 1911; *d* São Paolo, 23 Feb 1984). Brazilian folklorist and musicologist. At the São Paulo Conservatory of Drama and Music, Mário de Andrade directed her towards the study of Brazilian folk and popular musical traditions; she also studied ethnography and folklore with Dina Lévi-Strauss (1937). Her main areas of activity were sound archive organization, ethnomusicology and folklore: she organized and directed the Discoteca Pública Municipal de São Paulo from its foundation in 1935 until her retirement in 1968. The collection of historical recordings, the Discoteca Oneyda Alvarenga of the Centro Cultural São Paulo, was named after her to honour her contribu-

tions to the field. She was a founder-member of the Brazilian Academy of Music, a member of the Conselho Nacional de Folclore of the Ministry of Education and of the executive committee of the International Association of Music Libraries, a corresponding member of the International Folk Music Council, and a member of the Conselho de Música Popular Brasileira, do Museu da Imagem e do Som established at Rio de Janeiro. Her publications include editions of the volumes on music in the complete works of Mário de Andrade.

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GERARD BÉHAGUE

Álvares Frouvo, João. *See* FROUVO, JOÃO ÁLVARES.

Alvarez (Fernández), Cálixto (César) (*b* Santa Isabel de Las Lajas, Cuba, 15 March 1938). Cuban composer. He began studying music in Santa Clara and by 1955 had acquired a basic musical education there. In 1956 he moved to the USA, where he continued his studies at the Hartt School in Hartford, Connecticut, and (1963–4) at the Californian School of Music. From 1964 to 1966 he was enrolled at the Amadeo Roldán Conservatory in Havana, where he took composition classes with Brouwer. A scholarship enabled him to live in Warsaw (1966–71), where he took composition classes with Dobrowolski. In 1971 he returned to Havana and directed radio programmes for the classical music station CMBF. He has also worked as musical adviser and programme anotator for the Gran Teatro in Havana and with the National SO.

His music has explored a variety of contemporary techniques, especially, since the 1970s, minimalism and neo-Romanticism. He has written incidental music for a wide range of Cuban drama, and also for orchestras, choirs, piano, and for varied types of chamber groups and solo instruments.

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Incid. music for plays

OLAVO ALÉN RODRIGUEZ

Alvarez, Javier (*b* Mexico City, 8 May 1956). Mexican composer. He studied the clarinet and composition in Mexico City before attending the University of Wisconsin, Milwaukee (MM 1982); in 1981 he moved to London, where he studied at the RCM and at City University (PhD 1993). He was a founding member and chair of the Sonic Arts Network, and artistic director of the SPNM (1995–6). From 1993 to 1997 he was lecturer and then reader at the University of Hertfordshire, and in 1997 was appointed professor of composition at the Malmö Conservatory. He has won numerous prizes for both his electro-acoustic and instrumental works, including the Prix Euphonie d'Or at Bourges (1992). Leading ensembles such as the Mexico PO, L'Itinéraire (Paris), the Los Angeles Philharmonic New Music Group and Chicago Symphony New Music Ensemble have performed his works. His music combines the energy and rhythmic vitality of his Latin-American roots with elements of the European symphonic tradition. Characteristically, his harmonic language is consonant without being tonal. A large number of his works composed after 1982 (e.g. *Papalotl*, *Asi el acero* and *Mannam*) skilfully combine solo instruments with electro-acoustic sounds derived from the instrument's timbre.

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Vocal: Canciones de la Venta (J.C. Becerra), S, vn, va, baroque gui, 1977; Amor es mas Laberinto (J.I. de la Cruz), 5vv, double chorus, orch, 1978; 3 ranas contra reloj (textless), S, vn, vc, pf, 1981; Te espera esa Chispa (Becerra), double chorus, ens, 1982; Fragmentos de Hueso (Nahuatl and Eng. texts), S, fl, s sax, b cl, va, 1984; Animal Crackers (J. Shapcott), 2 S, Bar, va, pf, 1900
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STEPHEN MONTAGUE

Alvarez del Toro, Federico (*b* Tuxtla Gutiérrez, 16 Nov 1953). Mexican composer. He began his guitar studies in 1971 with Guillermo Flores and in 1977 had classes with Brouwer. He also took various composition courses at the National School of Music and the National Conservatory, where he studied with Eduardo Mata and Rodolfo Halffter.

In his compositions Alvarez del Toro aims to unite in a heterodox manner different musical materials and media – the cries of wild animals, instruments of stone (as in *Oratorio en la cueva de la marimba*, where the main instrument is a natural formation of stalactites), amplified voices (*Vilotl-mut*) – together with traditional symphonic and chamber ensembles. A constant feature of his work is the link between his musical discourse and nature, a concept which enables him to unite his ecological concern, nourished by the rich and exuberant landscape of the forest of his native region of Chiapas, with the evocation of the Maya and Lacandona cultures to be found in this area. Examples of his ecological concern can be found in *Ozomatli*, where the cries of a monkey are set against human voices and instruments, and in the symphony *El espíritu de la tierra*, which uses Lacandona melodies and the marimba (the traditional instrument of the south-east of Mexico and Guatemala) to evoke, in the composer's words, 'the generating principle of all the energies and the primordial rites of the elements'.

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Inst: Desolación, cl, trad. insts, slide projection, 1974; Música solar, vc, 1974; Grave, fl, cl, vn, 1975; Variaciones sobre el canto del turdus grayi, pic, 1976; Yuriria, vn, gui, 1977; Cristalogénesis, orch, 1979; Orat en la cueva de la marimba, fl, natural stalactite mar, 1983; Wayjel, 2 gui, 1984; Umbral, str, 1989

El-ac: Gneiss (Unión), S, A, T, B, orch, tape, 1980; Ozomatli (Maax, mono), SATB, brass ens, perc, tape, 1982; El espíritu de la tierra (Sym.), mar, orch, tape, 1984; Vilotl-mut (alma-ave-paloma), amp v, orch, tape, 1986

RICARDO MIRANDA-PÉREZ

Alvars, Elias Parish. *See* PARISH ALVARS, ELIAS.

Alvary [Achenbach], **Max(imilian)** (*b* Düsseldorf, 3 May 1856; *d* Grosstabarz, Thuringia, 7 Nov 1898). German tenor. He pursued his singing career over the initial objections of his father, the painter Andreas Achenbach, and studied in Frankfurt with Julius Stockhausen and in Milan with Francesco Lamperti. He made his début (1879) in Weimar, under the name of Max Anders, singing the title role of Flotow's *Alessandro Stradella*, and remained at the Weimar Opera until 1885 enjoying the favour of the grand duke. He had great success at the Metropolitan in New York, making his début there on 25 November 1885 singing Don José in German. He was the USA's first Siegfried (in *Siegfried*), his most celebrated role, in 1887; other important roles of his four years at the Metropolitan included Adolar in *Euryanthe* (1887), Alvar in Spontini's *Fernand Cortez* (1888) and Loge in *Das Rheingold* (1889). In 1890 he was engaged by the Munich Hofoper and in 1891 by the Hamburg Stadttheater. He sang Tristan and Tannhäuser at Bayreuth in 1891, and in the following year he made his London début singing Siegfried (in *Siegfried*) at Covent Garden with Mahler conducting. He returned to London in 1893 and 1894 and was heard as Max in *Der Freischütz*, Florestan, Tannhäuser, Lohengrin, Loge, Siegmund and Tristan. In October 1894 he was seriously injured in a fall while rehearsing *Siegfried* at Mannheim and never fully recovered; he retired from the stage in 1897. He was the outstanding Wagnerian tenor of his time for dramatic force and refined interpretation, and the first to break tradition by performing Tristan and the other heroic parts without a beard.

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Alveri, Giovanni Battista (*b* Bologna, ?1660–70; *d* after 1719). Italian composer and instrumentalist. He was a pupil of G.P. Colonna and is described in his *Cantate a voce sola da camera* op.1 (Bologna, 1687; one ed. H. Riemann: *Ausgewählte Kammer-Kantaten*, Leipzig, [1911]) as a musician in the service of Marquis Guido Rangoni. Alveri also published *Arie italiane amorose e lamentabili* for solo voice and continuo (Antwerp, 1690), and two operas by him (*Il re pastore, overo il Basilio in Arcadia* and *L'Isione*) were performed at the court of Wolfenbüttel in 1691. The libretto of *Il re pastore* describes him as a 'virtuoso' of the duke there and as a member of the Accademia Filarmonica di Bologna. His name appears in a list of instrumentalists who were at Parma Cathedral on 10 August 1719. According to Schmitz, his cantatas are mostly fairly conservative in form although not without interesting features. Seven motets by him survive (*D-Bsb* Mus.ms. 30094); since his book of 1687 is his op.1, printed volumes of cantatas by him of 1671 and 1678, mentioned by Fétis, must be spurious.

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Alvero y Añaños, Sebastián Ramón de. *See* ALBERO Y AÑAÑOS, SEBASTIÁN RAMÓN DE.

Alvsleben, Melitta. *See* OTTO, MELITTA.

Alwood [Alwoode, Allwood, Allwoode], **Richard** (*fl* 16th century). English composer. At the end of his six-voice Mass '*Praise him praiseworthy*' (ed. in EECM, i, 1963) in the Forrest-Heyther Partbooks (*GB-Ob* Mus. Sch.E.376–81), John Baldwin, who copied the last pages of 381, described him as 'Mr. Alwood, priest'. Alwood's In Nomine in the Mulliner Book (ed. in MB, i, 1951, rev. 2/1954) is based on the same five-note cantus firmus as the mass, and is related to the 'In nomine' of its Sanctus. The Mulliner Book contains four other keyboard pieces by Alwood: a voluntary, two settings of *Clara paschali gaudio* and an untitled piece; two more keyboard In Nomines are in manuscript (*Lbl* Add.30485). Four of these pieces are edited by M. Glyn, *Early English Organ Music* (London, 1939).

JOHN BERGSAGEL

Alwyn, William (*b* Northampton, 7 Nov 1905; *d* Southwold, 11 Sept 1985). English composer, flautist, painter and writer. He entered the RAM at the age of 15, studying the flute with Daniel Wood and composition with John McEwen, and receiving scholarships in both disciplines. He returned to the RAM as composition professor in 1926 and in the following year his growing reputation as a flautist earned him a position with the LSO; also in 1927, Sir Henry Wood conducted Alwyn's Five Preludes at a promenade concert. For the next decade Alwyn followed parallel careers as flautist and composer. In 1936 he embarked on a prolific series of film scores, first for documentaries and then for features (from 1941), notably in collaboration with Carol Reed; his work in this field was recognized in 1958 with his election to fellowship of the British Film Academy. In the 1940s and 50s he provided numerous incidental scores for BBC radio and television programmes. His experiences as a film composer quickly forced him to reassess what he termed a 'woeful inadequacy' of technique, and he felt compelled to disown all the music he had written before the Divertimento for flute (1940).

In 1948, under the patronage of Barbirolli, Alwyn began work on an ambitious cycle of four symphonies which was to occupy much of his creative energy until the late 1950s. His tireless work on behalf of young composers escalated after 1949 when he assumed the chair of the Composers' Guild of Great Britain (a role he resumed in 1950 and 1954), and went on to serve on the council of the PRS and as vice-president of the SPNM. Between 1958 and 1971 he was director of the Mechanical Copyright Protection Society.

In 1955 Alwyn left his post at the RAM, where his pupils had included Iain Hamilton and John Manduell, and continued to earn his living almost entirely from film work until the early 1960s. The years of his retirement in Suffolk were dominated by the composition of two operas (*Juan, or The Libertine* and *Miss Julie*), interspersed with concert works – many of which were introduced locally at the Aldeburgh and Norwich Festivals. He was made a CBE in 1978, by which time he was increasingly devoting himself to poetry and painting; his passion for art was reflected in his historic collection of pre-Raphaelite paintings, sold at Sotheby's in 1962. Alwyn's music has been promoted in an ambitious series of recordings for Chandos and, since 1995, by the activities of the William Alwyn Foundation and Alwyn Society.

Several of the major pre-war scores suppressed by Alwyn were revived and recorded after his death, and reveal him to have been an unduly harsh self-critic; the Piano Concerto no.1 (1930), for example, was highly adventurous for its time and achieved an effective balance between Romanticism and Modernism. His stylistic reassessment during World War II began with a neo-classical preoccupation with counterpoint, which Alwyn regarded as a foil to the 'ear-tickling harmony' of his earlier music. By the time he embarked on his symphonic cycle in the late 1940s, he had readmitted Romantic elements into solidly crafted structures unified by economic thematic transformation and revealing a refined sense of tonal contrast. The Second Symphony (1953) adopted an experimental form, subdividing into two decelerating halves, and combined monothematicism with more complex textures; the fiery Third (hailed by John Ireland as the finest British symphony since Elgar's Second) introduced a novel serial technique in which the 12 pitch classes were divided into two unequal tropes, a method further developed in the Fourth Symphony, the 12 Preludes for piano (1958) and the overture *Derby Day* (1960), which combined dodecaphonic and diatonic elements.

The consistent seriousness of purpose and technical strictness of Alwyn's symphonies offer a sharp contrast to the more relaxed idiom of his other works, in which the manifold influences on his style lie closer to the surface. Echoes of French Impressionism, the chromaticism of Delius and modality of the English pastoral school are prominent in pieces with descriptive titles, while a brittle jazziness in scherzo passages invites comparison with Walton and Arnold. Alwyn's most ambitious and eclectic score is the opera *Miss Julie* (broadcast by the BBC in 1977 and recorded in 1979, but not staged until the 1997 Norwich Festival), which is notable for standing entirely apart from the influential operatic developments of Britten and Tippett; its music is a heady blend of *verismo* and symbolism, fusing the lushness of Strauss and Ravel with the melodic directness of Puccini, the speech-rhythms of Janáček and the Expressionist atonality of Berg – a composer also celebrated in the intensely chromatic Sinfonietta for strings (1970), which quotes directly from *Lulu*.

In all his work, both musical and literary, Alwyn laid considerable emphasis on the aesthetics of beauty and positivity of expression, and distrusted any approach to composition and analysis not deeply rooted in the emotions.

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(*selective list*)

Ops: The Fairy Fiddler (E. Shane), 1922; Farewell Companions (radio op, H.A.L. Craig), 1954–5; Juan, or The Libertine (4, Alwyn, after J. Elroy Flecker), 1965–71; Miss Julie (2, Alwyn, after A. Strindberg), 1972–7

Orch: 5 Preludes, 1927; Pf Conc. no.1, 1930; Tragic Interlude, 1936; Vn Conc., 1938; Pastoral Fantasia, va, str, 1939; Ov. to a Masque, 1940; Conc. grosso no.1, B♭, 1943; Conc., ob, hp, str, 1944–5; Scottish Dances, 1946; Manchester Suite, 1947; Conc. grosso no.2, G, str, 1948; Sym. no.1, 1949; Festival March, 1950; The Magic Island, sym. prelude, 1952; Sym. no.2, 1953; Autumn Legend, eng hn, str, 1954; Lyra Angelica, hp, str, 1954; Sym. no.3,

1955–6; The Moor of Venice, dramatic ov., brass band, 1956; Elizabethan Dances, 1957; Fanfare for a Joyful Occasion, 1958; Sym. no.4, 1959; Derby Day, ov., 1960; Pf Conc. no.2, 1960; Conc. grosso no.3, 1964; Sinfonietta, str, 1970; Sym. no.5 'Hydriotaphia', 1972–3

Chbr and solo inst: Sonata, ob, pf, 1934; Rhapsody, pf qt, 1938; Novelette, str qt, 1939; Sonata impromptu, vn, va, 1939; Divertimento, fl, 1940; Suite, ob, hp, 1945; Sonata alla toccata, pf, 1946; Pf Sonata, 1947; Sonata, fl, pf, 1948; 3 Winter Poems, str qt, 1948; Conversations (Music for 3 Players), vn, cl, pf, 1950; Trio, fl, vc, pf, 1951; Str Qt no.1, d, 1953; Crépuscule, hp, 1955; Fantasy-Waltzes, pf, 1956–7; 12 Preludes, pf, 1958; Str Trio, 1959; Movements, pf, 1962; Sonata, cl, pf, 1962; Moto perpetuo, recs, 1970; Naiades, fantasy-sonata, fl, hp, 1971; Str Qt no.2 'Spring Waters', 1975; Conc., fl, 8 wind, 1980; Chaconne for Tom, rec, pf, 1982; Str Qt no.3, 1984

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86 feature films (director in parentheses), incl.: The Way Ahead (C. Reed), 1944; The Rake's Progress (S. Gilliat), 1945; Odd Man Out (Reed), 1947; The Fallen Idol (Reed), 1948; The Winslow Boy (A. Asquith), 1948; The History of Mr Polly (A. Pelissier), 1949; The Magic Box (J. Boulting), 1951; The Crimson Pirate (R. Siodmak), 1952; Carve her Name with Pride (L. Gilbert), 1958; The Swiss Family Robinson (K. Annakin), 1961; The Running Man (Reed), 1963

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MERVYN COOKE

Alyab′yev, Aleksandr Aleksandrovich (*b* Tobol′sk, W. Siberia, 4/15 Aug 1787; *d* Moscow, 22 Feb/6 March 1851). Russian composer. Alyab′yev's father, the governor of Tobol′sk, was a pioneer of local culture; his brother, Vasily, was a poet and playwright. At 14 Alyab′yev entered government service and in 1812 enlisted with the army; during the war he participated in the army's entry into Dresden and Paris. He was discharged from the service in 1823.

Alyab′yev displayed considerable musical talent at an early age. When he was 16 he studied with Heinrich Miller in St Petersburg; later he took piano lessons with John Field, to whom he dedicated his *Grande polonaise* (1811). His first large-scale composition was a string quartet in E flat major (1815), which shows a gift for instrumental part-writing and melody as well as an effective use of mild chromatic harmonies. It was the first of many chamber works which included two more string quartets, a trio in A minor for piano, violin and cello, a wind quintet in C minor, a violin sonata in E minor and several unfinished ensemble pieces. Early in the 1820s Alyab′yev started to compose for the stage. His earliest vaudeville, *Novaya shalost′, ili Teatral′noye srazheniye* ('A New Prank, or A Theatrical Battle'), composed in collaboration with A.N. Verstovsky and L. Maurer to a text by Nikolay Khmel′nitsky, was given in Moscow in 1822; its success led to the production of two new works in the following year, *Lunnaya noch′, ili Domovïye* ('The Moonlight Night, or The House Spirits'), Alyab′yev's first venture into comic opera (libretto by P.A. Mukhanov and P.N. Arapov), and his most popular vaudeville, *Derevenskiy filosof* ('The Village Philosopher'), to a text by M.N. Zagoskin. It was at the same time that he wrote his famous song *Solovey* ('The Nightingale') to words by Anton Delvig. Several prima donnas, including Pauline Viardot, Adelina Patti and Marcella Sembrich, incorporated this song into the singing-lesson scene in Act 2 of Rossini's *Il barbiere di Siviglia*; it was later also transcribed for piano by Liszt, and was used by Glinka as the theme for a set of piano variations. Alyab′yev composed about 170 songs to texts chosen widely from the literary and poetic works of his contemporaries, including Pushkin, Zhukovsky, Lermontov and Ogaryov.

In a card game on 12/24 February 1825, Alyab′yev allegedly struck one of his guests, who died some days later. Alyab′yev was imprisoned, and, after legal proceedings lasting nearly three years, was found guilty of murder and exiled to his native town in 1828. Although the evidence was inconclusive, the imperial authorities were clearly anxious for Alyab′yev to be away from the capital, most probably because of his connection with eminent figures in the Decembrist movement. Alyab′yev continued to compose vaudevilles in prison and during his Siberian exile contributed much to local musical life, conducting and organizing concerts. His compositions of this period include a symphony in E minor, inscribed 'Tobol′sk 1830; 30 October', of which only the first movement survives.

In 1831 he was allowed to travel from Tobol′sk to the Caucasus to cure an eye complaint. Here he met the Decembrist poet Aleksandr Bestuzhev-Marlinsky, author of the novella on which Alyab′yev's final opera *Ammalat-Bek* was based. While in the south Alyab′yev became interested in folk music and in 1834 published a collection devoted entirely to Ukrainian melodies. On medical advice he moved north to Orenburg and arrived in Moscow in 1836, remaining there, with only brief trips away, until his death.

The years in Moscow were successful both professionally and privately: he became established as a composer, particularly of stage music, and in 1840 married Yekaterina Aleksandrovna Ofrosimova (née Rimsky-Korsakov). Shortly after his arrival in Moscow he produced incidental music to three plays, his brother Vasily's *Otstupnik, ili Osada Korinfa* ('The Apostate, or The Siege of Corinth')

in 1837, Shakespeare's *The Merry Wives of Windsor* and Pushkin's *Rusalka* ('The Water-Nymph'), both in 1838. He also wrote two Shakespearean operas in the 1830s: *Burya* ('The Tempest'), and *Volshebnaya noch'* ('The Enchanted Night'), composed in 1838–9 and based on *A Midsummer Night's Dream*. Alyab'yev continued to compose in spite of ill-health, working on the opera *Rïbak i rusalka, ili Zloye zel'ye*('The Fisherman and the Water-Nymph, or The Evil Potion') between 1841 and 1843 and on his last opera, *Ammalat-Bek*, from 1842 to 1847; the latter was the inspiration behind an opera of the same name by Nikolay Afanas'yev, performed in 1870.

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(selective list)

for a fuller list see Dobrokhotov (1966)

STAGE

Lunnaya noch', ili Domovïye [The Moonlit Night, or The House Spirits] (comic op, 2, P.A. Mukhanov and P.N. Arapov), St Petersburg, Bol'shoy, 7/19 June 1823, ov. (Moscow, 1976)
Volshebnïy baraban, ili Sledstvïye Volshebnoy fleytï [The Magic Drum, or A Sequel to the Magic Flute] (ballet, 2, F. Bernardelli), 1827
Redkaya naslednitsa, ili Muzh po zaveshchaniyu [The Unusual Heiress, or The Inherited Husband] (incid music, A.M. Redkin), 1827
Burya [The Tempest] (op, 3, after W. Shakespeare), unperf.
Otstupnik, ili Osada Korinfa [The Apostate, or The Siege of Corinth] (incid music, V.A. Alyab'yev), 1837
Rusalka [The Water-Nymph] (incid music, Pushkin), 1838
Vindzorskiye kumushki [The Merry Wives of Windsor] (incid music, Shakespeare), 1838
Volshebnaya noch' [The Enchanted Night] (op, 3, A.F. Veltman, after Shakespeare: *A Midsummer Night's Dream*), 1838–9, rehearsed Moscow, sum. 1838, unperf., lib (1844)
Rïbak i rusalka, ili Zloye zel'ye [The Fisherman and the Water-Nymph, or The Evil Potion] (op, 3, Veltman, after A.S. Pushkin: *Rusalka*), 1841–3, unperf., inc. orch excerpt ed. G. Kirkor (Moscow, 1965)
Ammalat-Bek (op, 5, Veltman, after A.A. Bestuzhev-Marlinsky), 1842–7, concert perf. of excerpts, 1847; lost, sketches survive, lib (1871)
Edvin i Oskar (op, 4), early 1830s, sketches, excerpts and MS lib survive
Music for 19 vaudevilles, many collab. A.N. Verstovsky and F.E. Schol'ts; 'melodrama' to pt ii of Pushkin's poem *Kavkazskiy plennik* (The Prisoner of the Caucasus), 1828; 'dramatic incident' Bezumnaya [The Reckless Girl] (1, I.I. Kozlov), 1841; Prospero's aria, Burya [The Tempest] (play, A.A. Shakhovskoy), 1827

INSTRUMENTAL

Orch: 4 syms.: no.1, G, *c*1815, no.2, E♭, *c*1815, no.3, e (1 movt), 1830 (Moscow, 1955), no.4, 1850; 11 ovs.; many dances, marches (wind band/sym. orch)
Chbr: 3 str qts: E♭, 1815 (Moscow, 1952), G, 1825 (Moscow and Leningrad, 1950), g, 1842, inc.; Pf Trio, a (Moscow, 1950); Pf Qnt, E♭ (Moscow, 1954); Nocturne, C, hn, 2 vn, va, vc, pf; Wind Qnt, c, inc. (Moscow, 1953); also sketches for another str qt, and inc. fl qt
Other: Sonata, pf, A♭, in *Russkaya fortep'yannaya muzïka s kontsa XVIII do 60-kh gg.XIX veka*, ii (Moscow, 1956), ed. V.A. Natanson and A.A. Nikolayev; Sonata, vn, pf, e (Moscow, 1984)

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GEOFFREY NORRIS/NIGEL YANDELL

Alyff. *See* AYLIFF.

Alypius [Alupios] (*fl* 4th century CE). Greek writer on music. His *Introduction to Music* (*Eisagōgē mousikē*) contains the most complete tabulation of ancient Greek musical notation. He is mentioned by CASSIODORUS (*Institutiones*, ii.5) in the list of important Greek musical authors together with PTOLEMY and Euclid (i.e. CLEONIDES). Alypius's treatise may have been known to Boethius, who included notational symbols for the Lydian *tonos* in all three genera (*De institutione musica*, iv.3–4), but they are not attributed to him and could have been derived from other sources. Nothing is known of his life. The principal reasons for assigning such a late *floruit* have to do with the name (which is not otherwise attested before the 4th century), the content of the opening prose section (see below) and the general lack of interest in musical notation shown by writers securely dated before the 3rd century CE. Writers such as ARISTIDES QUINTILIANUS, GAUDENTIUS and BACCHIUS, who did include tables of notation within their treatises, can almost certainly be dated no earlier than the late 3rd century CE.

Alypius's treatise is preserved in 34 manuscripts, the earliest of which is *I-Vnm* gr.app.cl.VI/3 (RISM, B/XI, 270), dating from the 12th century. It begins with a short section in prose, the content of which reflects the later Aristoxenian tradition of Cleonides, Aristides Quintilianus and Gaudentius rather than the writings of Aristoxenus himself. According to this introductory section, music (*mousikē*) embraces the three disciplines of harmonics (*harmonikē*), rhythmics (*ruthmikē*) and metrics (*metrikē*). Harmonics, first in order and primary, is concerned with critically and perceptively determining musical notes and the differences among them (this definition recalls the opening sentence of Ptolemy's *Harmonics*). Adhering to tradition, Alypius lists the seven standard topics of harmonics: notes, intervals, scales, genera, *tonoi*, modulation and melic composition; he then states that he will proceed to represent the 15 *tropoi* and *tonoi*, beginning with the Lydian, in two sets of notational symbols (*sēmeia*), one for text (*lexis*) and one for instruments (*krousis*). These have come to be known in modern scholarship as the vocal and instrumental notations. Alypius concludes the prose section by naming the stationary and movable notes, together with incomplete observations about their positions within the *pyknon* (a group of three notes in the enharmonic and chromatic genera of the tetrachord; *see* GREECE, §I). All this would seem to be a very close (but imperfect) paraphrase of material appearing in the treatises of Cleonides and Aristides Quintilianus.

According to Cleonides (§12) and Aristides Quintilianus (i.10), Aristoxenus had identified 13 *tonoi*, but Aristides Quintilianus adds that the 'younger theorists' expanded the number to 15. In this formulation, each of the five traditional *tonoi* (Lydian, Aeolian, Phrygian, Iastian and Dorian) is joined by a low (hypo-) and high

(hyper-) form. Alypius follows this 'younger' tradition in his tabular representations of the *tonoi*: the table for each traditional *tonos* is immediately joined by tables for the low and high forms (e.g. Lydian, Hypolydian, Hyperlydian, Aeolian, Hypoaeolian, Hyperaeolian etc.). In each case, Alypius provides the name of the note (*proslambanomenos*, *hypatē hypatōn* etc.); a short description of the shapes of the two notational symbols (e.g. defective *zeta* and horizontal *tau*), vocal and instrumental; and the notational symbols themselves. The first 15 tables provide the notation for the *tonoi* in the diatonic genus; the cycle is then repeated for the chromatic genus. It was apparently intended that the cycle be repeated a third time for the enharmonic genus, but the tables are imperfect for the Aeolian *tonoi* and break off altogether in the middle of the Hyperphrygian *tonos*. Moreover, with the exception of the tables for the Lydian *tonos*, the symbols in the surviving tables for the enharmonic genus are identical to those in the corresponding tables for the chromatic genus. These general defects appear in the earliest surviving manuscript (see Mathiesen, 1988, p.712) and are substantially repeated in all other manuscripts and later editions of the treatise.

If a conventional pitch is applied to the notation, each of the *tonoi* following the lowest (Hypodorian) is one semitone higher overall, and the *proslambanomenoi* of the lowest and highest (Hyperlydian) *tonoi* span an octave and a tone. The overall span between the *proslambanomenos* of the lowest *tonos* and the *nētē hyperbolaiōn* of the highest is three octaves and a tone. This relationshhip among the *tonoi* is not shown in the layout of Alypius's tables, but it does appear in Aristides Quintilianus's diagram laid out 'akin to a wing' (see Mathiesen, 1983, p.91).

Although the tables of Alypius do not make it immediately apparent, the symbols for both sets of notation follow a triadic pattern in which the first symbol represents a certain pitch; the second, the pitch raised by a *diesis* (chromatic or enharmonic); and the third, the pitch raised by two *dieses* (the *dieses* might be as small as quarter-tones or as large as semitones). In the vocal notation the triads are formed of three-letter groups (e.g. *alpha-beta-gamma*, *delta-epsilon-zeta* etc.), while in the instrumental notation they are formed of a basic shape rotated 90° and 180° (or sometimes reflected) around a central axis. The basic set of symbols for the instrumental notation, which would seem to be the earlier, accounts for two octaves (*A–a′*; all the pitches in the following description and in the chart should be taken merely as conventional, not as indicative of any absolute pitch) of the span of three octaves and a tone; the upper five symbol-triads (together with *zeta*) are repetitions with the addition of an apostrophe to indicate the highest pitches (*b′–g″*); and two additional symbol triads are added at the bottom for the lowest pitches (*F* and *G*). The basic set of symbols for the vocal notation, on the other hand, makes use of the Ionic alphabet and thus must not be much older than the 5th century BCE. With only 24 characters, this set accounts for but a single octave (*f–f′*) in the centre of the overall span. In order to extend this pattern to match the two octaves of the instrumental notation, the two final triads *tau-upsilon-phi* and *chi-psi-omega* are inverted and added above the basic set (for *g′* and *a′*), while the symbols of the first five triads are inverted or otherwise made 'defective' and placed below the basic set (for *A–e*). Finally, just as in the instrumental notation, the upper five symbol-triads (together with the inverted *omega*) are repetitions with the addition of an apostrophe to indicate the highest pitches (*b′–g″*), and two additional symbol triads are added at the bottom for the lowest pitches (*F* and *G*).

It is not possible to represent on a modern staff the subtle gradations of pitch (and functions of pitch within a melodic complex), but a very rough idea of the pitch inflections indicated within each symbol-triad may be gathered from the display in ex.1 (see Henderson, 358; as

Ex.1

always the pitch is merely conventional). Pattern I represents the vocal notation; pattern II, the instrumental. In each case the symbols in row 1 represent the staff pitch; those of row 2, the pitch raised by an enharmonic or chromatic *diesis*; and those of row 3, the pitch raised by two enharmonic or chromatic *dieses*.

Descriptions of the notational symbols are late, but the symbols themselves appear in surviving pieces of ancient Greek music as early as the 3rd century BCE. A notational system of some sort was certainly in place even earlier. Aristoxenus referred to notation (*Harmonics*, ii.39–40), dismissing it as useless to scientific inquiry, and for the next several centuries theorists ignored it. Falling in the province of the practitioner rather than the theorist, musical notation must have been developed and passed on as a skill together with other details of instrumental technique and performing practice. Some pieces of ancient Greek music show a combination of vocal and instrumental notation, while others are predominantly in a single form. In some, notational symbols appear that are not represented in any of the theoretical treatments. Performers no doubt learnt how to interpret these special combinations as part of their training. As these traditional skills began to fade in late antiquity, a few writers undertook to codify the notational symbols. Alypius was the most systematic, and while his tables are incomplete and leave certain questions unanswered, their symbols do accord overall with the surviving notation, enabling it to be read for the most part in a sensible and musically coherent manner.

After Cassiodorus, Alypius's treatise, unlike many of the other ancient Greek treatises, seems to have been generally ignored by later writers until Girolamo Mei and Vincenzo Galilei. Shortly thereafter, in 1616, the treatise (as it appears in *NL-Lu* Scaligerianus gr.47: RISM, B/XI, 284) was first published in Greek without the notational symbols. With the publication of Meibom's improved edition of 1652, the treatise became widely known.

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THOMAS J. MATHIESEN

Alzedo, José Bernardo. *See* ALCEDO, JOSÉ BERNARDO.

Åm, Magnar (*b* Trondheim, 9 April 1952). Norwegian composer. He made his début as an organist and as a composer won early fame with his work *Bøn* ('Prayer', 1972). At that time he was studying composition with Ketil Hvoslef at Bergen Conservatory of Music, but later he went to study with Lidholm at the Royal College of Music in Stockholm. His earliest acknowledged works use strict forms and tonality tinged with modal colourings; he has since developed his style more freely. A number of his works seem strikingly quiet and introverted.

Sometimes he has worked outside the traditional concert framework, an example of this being his *tone-bath* (1989), an experiment in creating a total musical environment (using texts by Liv Holtskog and visual objects by Astri Eidseth Rygh). In this and other works he seeks to transcend traditional musical practices in search of a new understanding of art and its perception. Several of his works can be understood in this light, including his 'pilgrim oratorio' composed for Nidaros Cathedral . . . *og livet* (' . . . and life').

WORKS

Dramatic: water music (ballet), tape, 1984; Open Question, 2 singing dancers, 2 gui, 1987; . . . og livet – eit oratorium [. . . and Life – an Oratorio] (C.F. Engelstad, Bible), chorus, insts, 1990; on a chair – visual consert (T. Lian), mime, tape, 4 musicians, audience, 1989; tone-bath, installation (text: L. Holtskog; visual objects: A.E. Rygh), 1989

Orch: Song, brass, perc, 1974; Study on a Norwegian Hymn, str, 1977; ajar, db, orch, 1981; my planet, my soul – a sym. (Åm), 1982; right through all this, 1985; March Nr.2001 B – The Oblique One, brass band/sym. band, 1985, rev. 1997; if we lift as one, 1988; mirror it, 1988; can tell you a mile off, concert piece/street march, sym. band, 1988; and let the boat slip quietly out, 1989; timeless energy, 1991; Naked Tones, sym. band, 1993; 'round 'n' around for the mulberry-bush, 2 sym. bands, 1994; gratia, hp, str, 1994; be quiet, my heart, 1995

Chbr: Sounds in Secret, 7 small poems, pf, 1970; Sonata, fl, gui, vc, 1976; Dance, hp, gui, hpd, 1977; Study on a Norwegian Hymn, org, 1977; sing, pain, va, 2 vc, perc, pf, 1979; farewell, borders, pf, 1980; omen (Holtskog), vn, hn, upright pf, opening recitation, 1983, rev. 1989; like a leaf on the river, gui, 1983; Konkylie (Chonch), vn, hn, pf, nar, 1984; pas de deux, vn, vc, 1984; still, pf/(fl, hp), 1985, rev. 1996; hovering depths, db, 1986; Freetonal Conversations – About Being Different: And Yet Born of the Same Unpalpable Matter – Love, vn, vc, pf, 1986; Air . . . of breath have you come, to breath shall you be, tape, db, 1987; lett leikande [Easy Playing] (vn, pf)/(Baroque vn, hammer pf), 1993; the light in your chest (fl, hn, vn, vc, pf)/freely composed amateur orch, 1994; glimpses of an embrace, tpt, hn, recitation, 11 echoes of Litledalen, Barstadvik, Ørsta, 1994; among mirrors, vn, vc, pf, 1995; on the banks of the eternal second, accdn, 1995; the silver thread, str qt, 1995; the wondering and the wonder – and the odd passing dolphin, orch, 1996, rev. 1997; love song over the meadow, hp, 1997; from splintered glass and shattered stone, re-tuned vn, vc, pf, 1997; but in the middle of the whirl, Hardanger fiddle, vc, pf, 1998; unio mystica, org [in memoriam Hildegard von Bingen], 1998

Vocal: Bøn [Prayer], chorus, S, str orch, 1972; point zero, choruses/congregation, orch/org, 1978, rev. 1983; A Cage-Bird's Dream (Music for Closed Eyes) (Åm), chorus, insts, slides, 1982; till we grow out of ourselves (Holtskog), chorus, nar, org, 1983; fritt fram [All Clear], S, fl, cl, vn, vc, perc, pf, 1987; a miracle and a tear (A. Eidslott), chorus, 1987; a new-born child (Holtskog), chorus, 1988; Is It Like This Among Humans Too?, chorus, insts, 1992; quiet ruby, chorus, folk singer, 1992; aeolian (chorus)/(chorus, insts), 1993; to unfold, S, pf, 1994; On the Wings of the Ka-Bird (Holtskog), 7 motets, 1996; you are loved, S, SSA, 2 hn, hp, 1997; wandering heaven (traditional from nowhere), A, 2 vn, 2 va, 2 vc, 1998

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ARVID O. VOLLSNES

Amabile (It.: 'charming', 'gracious'). A performance direction found particularly in the later 18th century. It is mentioned, for instance, in Koch's *Musikalisches Lexikon* (1802). Beethoven used *con amabilità* ('with charm') as an expression mark at the opening of his op.110 Piano Sonata. Brahms used *Allegro amabile* in the Clarinet Sonata op.120 no.2, first movement.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Amabilità, con. *See* AMABILE.

Amacher, Maryanne (*b* Kates, PA, 25 Feb 1943). American composer, performer and multimedia artist. She studied composition with Rochberg at the University of Pennsylvania (BFA 1964) and with Stockhausen. A concern for physical space pervades her music, best exemplified by three ongoing multimedia installation projects. In *City*

Links #1-22 (1967–), she transmits sounds picked up by microphones placed throughout a city to mixing facilities at a central location. The resulting sound collages are broadcast at 'live' performances or over the radio. Locations for this project have included Boston, Chicago, New York and, in the Netherlands, Groningen. In *Music for Sound-Joined Rooms* (1980–), careful loudspeaker placement within a multi-room space creates 'structure-borne' sound that travels through walls and floors rather than through air. As the listener walks through a site, he or she experiences multiple sonic viewpoints arranged by Amacher to produce dramatic or narrative effects. The result is electronic music theatre designed according to the architectural features of a particular building. In *Mini-Sound Series* (1985–), Amacher presents a chronological as well as a spatial sound-narrative that evolves at a site over a period of several days or weeks. Such installations have been created in galleries and halls throughout Europe, the USA and Japan. She also collaborated with John Cage, providing sonic environments on electronic tape to accompany his readings (*Close-Up* for Cage's *Empty Words*, 1979). She has composed similar works for Merce Cunningham's dance ensemble.

WORKS

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Dance scores (all choreog. M. Cunningham): Everything in Air, tape, 1974; Events 100, 101, tape, 1975; Labyrinth Gives Way to Skin, tape, 1975; Remainder, tape, 1976

Other works (for tape, unless otherwise stated): Presence, 1975; Music for Sweet Bird of Youth, 1976; Lecture on the Weather, 1976 [collab. J. Cage]; Empty Words/Close Up, 1979 [collab. Cage]; Petra, 2 pf, 1991

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GAVIN BORCHERT

Amadei, Filippo ['Pippo del Violoncello'] (*b* Rome, *c*1665; *d* London, *c*1725). Italian cellist and composer. He was mistakenly named 'Filippo Mattei' in Mattheson's *Critica musica* (January 1723). He played at Rome in concerts and religious functions sponsored by Cardinal Pamphili (1685–1708), the church of S Luigi dei Francesi (1686–1711), Cardinal Ottoboni (1690–99), the Accademia del Disegno di S Luca (1702–11), Prince Ruspoli (1708–11) and the church of S Giacomo degli Spagnoli (1707–13). He joined the musicians' Accademia di S Cecilia on 25 September 1690, was the organist at Santo Spirito in 1694 and a trombonist in the Concerto del Campidoglio beginning in 1702. He is called 'Roman' in the libretto for his oratorio *Aman delusus* (1699) and that of *La stella de' magi* (1702) identifies him as a 'virtuoso' of Cardinal Ottoboni. He served as *aiutante di camera* for the cardinal from April 1700 (i.e. immediately after the death of Lulier, his illustrious predecessor) to the end of March 1711. Near the end of his service for Ottoboni, his only complete opera, *Teodosio il giovane*, was splendidly produced with sets by Juvarra. Crescimbeni, in his *Comentarj intorno alla storia della volgar poesia* (Rome, 1702), terms Amadei a composer of cantatas who served Ottoboni, but his extant works include only one cantata and one cello sonata that were most likely written during his 40 years in Rome. A finely wrought two-part dialogue is employed throughout both the first movement of the sonata and the first aria of the cantata *Il pensiero* (La Via, 1983–4 and 1987). Ghezzi's fine drawing of Amadei 'with his charming dog Gignovetij, dwarfish and amusing [*nano e redicolo*]', was made at the resort of Filanciano on 2 June 1714 (reproduced in La Via, 1995, p.470).

On 28 January 1715 Amadei and two violinists, Pietro and Prospero Castrucci, left Rome for London in the retinue of the Earl of Burlington. His first advertised appearances in London were in 1718 at Lincoln's Inn Fields (20 May, 6 and 27 November). In 1719 he played with the newly arrived violinist Carbonelli on 13 February and 16 April; according to Rolli he was one of the five Italians who were to give two concerts a week for the Princess of Wales during the summer season; and he composed the 'entertainments' sung by Ann Turner Robinson at Drury Lane on 24 November. In 1720, when the Royal Academy of Music was founded, he was employed as its principal cellist. In 1721 the Academy commissioned him to arrange *Arsace* and to write Act 1 of *Muzio Scevola*. He played a concerto he had composed for the bass viol on 14 March 1722 at Drury Lane, where he also appeared as the concertino cellist in a Corelli concerto on 20 March 1723. In May 1724 the anonymous *Session of Musicians* advised him: 'keep to your playing, and leave off composing'. He seems to have heeded this advice throughout his career: as far as we know, he composed relatively few works. He may have died as early as 1725, at the age of about 60. Rolli subsequently wrote a mordant epigram, which begins: 'Qui sta Pippo un gran violoncellista: fate inchino, o Puttane, all fossa'. He may have been related to – and is sometimes confused with – Giovanni Amadei, a contrabassist who performed at Rome in 1715–59.

WORKS

lost unless otherwise stated

ORATORIOS, SACRED CANTATAS

performed in Rome unless otherwise stated

Aman delusus (orat, ? A. Spagna), Oratorio del SS Crocifisso, 10 April 1699

La pace per la nascita del Redentore (cant., F.M. de Conti), Palazzo Apostolico, 24 Dec 1701

La stella de' magi (cant., Campelli or ? P. Ottoboni), Palazzo Apostolico, 24 Dec 1702

Abelle (orat, ?Ottoboni), Palazzo della Cancelleria, ? 23 Jan 1708; Foligno, Compagnia della Madonna del Piano e di S Leonardo, 14 May 1713

Il trionfo di Tito per la distruzione di Gerusalemme, espresso nelle Lamentazioni del profeta Geremia (orat, A.D. Norcia), Palazzo della Cancelleria, Holy Week 1709

S Cassilda (melodramma), Chiesa Nuova, 1711

Il martirio de' SS fanciulli Giusto e Pastore (melodramma sacro, M. Strinati), Chiesa Nuova, Lent 1712

SECULAR VOCAL

Unidentified serenata for Queen Maria Casimira, Rome, Piazza alla Trinità dei Monti, 9 Aug 1703

Amor vince ogni core (serenata, C. Doni), Perugia, 7 Sept 1710

Teodosio il giovane (dramma, 3, Ottoboni), Rome, Palazzo della Cancelleria, 9 Jan 1711

Muzio Scevola [Act 1] (dramma, 3, P.A. Rolli), London, King's, 15 April 1721, *GB-Lbl* [Act 2 by G. Bononcini, Act 3 by G.F. Handel]

Addl music for Arsace by G.M. Orlandini (tragedia, 3, Rolli, after A. Salvi: *Amore e maestà*), London, King's, 1 Feb 1721, arias *Er*

Cants.: Il pensiero che rapido vola (A. Ottoboni), S, bc, before 1710, *Lbl*; Ove fuggi, ove vai, *Ob* (Tenbury); Pastorella sventurata, che mai vide più, S, bc, *Cfm*; Saprà quest'alma irata, S, vn, bc, *Er*; Soli voi m'innamorate, S, bc, *Er*

INSTRUMENTAL

Sonata, vc, bc, ?*c* 1700, *D-WD*; Concerto, b viol, perf. London, Drury Lane, 14 March 1722

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LOWELL LINDGREN

Amadei, Michelangelo (*fl* 1614–15). Italian composer. The title-pages of his two collections of *Motecta* (Venice, 1614–15) do not indicate whether he held a post; their respective dedications to the Bishop of Cortone and a Neapolitan dignitary suggest that though publishing in Venice, he was not necessarily working in northern Italy. They contain motets for one to six voices with organ continuo; it can thus be seen that he adopted the up-to-date concertato style and was also interested in the modern art of the solo motet.

JEROME ROCHE/ELIZABETH ROCHE

Amadeus Quartet. British string quartet. It was founded in London in 1947 by Norbert Brainin (*b* Vienna, 12 March 1923), Siegmund Nissel (*b* Vienna, 3 Jan 1922), (Hans) Peter Schidlof (*b* Mödling, 9 July 1922; *d* Bassenthwaite, Cumbria, 15 Aug 1987) and Martin Lovett (*b* London, 3 March 1927). The violinists and viola player came to Britain from Austria just before the war and were pupils of Max Rostal. Lovett, who had studied with his father and at the RCM with Ivor James, was also of immigrant stock and was in Rostal's orbit as a member of his chamber orchestra. Brainin, who had previously studied with Riccardo Odnoposoff and Rosa Hochmann (and briefly with Carl Flesch), and Schidlof were both brilliant violinists; but the latter agreed to take the viola part and became a leading exponent of that instrument. As the Brainin Quartet, the four gave their first concert at the



Amadeus Quartet: (from left to right) Norbert Brainin, Siegmund Nissel, Peter Schidlof and Martin Lovett

Dartington Summer School on 13 July 1947. Their acclaimed début as the Amadeus Quartet was made on 10 January 1948 at the Wigmore Hall, London, a second recital at that venue following on 10 April. They were soon among Britain's busiest musicians, frequently broadcasting on the BBC Third Programme. By 1950 they were visiting Europe and tours of the USA, Canada, South America, Australasia and Japan followed. They became favourites in America and Germany, while at home they were central to musical life, giving regular recitals of the Viennese classics and appearing in quintets and sextets with the viola player Cecil Aronowitz and the cellist William Pleeth. In 1966–8 they were resident at the University of York; from 1978 they taught at the Cologne Hochschule and from 1986 at the RAM. Brainin and Schidlof sometimes appeared as soloists and made up a celebrated partnership in Mozart's Sinfonia concertante.

In essence, the Amadeus's style was Viennese, their homogeneity of tone and attitude underpinned by their similar training and backgrounds. Their warm, vibrant manner was especially well suited to Mozart, Schubert and Brahms; in earthier music by Haydn and Beethoven their approach was sometimes too comfortable, although Lovett's firm, tensile cello line often saved the overall effect from sounding sentimental. Livelier movements of Classical works were delivered with verve, geniality and wit. Although their choice of repertory was conservative, they performed music by Bartók, Tippett, Rainier and Fricker; and one of their warhorses was Britten's Second Quartet – in 1975 he wrote his Third Quartet for them. By then they were heavily dependent on the form of Norbert Brainin; when he was at his mercurial best, a performance of flair and imagination would ensue, whereas if he was in one of his wayward moods, intonation and ensemble would suffer. Their career was interrupted by Nissel's serious illnesses in 1960 and 1981 – on the second occasion, the others formed an Amadeus String Trio. Schidlof's sudden death brought the end after 40 years without a change of personnel, a record exceeded only by the Beethoven Quartet. The survivors continued to play in public for a time but in 1999 Lovett was the only one active as a player. Teaching has chiefly occupied them, especially at their Amadeus International Summer Course in London (an Amadeus Scholarship Fund helps some young groups to attend); and they are in demand for masterclasses and as competition adjudicators. They made myriad recordings, among which special mention must be made of Haydn's opp.54, 55 and 76, the Mozart and Schubert quartets and quintets, the Brahms quartets, quintets and sextets – as well as the G Minor Piano Quartet with Emil Gilels and a live recording of the Piano Quintet with Clifford Curzon – and the Britten quartets. Of their Beethoven performances, the best are those taped in the concert hall. In the quartet's later years four Stradivaris could be heard: the 'Chaconne' violin of 1725, the 'Payne' violin of 1731, the 'Macdonald' viola of 1701 and the 'Vaslin' or 'La belle blonde' cello of 1725, as well as Brainin's 'ex-Rode' Guarneri del Gesù of 1734.

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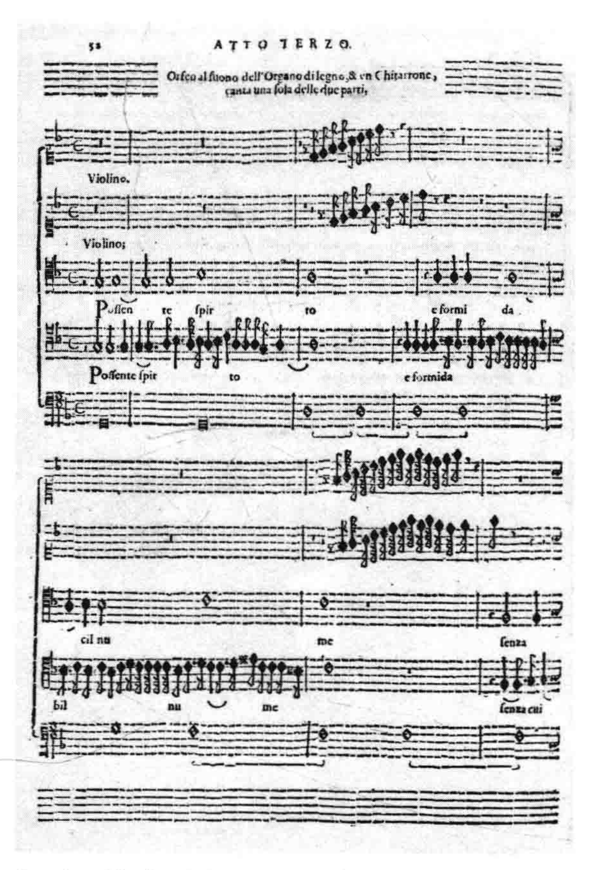
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TULLY POTTER

Amadino, Ricciardo (*fl* Venice, 1572–1621). Italian printer. In February 1572 he witnessed a codicil to the will of Girolamo Scotto, in which he is described as a printer, not a bookseller, suggesting that he may have worked in Scotto's shop in Venice at the time. After a brief attempt in printing music on his own in 1579, he resumed as a partner of GIACOMO VINCENTI, with whom he printed, between 1583 and 1586, about 80 books. A few were reprints of popular volumes by Arcadelt, Lassus, Marenzio, Palestrina, and Bernardino Lupacchino and Gioan Maria Tasso, but most were first editions of works by some 33 composers, of whom the best known are Asola, Bassano, Caimo, Gioseffo Guami, Marenzio, Stivori and Virchi, as well as anthologies. For their printer's mark Vincenti & Amadino used a woodcut of a pine-cone, with the motto 'Aeque bonum atque tutum'. When they began to print separately (from 1586) Vincenti kept the pine-cone symbol, while Amadino adopted a woodcut of an organ, with the motto 'Magis corde quam organo'. The dissolution of the partnership must have been amicable, for afterwards they seem to have shared type and ornamental pieces, and some of their editions have mistakes in common. Moreover, they printed together several theological and philosophical books between 1600 and 1609.

Working alone from 1586, Amadino printed vocal and instrumental music in such quantity as to assure him a position among Venice's four leading music printers. His preferred composers were Asola (59 editions, including those with Vincenti), Gastoldi (43), Banchieri, Monteverdi



Opening of Orpheus's 'Possente spirto' from Act 3 of Monteverdi's 'Orfeo' (Venice: Amadino, 1615)

and Agazzari. Asola, mentioned in one of the few dedications signed by Amadino, was probably a personal friend. Amadino also printed several theoretical volumes, including the first edition of Bottrigari's *Il desiderio* (1594). Non-musical publications by him are not numerous; among them are two tragedies, *Eutheria* (1588) and *Cratisiclea* (1591), both by Paolo Bozzi, whose *Canzonette* (1591) and two surviving madrigal books (1587 and 1599) were printed by Amadino.

Amadino printed several folio editions and a few octavos, but otherwise his whole musical production was in upright quarto format (apparently gathered in half-sheets). This reflected the current trend, and indeed his whole musical production mirrors the shifting musical tastes of the time; he printed canzonettas and works for *cori spezzati* as they grew in popularity, along with *falsobordoni*, accompanied solos and duets (including those by Gastoldi, d'India and Rubini), dramatic music (e.g. Monteverdi's *Orfeo* (see illustration) and Domenico Belli's *Orfeo dolente*) and all types of concertato music. Many of his publications were commissioned, either by the composers or by other printer-booksellers, such as Tozzi in Padua, Bozzola in Brescia or Pietro Tini in Milan. But Amadino's own preferences must account for his persistent loyalty to certain composers, such as Asola, Gastoldi, Banchieri and Monteverdi. Amadino deserves a place in the front rank of Italian music printers of his time for the sheer volume of his output and for his many first editions and reprints of leading composers' works.

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THOMAS W. BRIDGES

Amadis, Pietro. *See* ZADORA, MICHAEL.

Amadori, Giuseppe (*b* *c*1670; *d* after 1730). Italian composer. He is not to be confused with Giovanni Tedeschi, 'detto Amadori' (*d* *c*1780). Giuseppe Amadori was active in Rome between 1690 and 1709. In 1690 he was in the service of Cardinal Pietro Ottoboni as organist and harpsichordist. His oratorio *Il martirio di S Adriano* was performed in the Chiesa Nuova in 1702, and in 1707 and 1709 he was active in the Accademia del Disegno. An autograph *Pange lingua* for soprano and continuo and an aria with instrumental accompaniment are in the St Sulpitiuskerk, Diest (according to Eitner); two manuscript arias for soprano and continuo are in the Schlosskirche at Sondershausen and the Giuseppe Verdi Conservatory, Milan, and a cantata and other church music are in the Santini Collection (*D-MÜp*). Instrumental movements by him are included in two anthologies published in London, *A Second Collection of Toccatas, Vollentarys and Fugues* (1719) and *The Lady's Entertainment* (1708). According to Arteaga, Amadori was highly regarded as a singing teacher; the possibility that Arteaga confused him with Giovanni Amadori cannot be excluded.

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HANS JOACHIM MARX

Amalarius of Metz (*b* nr Metz, *c*775; *d* ?Metz, *c*850). Writer on liturgy and chant. He was probably educated under Alcuin at the monastery of St Martin in Tours, and served as archbishop of Trier from 809 and 814. In 813 he travelled to Constantinople at the behest of Charlemagne, returning the next year, apparently by way of Rome. He then began his literary activity, probably at Aachen. His longest and most significant work, the *Liber officialis*, first appeared in about 823, with a second edition in about 830. In 831 Amalarius visited Rome and requested a copy of the Roman antiphoner from Pope Gregory IV, only to be informed that Abbot Wala of Corbie had secured all available copies on his visit of 825 and had returned with them to Corbie. Amalarius himself made the journey to Corbie, there to compare the Roman antiphoners with their Frankish counterparts. Like HELISACHAR before him, he was distressed at the great differences between the various books and set about compiling his own antiphoner. He described the process in his *Prologus antiphonarii a se compositi*, mentioning that he had indicated Roman chants by an 'R' in the margin, Frankish ones by an 'M' (for Metz) and his own contributions by 'IC', seeking the 'indulgentia' and 'caritas' of possible critics.

Amalarius was appointed to replace AGOBARD OF LYONS as archbishop in 835 when the latter fell out of favour with Louis the Pious. Amalarius himself was deposed (and Agobard reinstated) when accused of heresy at the Council of Quierzy in 838. The central charges against Amalarius marshalled by Agobard and his deacon Florus, concerned the pervasive use of allegorical exposition in his liturgical works, a trait that exercised a great influence on much subsequent liturgical commentary. Amalarius appears to have spent the remaining years of his life at Metz, completing a commentary on the antiphoner (*Liber de ordine antiphonarii*), as well as one (now lost) on the gradual.

Embedded in the allegorical exposition of Amalarius's two major works, the *Liber officialis* and the *Liber de ordine antiphonarii*, is a rich fund of information about the liturgy and chant of his time, both Roman and Frankish. His own antiphoner is lost but has been reconstructed by Hanssens (iii, 110–224); curiously it appears to be closer to the usage of Lyons than that of Metz (see Hesbert).

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JAMES W. McKINNON

Amalia Catharina, Countess of Erbach (*b* Arolsen, 8 Aug 1640; *d* Cuylenburg [now Culemborg], 4 Jan 1697). German poet and composer. She was the daughter of Count Philipp Theodor von Waldeck; her mother was born Countess of Nassau. She appears to have spent her youth at Arolsen, the seat of the Waldeck family. In 1664 she married Count Georg Ludwig von Erbach, and then settled at Michelstadt, near Erbach, Odenwald. She was typical of the numerous princesses of the years around 1700 who inclined to Pietism and gave expression to it in verse. She published *Andächtige Sing-Lust, das ist i. Morgen-, ii. Abend-, iii. Tage-, iv. Beth-, v. Buss-, vi. Klag- und Trost-, vii. Lob- und Dank-, viii. Lehrlieder* (Hildburghausen, 1692). The place of publication is explained by its being the residence of one of her sisters, who was the wife of the Duke Ernst of Saxe-Hildburghausen and to whom she dedicated her book. It is therefore possible that it was written under Middle German influence. Moreover, the Princesses of Reuss and Schwarzburg, who lived nearby, were ardent disciples of Pietism. Amalia Catharina's publication is a collection of songs for household devotion. It contains 67 poems, some of which are provided with melodies with figured bass. This music (which is not given by Zahn) is certainly by Amalia Catharina herself and is an important contribution to the development of the German sacred continuo song.

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WALTER BLANKENBURG

Amalie, Princess of Saxony [Marie Auguste Friederike Amalie]. (*b* Dresden, 10 Aug 1794; *d* Dresden,18 Sept 1870). German writer and composer. The sister of King Johann of Saxony, she was taught the piano by Joseph Schuster, singing by Vincenzo Rastrelli and Johann Miksch, and music theory by F.A. Schubert and Weber. Weber found her 'highly talented'. She spent her whole life in Schloss Pillnitz, Dresden. Princess Amalie was stimulated by the cultivation of Italian opera in Dresden and composed a number of operas (under the name Amalie Serena), which were performed during family celebrations and within the court circle; some were performed in the Pillnitz theatre. Her operas are modelled on *opéra comique* and *opera buffa*. Her strength lies in her comic operas; she illustrates the characters with originality and humour. The instrumentation is simple, but the instrumental colouring is related to the characters and the various situations. After 1835 she stopped composing and wrote comedies, using the pseudonym Amalie Heiter.

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Ops: Una donna; Le tre cinture; Le nozze funeste, 1816; Il prigioniere; L'Americana, 1820; Elvira, 1821; Elisa ed Ernesto, 1823; La fedeltà alla prova; Vecchiezza e gioventù, 1826; Der Kanonenschuss, 1828; Il figlio pentito, 1831; Il marchesino, 1833; Die Siegesfahne, 1834; La casa disabitata, 1835
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EVA RIEGER

Amance, Paul d'. *See* DAMANCE, PAUL.

Aman huur [Khur]. Mongolian JEW'S HARP. *See* HUUR, §2 and MONGOL MUSIC, §5.

Amannsaxenim, Mälikäi (*b* Yarkand area, ?1533; *d* Yarkand, ?1567). Uighur musician. As much a mythical as a historical figure, she was the 17th and final musician discussed in the 1854 *Tävarixi musiqiyun* (Histories of musicians); the dozen pages devoted to her deserve summary here.

The sultan AbdurräÒid travelled to the desert anonymously accompanied by his escort to inspect his functionaries suspected of subversion. One day he lodged with a butcher in the Taklamakan desert, whose daughter, Mälikäi Amannsaxenim, then aged 13, transpired to be a fine musician, a singer, poet and composer with a perfect command of the drum. Charmed by the young musician, the sultan revealed his true identity, put on his royal turban, prepared ten sheep, as well as tea and silk, and accompanied by 40 of his functionaries returned to the house of the butcher formally to request the hand of his daughter.

After their wedding, Mälikäi wrote several books, one on poetry, one on music and finally one on calligraphy. She also composed a *muqam* which, for reasons of decorum, was signed by her husband the sultan. She died in bed at the age of 34, her distraught husband following soon after.

By 1988 her tomb at Yarkand was in poor condition, probably due to desecration in the Cultural Revolution.

See also CHINA, §IV, 5(ii).

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SABINE TREBINJAC

Amat, Hamzah bin Awang (*b* Kelantan, Malaysia, 1940). Malaysian shadow puppeteer. From an early age he became interested in *wayang kulit Siam*, which is associated principally with the state of Kelantan and is the most important of Malaysia's four types of shadow play. He received his early training as a *dalang* (puppeteer) from his father and at the age of 11 created his own experimental *wayang kulit Siam* troupe with a few friends.

He later studied *wayang kulit Siam* with Pak Awang Lah, the most famous Kelantan *dalang*. After an initial lack of success, he managed to impress the international audience of scholars at the 1969 conference Traditional Drama and Music of Southeast Asia, held in Kuala Lumpur. This exposure enabled him to travel overseas. The Seri Setia Wayang Kulit troupe, with Amat as leader, visited ten European countries in 1971 under the sponsorship of UNESCO and the Malaysian Ministry of Culture, Arts and Tourism, giving performances in 31 cities. Aside from returning to Europe and performing in several Asian countries, Amat has also performed in Russia and Turkey (1973) and the USA (1974).

Both as performer and teacher, Hamzah has established an international reputation for authenticity of style and quality of performances. He is one of the very few surviving *dalang* in Malaysia who continue to perform *wayang kulit Siam* in the 'classical' manner, and he is the only performer who preserves the older musical repertory of this genre in his performances.

He has received several local awards for his performance of *wayang kulit Siam*, as well as the ASEAN Cultural Award. He is currently attached to the Akademi Seni Kebangsaan (National Academy of Arts) in Kuala Lumpur and has also recently established himself as a puppet maker, a craftsman of traditional musical instruments and a shaman, as well as a *ma'yong* (dance theatre) musician.

GHULAM-SARWAR YOUSOF

Amat, Joan Carles [Carles y Amat, Joan] (*b* Monistrol de Montserrat, *c*1572 or *c*1562; *d* Monistrol de Montserrat, 10 Feb 1642). Catalan theorist, guitarist and physician. Biographical information about Amat is drawn mainly from a letter written by Fray Leonardo de San Martín in Zaragoza which appeared for the first time in the 1639 edition of Amat's treatise *Guitarra española de cinco ordenes*. Leonardo praised Amat's musical abilities, stating that 'by the age of seven he already played the guitar and sang with grace'. It is from Leonardo's letter that the year of Amat's birth has been calculated. Writing in 1639, he stated that Amat was then 67, which suggests that he was born about 1572. But Leonardo also stated that Amat's treatise was published 'for the first time in the year 1586'. Pujol and Hall have argued that this date should read 1596, but, as a printed medical treatise by Amat bears the early date of 1588, it is also possible that Leonardo's statement of Amat's age involved a misprint of 'sesenta y siete' (67) for 'setenta y siete' (77).

Amat was a prolific writer and a knowledgeable physician. He received the doctorate in medicine at the University of Valencia, probably in 1595, and may have spent some time in Lérida. In 1600 he married Mónica Ubach Casanovas; they had no children. He was made municipal physician at Monistrol in 1618, performed a similar function at the nearby monastery of Montserrat, and occupied several other municipal offices. At the time of his death he had just started a period as mayor. Amat's published work includes several medical treatises as well as the *Guitarra española*, and he may have been the composer of an attractive *Entremés de la guitarra* in the Biblioteca Nacional, Madrid. A 12-voice mass and a villancico, *Sube el alma, sube*, both attributed to 'Joan Abat' in the Biblioteca Musical de la Diputació de Barcelona, may also be by Amat.

The earliest extant edition of *Guitarra española* was printed in Lérida in 1626. To the seven chapters of the original Barcelona edition – dealing with the stringing, fretting and tuning of the instrument; the fingering of 12 major and 12 minor chords, with diagram; some rules for harmonizing the notes in a scale; and 12 progressions each for *Las vacas* (harmonically identical to the romanesca) and the *paseo* (*passacalle*) – it added two further chapters, one containing a table and method for accompanying and the other dealing with the four-course guitar. Beginning some time between 1703 and 1713, the treatise was often issued with a supplementary *Tractat brev y explicació dels punts de la guitarra*, in Catalan or Valencian according to the place of publication; this also is possibly, but not certainly, by Amat. It contains a table depicting the chord shapes that Amat had described, but not illustrated, in the earlier sections; numerals are used to represent specific chord fingerings – a system sometimes referred to as Catalan notation. Two elegant woodcuts show how the 12 major and 12 minor triads correspond to Italian *alfabeto* chord shapes, and an appendix includes a brief description of the *vandola*.

Amat's *Guitarra española* was the longest lived and one of the most influential of all guitar treatises, being reprinted and plagiarized almost continuously for over two centuries. Facsimiles of an edition issued by Joseph Bró between 1761 and 1766 have been published (Barcelona, 1956; Monaco, 1980).

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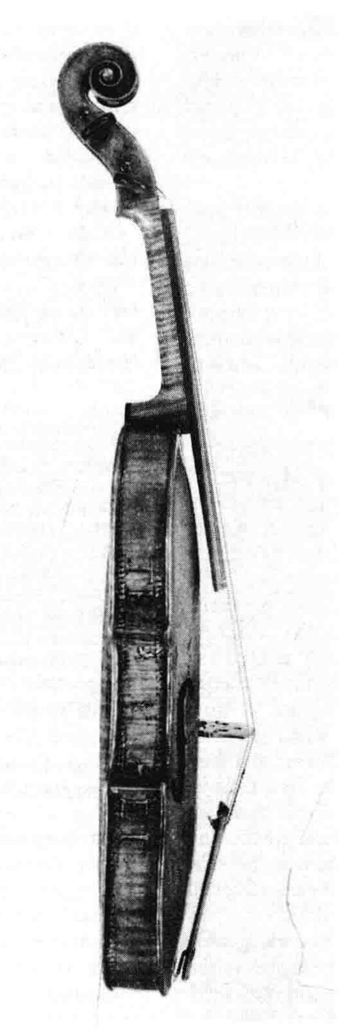
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CRAIG H. RUSSELL

Amateur Concert. London concert organization active during the 1780s. *See* LONDON, §VI, 1.

Amati. Italian family of violin makers. The patriarch of the family, Andrea Amati (*b* before 1511; *d* Cremona, 24 Dec 1577), was possibly the founder of modern violin making; certainly he was the first violin maker to work in Cremona, the city whose name today is synonymous with the craft. Little is known of his life. His earliest documented instrument, a violin with three strings dated 1546, was still in existence in Milan at the beginning of the 19th century, according to a contemporary source. Of his surviving instruments – violins of two sizes, large violas (tenors) and large cellos – most have the coat-of-arms of Charles IX of France painted on the back and are dated between 1564 (fig.1) and 1574. The authenticity of these instruments has recently been challenged. If they are genuine then, Andrea must have been working well before that time for his fame to have reached the French court prior to the commissioning of these instruments (*see* VIOLIN, §I, 3(iii)(b)). In this period Gasparo da Salò, also sometimes considered the inventor of the violin, was just beginning his work in Brescia.

While there may have been violins before Andrea Amati (*see* VIOLIN, §I, 3(i)), he appears to have originated the form of violin, viola and cello as they are known today. His concept of design was carefully thought out in accordance with contemporary standards of measurement and proportion. These classical construction principles distinguish the instruments of the Cremonese school from those made almost anywhere else and give them much of their visual superiority. To those accustomed to later violins, it is difficult to appreciate the astonishing modernity and sophistication of Andrea's work. The shape and curvature of the bodies have become the standard look of a violin. The scrolls show immense originality and have virtually set the rules for scroll design

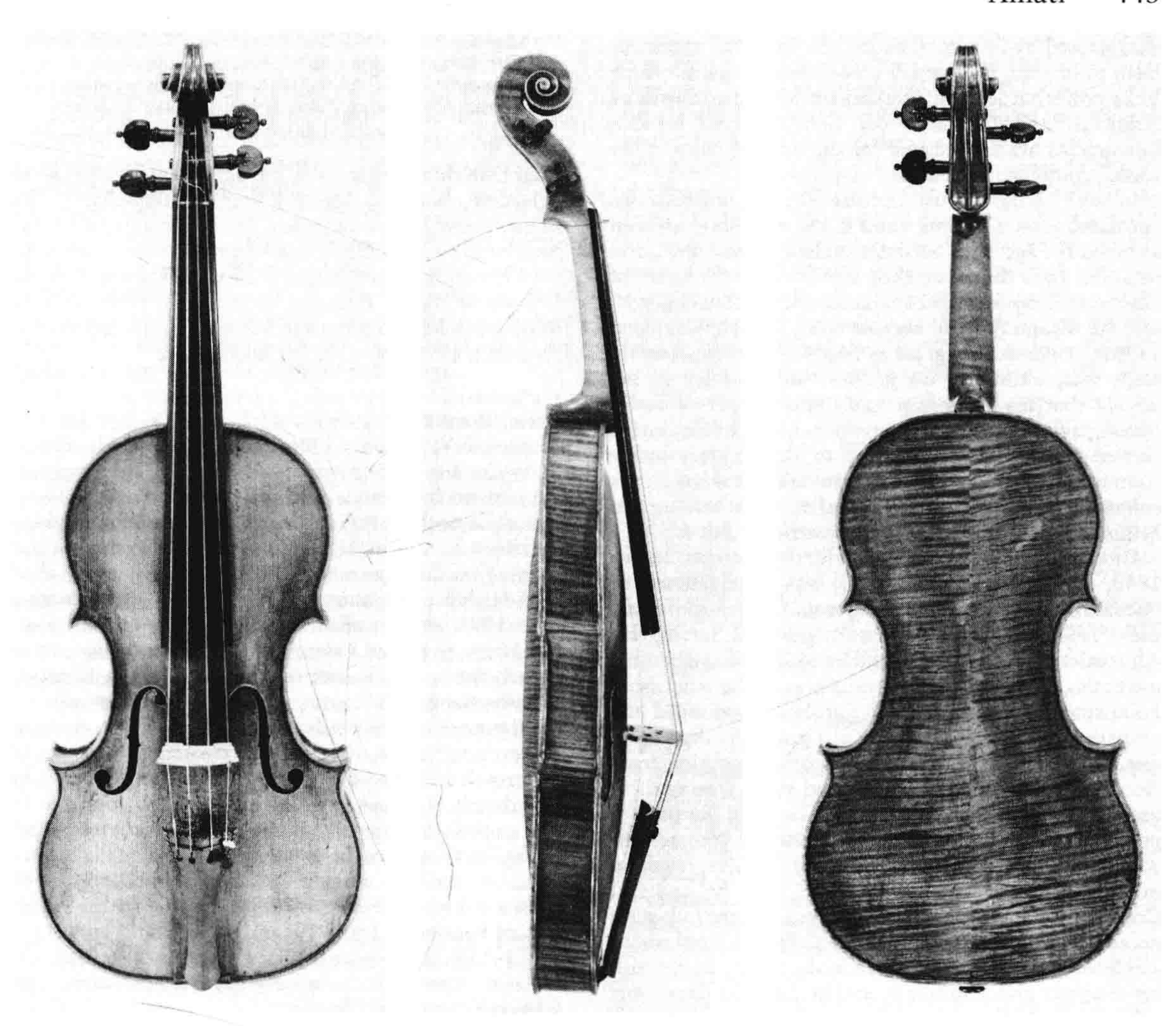




1. Front, side and back views of violin ('Charles IX') by Andrea Amati, Cremona, 1564 (Ashmolean Museum, Oxford)

for all time. Only in the fuller archings and the somewhat archaic soundholes do Andrea's instruments reveal the era of their creation. The work is delicate, the tone sweet, but they are less substantial and robust than those of the later generations. Andrea's golden or golden brown coloured varnish is very much the same as that which followed in his family.

Andrea Amati's two sons were Antonio Amati (*b* Cremona, *c*1540; *d* Cremona, 4 Feb 1607) and his half-brother Girolamo [Hieronymus] Amati (i) (*b* Cremona, *c*1561; *d* Cremona, 21 Oct 1630). They are commonly known as 'the brothers Amati'. Although heirs to their father's business, they apparently worked little together, and in 1588 the business was divided, with Girolamo retaining the family workshop and tools. Nevertheless, in all but a very few instances the productions of both the Amati workshop still carried the printed label of their partnership until 1630. They further developed the craft of violin making, improving the form of the soundhole and in subtle ways giving their instruments more strength. They experimented with different forms of outline and arching as well as with the visual aspect of the edge and purfling, but always retained that special quality of sound and an elegance that delights the eye. One innovation attributed to them, though this was possibly a Brescian creation and is also sometimes ascribed to Maggini, was the contralto viola, the size regarded as more or less ideal today. The much larger tenor viola was more common at the time, and the Amatis also made many of these. They also built large-size cellos; both these and the tenor violas have mostly been reduced for modern playing.

The instruments of the brothers Amati were spread throughout Italy and the Continent, and their influence upon other schools of violin making is incalculable. The superior appearance and construction of their instruments made them the model for all violin makers and thus Cremonese violins became the standard by which all are judged, even today. They were soon copied, even counterfeited, and long after the brothers' passing their designs inspired violin makers in Turin, Venice, Bologna, Milan, Florence, Padua, the Tyrol and the Netherlands. In England they were much in vogue at the end of the 18th century, the time of Forster and Banks. Since that time, however, the work of Nicolò, and especially his 'Grand Pattern', has generally been more appreciated by violin makers, and the brothers are sometimes underrated by comparison.



2. Front, side and back views of violin ('Alard') by Nicolò Amati, Cremona, 1649 (Ashmolean Museum, Oxford)

Nicolò Amati (*b* Cremona, 3 Dec 1596; *d* Cremona, 12 April 1684) was the son of Girolamo Amati (i). He was the most refined workman of the family, and today its most highly regarded member. His training would have commenced during the first decade of the 17th century, and by 1620 his had become an evident and even dominant hand in the instruments emanating from that workshop. The plague that killed his father in 1630 and much of his immediate family had been preceded by two years of famine, devastating the city of Cremona. The same plague killed Maggini, the Amatis' great rival, in 1632, and so, apart from a few provincial followers of the Brescian School, Nicolò Amati was suddenly the only violin maker of any consequence in Italy. Commissions for new instruments, needless to say, were likely few and far between during this decade, and violins from this period are exceedingly rare.

By 1640 the violin-making momentum had been regained, and Nicolò and his work entered a second phase. Once more, instruments poured forth in response to heavy demand, and the 1640 census returns show that Nicolò had assistance in his work from outside of his immediate family. Among the known violin makers who appeared in his household were Andrea Guarneri, G.B. Rogeri, Giacomo Gennaro, Bartolomeo Pasta and Bartolomeo Cristofori (probably the same Bartolomeo Cristofori who later invented the pianoforte), and there are several documented makers for whom there is no surviving independent work. Jacob Stainer may at some time have been Nicolò's pupil as well, and others with personal connections to Nicolò include Francesco Rugeri and Antonio Stradivari.

Most of Nicolò Amati's production seems to have consisted of violins, the proportion of violas and cellos being very small compared with that of his father and uncle. Although, as previously, the violins were of differing dimensions, from about 1628 he favoured a wider model than before, known in modern times as the 'Grand Pattern' (fig.2), and these violins are the most sought after. Well curved, long-cornered, and strongly and cleanly purfled, they perhaps represent the height of elegance in violin making. The soundholes too have a swing to their design, and the scrolls are in the best Amati tradition. The varnish leans away from brown and towards golden orange in colour: it must have been quite soft, as the top coat has now usually worn away. The arching shows a tendency towards what is known as 'scoop' near the edges. This degree of flatness, invariably

exaggerated by imitators, causes the flanks of an instrument to be thin, resulting in a sweetness of sound which lacks power, at least in comparison with instruments of Stradivari and Guarneri 'del Gesù'. Nicolò Amati's instruments are appreciated for the noble quality of the sound, combined with ease of response.

In 1645 Nicolò married Lucrezia Pagliari, and their son Girolamo took a leading hand in the workshop as soon as he was of age. This becomes evident in the 1660s, and by about 1670 the Amati shop was firmly in the hands of Girolamo. Once again the character of the violins changed, and the 'Grand Pattern' became rarer, though the golden varnish remained. As great as Nicolò's creative achievement was, ultimately his greatest influence lay in the impact that his workshop had upon the art of violin making as a whole. His numerous pupils and employees carried the concept of the shop to almost every major commercial centre in Italy and in some cases abroad, thus enhancing the overall quality of Italian violin making and helping to give it the cachet that it carries to this day.

Girolamo [Hieronymus] Amati (ii) (*b* Cremona, 26 Feb 1649; *d* Cremona, 21 Feb 1740) was the eldest son of Nicolò Amati. His early training would have begun in the early 1660s, at a time when Rogeri was serving his apprenticeship with Nicolò, and by 1666 his hand became increasingly evident in the production of the workshop. Following his father's death Girolamo continued the operation of the workshop, but at a gradually decreasing rate of output, indicative perhaps of competition from Antonio Stradivari and the Guarneri shop. During these years Girolamo and his brother, Giovanni Battista (a priest), entered into a series of financial transactions which gradually weakened the family finances, resulting in a lawsuit against Girolamo. By 1697 he had fled Cremona for Piacenza, where he stayed into the following decade. He remained away from Cremona until about 1715, when he returned to live in the family home with his daughter and son-in-law, and he died just days short of his 91st birthday.

Though he was a fine maker, 'Hieronymus II', when compared to his ancestors, suffered the same fate as other sons of great men. Most of the late instruments of Nicolò show his participation, and many appear to have been made by him unaided, and they are often less inspiring than the earlier ones, somehow lacking the grace and fluency that his father possessed. Tonally, they are often superior, for he eliminated any hint of scooped edges, and his arching is usually rather full in the upper and lower flanks. His soundholes, though nicely finished, lack the dynamic character of Nicolò's and the scrolls appear heavy with the fluting left rather flat in the manner of Rogeri. After Nicolò's death the varnish lost its golden brightness; while Girolamo (ii) still used a golden yellow, other instruments are varnished in a reddish brown which is perhaps a little less transparent. Only half a dozen instruments are known from after his departure from Cremona in 1697.

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CHARLES BEARE/CARLO CHIESA, PHILIP J. KASS

Amati [Melchioni, Marchioni], Dom **Nicolò** (*b* Lizzano in Belvedere, Bologna, 1662; *d* Vergato, Bologna, 1752). Italian priest and violin maker. His real family name was Melchioni or Marchioni, and he had no connection with the Cremonese Amati family. For further information, see S. Pasqual and R. Regazzi: *Le radici del successo della liuteria a Bologna/Lutherie in Bologna: Roots and Success* (Bologna, 1998), pp.118, 177 and 200.

ROBERTO REGAZZI

Amato, Pasquale (*b* Naples, 21 March 1878; *d* Jackson Heights, NY, 12 Aug 1942). Italian baritone. He studied in Naples and made his début there in 1900 as Germont. Soon in much demand, he sang at Covent Garden (1904) and at La Scala with Toscanini (1907–8) before making his début at the Metropolitan Opera as Germont in *La traviata* on 20 November 1908. He quickly established himself there, and remained a member of the company until 1921, singing all the principal roles of the Italian repertory, as well as Valentin, Escamillo and many other French parts, and Kurwenal and Amfortas in German. He often sang with Caruso; they appeared together in the 1910 première of Puccini's *La fanciulla del West*, in which Amato sang Jack Rance . He also created the title role in Damrosch's *Cyrano de Bergerac* (1913) and Napoleon in Giordano's *Madame Sans-Gêne* (1915). His voice was of fine quality and extensive range, with brilliant resonance in the upper register; he made himself into a reliable and complete artist in every respect. His qualities are well shown in a long series of recordings, at first for the Italian firm of Fonotipia (1907–10) and subsequently for Victor (1911–15) and Homocord (1924); the Victor series, made in Amato's prime, includes some notable Verdi duets with Caruso, Gadski and Hempel.

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DESMOND SHAWE-TAYLOR

Amato [D'Amato, De Amato, Di Amato], **(Epifanio) Vincenzo** (*b* Ciminna, nr Palermo, 5 Jan 1629; *d* Palermo, 29 July 1670). Italian composer. His family were connected with the princely houses of Ventimiglia and Gambacurta. His younger brother Paolo, author of *Teatro marmoreo della marina* (Palermo, 1682), was one of the greatest Italian architects. His sister or cousin Eleonora was the mother of Alessandro Scarlatti; deputizing for the parish priest of S Antonio Abate, Palermo, Amato personally baptized her daughters. He spent his life at Palermo. Entering the Seminario dei Chierici in adolescence, he obtained a degree in theology and took holy orders. From 1652 he directed music at the church of S Maria del Carmine and from 1665 until his death he was *maestro di cappella* at the cathedral. He was commissioned by S Maria del Carmine to compose two Passions (one according to St Matthew, the other according to St John). These are not oratorio Passions but liturgical works; recitatives and *falsobordone* choruses replace Gregorian chant in the readings of the Gospel. These Passions were sung by Sicilian chapels until the middle of

the 20th century. It is reported (Bertini) that there was also a performance at Mayenne, near Rennes in France, not long before the Revolution.

All Amato's surviving music (except for late arrangements of the *Passion*) is contained in four manuscripts and two printed collections of the 17th century discovered at Malta Cathedral, Mdina, in 1979. It seems that Amato's original music for the *St John Passion* was arranged during the 18th, 19th and 20th centuries not only for variants of the same, but also for setting the *St Matthew Passion* and the *St Mark Passion.* In these arrangements the tenor voice (Christ) is replaced by a bass voice and the four-part *falsobordone* choruses are substituted by the music of other composers.

Amato's recitative is even simpler than Carissimi's but no less concentrated and dramatic and with a few subtle inflections such as brief embellishments on emotive words, melodic and harmonic chromaticisms and expressive dominant 7ths. All of Christ's dignified and austere utterances start with a regular opening figure consisting of one or two rising trochees. The roots of Alessandro Scarlatti's recitative writing, as exemplified in his *St John Passion*, can probably be found in these works. In his polyphonic music, with its bold harmonies and modulations and vivid imagery, Amato shows himself to have been the worthy heir of Bonaventura Rubino, his predecessor as *maestro di cappella* of the cathedral and the greatest musical authority in Palermo during Amato's early years.

WORKS

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Lit, SSAB, bc

Magnificat, SSATB, bc

3 arie spirituali: Così vaga così pura, S, bc; Mondo infame, S, bc; Tue promesse son fallaci, S, bc

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Ambiela, Miguel de (*b* La Puebla de Albortón, Zaragoza, bap. 29 Sept 1666; *d* Toledo, 29 March 1733). Spanish composer. He began music studies at Daruca at the age of 15, where he was *maestro de capilla* of the collegiate church, 1685–6. He held the same post at Lérida (1686–90), Jaca (1698–1700), El Pilar in Zaragoza (1700–07), the Descalzas Reales convent at Madrid (1707–10), and from 22 March 1710 until his death at Toledo Cathedral. He was apparently the last Toledo *maestro de capilla* to leave to the cathedral a large and important choirbook repertory; it consists of eight four-voice masses parodied on his own motets, the eight motets themselves, and three hymns. He published there in 1717 a 20-folio *Disceptación música y discurso problemático* defending Francisco Valls's use of unprepared dissonance. Latin and vernacular works by him survive in several Spanish collections (*E-Bc, H, Mn, MO, Tc, Zac*). In his fast-modulating Assumption villancico *Suban las voces al cielo*, for six voices and continuo, dated 24 October 1689 (*Bc*; ed. in Calahorra), he demonstrates his mastery of word-painting. His Christmas villancicos for Toledo draw on French minuets as early as 1714 and jocular *negros* in 1727 and 1731. Several of his works were included in a collection copied in Tarragona by Crisóstomo Ripollés in 1704 (formerly Berlin, Staatsbibliothek Preussicher Kulturbesitz).

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ROBERT STEVENSON

Ambient house. A form of 20th-century club dance music. It became popular in the 'chill out' rooms of clubs in London during the late 1980s as music to relax to, away from the more fevered, heavily rhythmic music favoured in the main rooms. Its DJs included Dr Alex Paterson of the Orb and the KLF, who played a mix of wildlife samples, sound effects, hypnotherapy tapes and Pink Floyd. The KLF's 1989 album, *Chill Out*, took up this thread and was perhaps the first ambient house record. A seemingly random collection of samples (from the likes of Fleetwood Mac to Acker Bilk), it is best described as a 1980s pop culture version of *musique concrète*. Like much club dance music, ambient house music is largely electronic, but differs from other styles in that much of it is not intended for dancing: many of its records are arhythmic, and those that feature a rhythm track do so sparingly. It also often lacks a diatonic centre and features perpetual atonality and prolonged washes of chords played on a synthesizer. Other features include samples of wildlife and birdsong. The term 'ambient' was eventually applied, unconvincingly, to many other forms of dance music, such as dub and drum 'n' bass. (For ambient music, *see* ENVIRONMENTAL MUSIC.)

WILL FULFORD-JONES

Ambient music. Term used by BRIAN ENO to describe his own type of ENVIRONMENTAL MUSIC.

Ambitus [cursus, processus, processo, medium, modulus] (Lat.: 'the going round'). Literally the 'course' of a melodic line, but in the Middle Ages and later usually the range of scale degrees attributed to a given MODE, particularly in Gregorian chant, or the range of a voice, instrument or piece.

Writers from Marchetto (*Lucidarium*, ed. and trans. J.W. Herlinger, Chicago, 1985, bk ii, chap.2) to Tinctoris (*Liber ... tonorum*, CSM, xi, chap.26) termed the modal ambitus perfect when it was a 9th or 10th, that is, the octave species plus one or two notes. From Gaffurius (*Practica musicae*, Milan, 1496/*R*, bk i, chap.8) onwards the perfect ambitus was usually equated to the octave species itself. The ambitus was called imperfect when it was less than the perfect ambitus, and pluperfect when it exceeded it. Tinctoris further refined this model to differentiate between the treatment of the upper and lower limit of the ambitus (*Liber ... tonorum*, chaps.27–42). If a melody used notes from both an authentic mode and its plagal, the resultant mode of that melody was termed 'mixtus'; if it used notes from the authentic or plagal versions of another mode, the mode was termed 'commixtus'.

Synonyms for 'ambitus' used by medieval authors include 'cursus' (Johannes Cotto: *De musica*, CSM, i, chap.12), 'processus' and 'medium' (Jacques de Liège: *Speculum musice*, CSM, iii/6, 244 and 246). These were used by later theorists with the same meaning, for example 'medium' by Tinctoris (*Liber ... tonorum*, chaps.1, 20) and 'processo' by Aaron (*Trattato ... di ... tuoni di canto figurato*, Venice, 1525/*R*, chaps.1, 4). The word 'modulus' is used for 'ambitus' in the *Quaestiones in musica* (ed. R. Steglich, Leipzig, 1911/*R*, p.45).

Ambitus is a significant aspect of musical style in Gregorian chant: in graduals and offertories, for example, the ambitus of the verse is usually higher than that of the respond. Stäblein ('Zum Verständnis des "klassischen" Tropus', *AcM*, xxxv, 1963, 84–95) noted that in troped introits the ambitus of the tropes differs from that of the introits.

HAROLD S. POWERS, RICHARD SHERR/FRANS WIERING

Ambleville, Charles d' (*b* Burgundy, late 16th century; *d* Rouen, 6 July 1637). French composer. All that is known of his life is that in 1626 he was *procureur* of the Compagnie de Jésus at Rouen. He left only musical works, from which we may infer that he was director of music of one of the colleges of his order. His *Octonarium sacrum* (1634) is a set of five-part verses for the *Magnificat*, using all eight tones; they are fugal and closely resemble similar pieces by Formé. Two years later he published his *Harmonia sacra* in two complementary volumes for four and six voices respectively. It includes works for double choir in a distinctly modern style originating in Italy that had already been adopted in France by several composers, Du Caurroy and Le Jeune notable among them; each volume also contains several masses and motets for a single choir. The double-choir works are for liturgical use and comprise psalms, motets and hymns. In his preface d'Ambleville states that they may be performed according to the forces available, for example by two groups – one of four soloists, the other a six-part chorus – by a soprano and bass duet from each choir or by a solo soprano, the missing voices being replaced by instruments or, failing them, by organ alone. He normally wrote either in fauxbourdon style (which he also called 'musica simplex') or contrapuntally, including fugal textures ('musica figurata'), which he handled skilfully. Apart from these Latin works he was also, according to Gastoué (p.264), the composer of the music published in 1623 for *Airs sur les hymnes sacrez, odes et noëls* to words by Michel Coyssard that had appeared in 1592; the music is old-fashioned for 1623.

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Harmonia sacra, seu Vesperae, 4vv (Paris, 1636)

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DENISE LAUNAY/JAMES R. ANTHONY

Amboss (Ger.). *See* ANVIL.

Ambrazas, Algirdas (Jonas) (*b* Kaunus, 11 Feb 1934). Lithuanian musicologist. He graduated from the Lithuanian State Conservatory (now the Lithuanian Academy of Music) in 1958 and later studied at the Leningrad Conservatory, gaining the MA (1969). He taught at the Vilnius Pedagogical Institute (1959–64) and then returned to the Conservatory to teach music theory and analysis. He became a professor in 1982 and *doctor habilis* in 1991 and he was head of the music theory department (1987–98). The main focus of his work has been Lithuanian contemporary music, particularly Gruodis, Juzeliūnas and Lithuanian symphonic music, and he has also studied the history of music theory. In 1979 he was awarded the Lithuanian State Prize as co-author and editor of *Muzikos kūrinių analizes pagrindai* ('The basics of music analysis', 1977) and in 1984 he gained the title of Honoured Art Worker.

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ADEODATAS TAURAGIS

Ambrogini Poliziano, Angelo. *See* POLIZIANO, ANGELO.

Ambros, August Wilhelm (*b* Mauth [now Vysoké Mýto], 17 Nov 1816; *d* Vienna, 28 June 1876). Austrian music historian and critic. His mother, sister of the musicologist Kiesewetter, fostered his love of music, painting and architecture; the performance of older music in the Kiesewetter home belonged to Ambros's strongest early impressions. He acquired a musical training, despite his father's objections, through a keen enthusiasm, an exceptional memory and an unbounded capacity for work. A humanistic Gymnasium education, a doctorate of law completed in 1839 at Prague University and vast reading, with a youthful predilection for Jean Paul, underlay his later scholarship and influenced his prolix style. Robert Schumann was his spiritual and journalistic model, and as 'Flamin' he associated with enthusiastic young followers, including Hanslick as 'Renatus', in a Bohemian branch of the 'Davidsbund' to fight musical conservatism in Prague. He was indebted more to the concepts and methods of art historians and historians of antiquity, of law and of literature, than to such musical colleagues as Kiesewetter or Fétis.

Ambros's historical perspective was strongly Hegelian, although tempered by an effort to understand historical particulars as discrete events, as well as a unified and progressive cultural vision in the manner of Burckhardt's *Civilization of the Renaissance in Italy*. A qualified respect for A.B. Marx's and K.F. Brendel's strictly Hegelian writings on music history and aesthetics, an open mind towards the friends and idols of his youth, Berlioz and Liszt, and a benevolent though apprehensive ambivalence towards Wagner and the *Gesamtkunstwerk* were the bases of his efforts to counterbalance Hanslick's controversial and conservative *Vom Musikalisch-Schönen* (1854) with his own first important publication *Die Grenzen der Musik und Poesie* (1856). The deaths of Mendelssohn and Schumann, disillusionment in the aftermath of the 1848 revolutions, and the growing politicization of European cultural life account for his persistent pessimism about the course of contemporary history.

For years Ambros laboured dutifully through the Austrian civil service, the legacy of his father's insistence on a respectable profession. At the age of 44, he received an unexpected commission from the Leipzig publisher F.E.C. Leuckart to realize his longstanding intention of writing a music history, based on original source studies and worthy of comparison with the far more advanced historiography of other disciplines. Accordingly he undertook extensive archival studies in Austria, south Germany and Italy between 1861 and 1869; he amassed materials and made transcriptions in Venice, Bologna, Florence, Modena, Rome and Naples. His travels in Italy were a turning-point in his life, and in 1861 he wrote to his wife from Venice: 'As I survey the fruits of my stay here I cannot help being very well satisfied. I have found what I sought – and more. The impressions which I take with me of Italy give me the intellectual and spiritual dimension I have lacked up to now'. As a devout Catholic and friend of the Abbé Liszt, he gained entrance to Roman society and the blessing of Pius IX, who gave him special privileges to study in the papal archives. The Austrian Royal Imperial Academy of Sciences assisted him financially in his researches.

In 1869 he attained his life's ambition by becoming professor of the history of music and professor of art in Prague, having previously lectured informally at the conservatory and at the art academy. In 1871 he was called to the attorney general's office in Vienna and in 1872 moved to the capital with his wife and seven children, gradually taking on so many activities and posts as to elicit an incredulous comment from Hanslick in his autobiography. He lectured at the Vienna Conservatory and, despite Hanslick's opposition, at the university; he was also the private tutor to the Archduke Rudolf in the history of the arts. He was associated with the Central Commission for the Study and Preservation of Artistic and Historical Monuments and with the Austrian Museum, was president of the St Cecilia Association, drafted a plan for the reorganization of music in Austria's churches and contributed to several foreign journals.

With his *Geschichte der Musik*, which began to appear in 1862, Ambros achieved a place of distinction in the writing of music history as cultural history. He prefaced the publication with provocative ambivalence:

> Let us leave open the question whether the development of music, as manifested with vital energy through almost three centuries, when great masters appeared not singly but at once in whole groups and one personality came hard upon the heels of the preceding, may not have come to an end for the time being. It is certain, however, that we are in a position to understand these epochs better and to honour them more justly than has ever been the case before – perhaps just because we ourselves have not been endowed to the same degree with the ability to create and invent significant works of art as were those epochs in which the masters of Italy and Germany gave the world no time to reflect on works of art, when yet more important works appeared and demanded attention even before their predecessors had been completely fathomed. For this reason it is above all the critical, art-philosophical, biographical, and historical orientation of our time which has achieved much that had not been achieved before ... The work of the aesthetician, of the historian of art, can always retain its rightful place vis à vis the work of art itself.

The first volume of the history treats of music in ancient civilizations, including the Chinese, Indian and Arabic, up to classical Greece and Rome. Volume ii spans the period in Western music from early Christianity to the evolution of Burgundian polyphony in the late Middle Ages. The third and most important volume explores Netherlandish and French music and music theory of the Renaissance, with separate chapters on Josquin and Ockeghem, as well as 15th-century German, English and Italian music. The posthumously issued fourth volume, edited by Nottebohm, embraces Italian subjects from Palestrina to Monteverdi and early opera, from the Counter-Reformation to organists, theorists and teachers of the 17th century. The fifth volume consists of 15th- and 16th-century music examples, published by Otto Kade in part from Ambros's transcriptions, 800 of which are held in the Österreichische Nationalbibliothek, Vienna.

Throughout his career Ambros also wrote, in a far-ranging and fanciful style, numerous essays on music, art, literature and contemporary events, which appeared in *Bohemia* (Prague), the *Wiener Allgemeine Musikzeitung*, the *Neue Zeitschrift für Musik*, *Anregungen für Kunst, Leben und Wissenschaft* (Leipzig), *Wiener Zeitung*, *Wiener Abendpost* and *Deutsche Rundschau* (Berlin), among other papers and journals, as well as in book form. They supplement his unfinished magnum opus and are also of considerable significance for 19th-century intellectual history.

Ambros's published compositions (24 opus numbers) were chiefly songs, piano sonatas and character-pieces for piano with titles reflecting his Schumannesque orientation, such as the *Landschaftsbilder* op.8 (1859), *Kindheitstage* op.9 (1860), *Phantasiestücke* op.14 (1862) and *Musikalische Reisebilder* op.24 (1876). More ambitious than these were his unpublished works, many of them lost, including a *Missa solemnis* (MS now in *A-Wn*) which was performed several times between 1857 and 1889, two symphonies, overtures to plays by Kleist, Calderón and Shakespeare, a Czech opera *Břetislav a Jitka* and a violin sonata first performed in 1865 by Camillo Sivori and Liszt.

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PHILIPP NAEGELE

Ambrosch, Joseph Karl [Ambrož, Josef Karel] (*b* Krumau, Bohemia, [now Český Krumlov], 6 May 1759; *d* Berlin, 8 Sept 1833). Bohemian singer and composer. He studied in Prague with Johann Antonin Kozeluch, and sang in Bayreuth in 1784; he was perhaps also a member of a touring company. On 18 June 1787 Ambrosch made his début as Belmonte in Mozart's *Die Entführung aus dem Serail* in Hamburg, where he was active until 1790. For 20 years from 1791 he sang principally at the Königliche Theater in Berlin, again making his début as Belmonte. He was master of the entire range of abilities required of tenors at the period, and in 1803 changed from lyric to comic roles (see Ledebur, 9). Although he officially began receiving a pension in 1811, he appeared in Singspiele and concerts at least until 1818. From 1810 to 1817 he was a member of the Singakademie. Ambrosch was a freemason, and he both composed and edited masonic songs.

Ambrosch composed only vocal music. For his social and masonic songs (often for solo and chorus with piano, the number of singers being adjusted ad libitum in practice) he preferred a simple strophic form and a straightforward accompaniment. More rarely, he employed freer and more complex musical forms. Ambrosch's vocal variations for singing voice, on both popular Singspiel melodies of the day and melodies of his own composition, are characteristic of his creative work: they follow the 18th-century practice of instrumental ornamentation, giving the singer opportunities for virtuoso display. Ambrosch's daughter Wilhelmine (*b* Berlin, 1791, married name Becker from 1811 at the latest) was an opera singer at Breslau about 1809 and later became first soprano of the Hamburg Stadttheater.

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Song variations and arrs., incl.: 6 Lieder mit Veränderungen für die Singstimme (Zerbst, 1797); 6 Gesänge mit Begleitung, after 1802, *CZ-Pnm*; Deutsche und italienische Lieder mit Variationen (Berlin, *c*1815/16)

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UNDINE WAGNER

Ambrose (*b* Trier, *c*340; *d* Milan, 397). Saint, bishop and Doctor of the Church. He was the son of the Roman prefect of Gaul, and embarked upon a successful political career, being named consular governor of Liguria and Aemilia in about 370. While yet unbaptized he was elected Bishop of Milan by popular acclaim on 7 December 374. Together with Augustine and Jerome he is acknowledged as one of the three great Latin Church Fathers of the 4th and 5th centuries. He was primarily a public figure, however, unlike Augustine, the philosopher, or Jerome, the scholar; he consolidated the position of the Church

against the powerful Arian heresy and the counter-attacks of paganism.

Tradition has assigned him a musical significance exceeding that of any other early Christian leader. This purported achievement can be summarized under four headings: (1) the co-authorship with AUGUSTINE OF HIPPO of the *Te Deum*; (2) an involvement in the composition and organization of the Milanese or Ambrosian chant comparable to that formerly attributed to GREGORY THE GREAT for the Gregorian chant; (3) the introduction of antiphonal psalmody into the Latin Church; and (4) the composition of a large repertory of liturgical hymns. By the late 19th century Dreves had already rejected the first two of these as largely the product of medieval legend; the two last have continued to find favour with many 20th-century historians but are nevertheless in need of substantial qualification.

Ambrose may well have been an innovator as regards the psalmodic practices of the Latin Church, but this did not, in the view of the present author, simply involve the introduction of antiphonal psalmody, or, as Leeb's countering position would have it, the introduction of responsorial psalmody. At issue is an incident in the year 386. The Milanese faithful were being held under guard in Ambrose's cathedral by troops loyal to the Arian empress Justina, and they spent the entire night in prayer and song. It is a phrase in Augustine's description of the event – 'at that time it was instituted that hymns and psalms (*hymni et psalmi*) be sung according to the custom of the Eastern church' – that has caused scholars to think of antiphonal psalmody; singing 'according to the custom of the Eastern church', presumably, could refer only to antiphonal psalmody. But a review of all the evidence, both the specific patristic passages referring to this incident (from Augustine, Paulinus and Ambrose himself) and the larger historical context, points to a more basic sort of innovation than a detail of musical performing practice. Ambrose's innovation was in all probability that of the psalmodic vigil itself, a quasi-liturgical event in which the congregation spent the night in prayer and psalmody; such vigils were received enthusiastically and became popular as they were taken up by different congregations in the latter decades of the 4th century in a broad trend moving from East to West.

That Ambrose was an innovator as regards the composition of sacred hymns is entirely true and a matter of considerable importance in the history of early Christian music. He was not the first ecclesiastical figure to create metrical Latin hymns, HILARY OF POITIERS had done so a few decades before, but there is no evidence that Hilary's excessively sophisticated poems were ever sung in the liturgy. The Ambrosian type of hymn, however, with its attractive language set in simple iambic tetrameters, became a regular part of the Western monastic Office in the 6th century and eventually the secular Office. BENEDICT OF NURSIA referred to these hymns in his *Regula* as 'ambrosiana'. The key question about Ambrosian hymns is how many of those attributed to Ambrose in medieval sources are authentic. Certainly the four cited by Augustine are – *Aeterne rerum conditor*, *Deus creator omnium*, *Iam surgit hora tertia* and *Intende qui regis Israel* – and perhaps some ten others as well. Dreves argued strongly that Ambrose was also responsible for the tunes to which his texts were set in medieval sources, but most scholars now consider this to be unlikely.

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JAMES W. MCKINNON

Ambrose, Bert(ram) 'Ammy' (*b* London, 15 Sept 1896; *d* Leeds, 12 June 1971). English dance bandleader and violinist. His family emigrated when he was a youth to the USA, and he later worked in New York as the music director at the Club de Vingt (1917–20) and Clover Gardens (1922), in addition to making several recordings for Columbia (1923). However, from the 1920s he was active almost exclusively in London, where he was the music director at the Embassy Club (1920–26) and the Mayfair Hotel (1927–33). From 1927 his band regularly included American musicians, such as Sylvester Ahola, Danny Polo and the singer Sam Browne, and from the same year it performed regularly at the London Palladium and made several recordings. In 1928 the BBC began to broadcast a fortnightly programme from the Mayfair Hotel, and by autumn the following year Ambrose had become a national figure. In 1931, the year in which he made a successful recording of *Stardust*, his band became the first British orchestra to make a 30-minute broadcast in the USA. The following year he played and recorded in Monte Carlo, subsequently playing summer seasons at Biarritz and Cannes.

From 1933 to 1936 he was again at the Embassy Club, then moved back to the Mayfair before becoming manager and bandleader at Ciro's Club (1937). In 1938–9 he led an octet, while still occasionally working with full band. Ambrose re-formed his band at the Mayfair in December 1939, but his activities were curtailed the following year owing to ill-health. He resumed theatre tours with his octet in July 1941 and continued to lead bands until 1956, when he concentrated on management. His band displayed flair and discipline and employed a team of skilled arrangers which included Lew Stone and Sid Phillips; it was the most highly rated British ensemble of its period. Its successful amalgam of jazz and dance music is exemplified in a series of discs for Decca, including *Embassy Stomp* (1935), *B'wanga* (1935), *Copenhagen* (1935), *Champagne Cocktail* (1936) and *Cotton Pickers' Congregation* (1937).

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DIGBY FAIRWEATHER/ALYN SHIPTON

Ambrose, John (*fl* *c*1520–45). English composer. A brief and undistinguished canon (two-in-one) attributed to him is in *GB-Lbl* Roy.App.58. *Och* 1034A contains a longer and more accomplished keyboard work, remarkable for its period in observing a free-composed fantasia form (ed. in MB, lxvi, 1995). The composer may be identifiable with the John Ambrose who became a clerk of the choir

of the collegiate church of St Anthony, London (St Anthony's Hospital), in 1522. (J. Caldwell: *English Keyboard Music before the Nineteenth Century* (Oxford, 1973), 45–6)

ROGER BOWERS

Ambrosian chant [Milanese chant]. A chant repertory associated with Milan and one of only two musical repertories of the Latin Church to have been transmitted integrally in pitch-accurate notation. All the others were supplanted by 'Gregorian' chant before being adequately recorded. The survival of the Ambrosian music is due to the enduring importance of Milan, which the Byzantine historian Procopius described as 'the first city in the West, after Rome'.

1. Distribution, origins and development. 2. Written tradition. 3. Character of the chants. 4. Modal classification and tonal structure of the melodies. 5. Chant forms. 6. Office chants: (i) Antiphons connected with psalmody (ii) Other antiphons (iii) Simple psalm tones (iv) Responsories (v) Other items. 7. Mass chants: (i) Proper chants (ii) Ordinary chants.

1. Distribution, origins and development. For some centuries Ambrosian chant has been confined to Milan, its suburbs, and to certain dependent parishes mainly between the city and Lakes Como and Maggiore to the north. The rite attributed to St Ambrose was centred on Milan, but it was formerly very widely disseminated: according to an Irish monk writing in France in 767, its domain was 'Italia', a region that in Ambrose's day included all 17 Roman provinces of the northern Italian peninsula. There is evidence that the chant was even sung in southern Italy, in regions conquered in the 6th century by the Ostragoths and the Lombards (whose heartland was northern Italy, in Ambrosian territory). Because of the wide distribution of the rite and its associated chant, the term 'Ambrosian' is perhaps preferable to 'Milanese', even though the role of St Ambrose in the formation of the liturgy bearing his name is no better documented than the part played by St Gregory in 'Gregorian' chant.

Milan had a bishop, and therefore liturgical independence, as early as the 2nd century; thus it can hardly be doubted that 'Milanese' chant was to some extent indigenous. But outside influences must have been important, not least the influence of Rome, 'whose form and fashion', declared St Ambrose, 'we follow in all things'. It has been suggested that the Ambrosian liturgy was strongly influenced by the East. Borrowings from the Greek Church have been identified, but it is not clear whether these date from the formative period of Ambrosian chant, or whether they are more significant than similar influences identified in other Latin rites. Connections between the Ambrosian rite and the ancient liturgies of Spain and Gaul have also been demonstrated, but the origin of what was shared and whether the relationship was particularly significant have yet to be established.

It is clear that Ambrosian chant was initially open to outside influences and shared in some of the developments documented in Gregorian books. *Sequentiae* – the melismatic extensions of the alleluia jubilus mentioned by Notker and specified in Gregorian manuscripts as early as the end of the 8th century – have exact counterparts in the *melodiae* of Ambrosian antiphoners. But it is significant that the texted versions – the sequences – were not admitted in Ambrosian books, neither were any of the other interpolations generally known as tropes. The surface elaboration of the melodies aside, the development of the repertory seems to have been notably constrained after the Frankish conquest. A few chants were added locally in the late medieval period, but it appears that in general the Milanese were reluctant, or unable, to add to their repertory. The late Gregorian Office employed thousands of antiphons for its psalmody; yet the Ambrosian count is in the hundreds. At the beginning of the 12th century there were more than 400 Gregorian Mass alleluias; Ambrosian books contain only ten. The explanation for this conservatism must be the Gregorian hegemony. Whether Charlemagne made a serious attempt to suppress Ambrosian chant in favour of Gregorian chant is not known. Milan, however, soon found itself surrounded by customs all the more difficult to resist because their universality had become a symbol of the universal authority of the papacy.

2. Written tradition. Books containing complete texts of the Ambrosian Mass and Office survive from the 11th century, and a small number of fragments from as early as the 8th. However, except for a few neumes copied into Ambrosian books otherwise lacking musical notation, and for a few pieces included in Gregorian sources, Ambrosian melodies appear not to have been notated until the 12th century. Before then, it seems, the oral tradition sufficed. The oldest and best sources of Gregorian chant are written in cheironomic neumes. The earliest Ambrosian music books are already pitch-accurate: the melodies are written on lines in a notation that belongs to the Guidonian type used generally in central Italy. That the Milanese notation does not derive from one of the notations in use in the north is probably an indication that there is no lost cheironomic tradition for the repertory. The late codification is in some respects unfortunate, because the written chants display unmistakable signs of decline. It is reasonable to suppose that in earlier times, before the oral tradition began to decay, Ambrosian melodies were finely variegated by the kind of ornaments and other nuances preserved in 9th- and 10th-century Gregorian cheironomic manuscripts. But Ambrosian notation includes almost none of these subtleties; for example, the *quilisma*, despite its appearance in modern practical editions, is entirely absent from the manuscripts.

The Ambrosian antiphoner, which contained both Mass and Office chants, was divided into two parts: the *pars hiemalis*, for the period from the third Sunday of October until Holy Saturday, and the *pars aestiva*, the chants for the rest of the year. This division corresponded to a division in the Milanese liturgy. During the Middle Ages the city had two cathedrals, each with its separate baptistry; before the destruction of these edifices in the 14th and 15th centuries (to make room for the present enormous Duomo), the venue of the episcopal Office alternated between the Winter Church (S Maria Maggiore) and the Church of Summer (S Tecla). The surviving copies of the antiphoner are in remarkable agreement and may have descended from a single archetype. There can be little doubt that this archetype was executed in Milan and that the versions of the chants given official status by the codification were those sung in the cathedral liturgy. No Ambrosian monastic antiphoner has been discovered; perhaps none was executed. It may be that Ambrosian monasteries (like so many ancient foundations on both sides of the Alps) were compelled, in the wake of the

Frankish conquests and the reforms of Benedict of Aniane, to adopt the Benedictine Rule.

3. CHARACTER OF THE CHANTS. Ambrose was celebrated as the father of Latin hymnody. According to Augustine he introduced hymns – presumably his own – into the public liturgy in Milan. But metrical texts were no more important in the medieval Ambrosian liturgy than in the other Latin rites. Ambrosian chants are overwhelmingly biblical (the Psalter being the principal source) and this scriptural basis had a profound influence on their rhythm. The original Hebrew and Greek of the Bible – even the psalms, canticles and other poetic portions – had been rendered into Latin prose, whose irregular rhythm is reflected in the musical settings of the excerpts employed as liturgical formulae. Although the performance of the hymns may well have differed from that of other chants, the medieval notation gives no indication that the hymn melodies reinforced the metrical accents or quantities of the texts.

The style of Ambrosian melodies varies remarkably. Many chants, for example, the antiphons for the ferial psalms, are brief and simple, with most syllables set to one or two notes. Other forms, however, such as the *cantus* (the counterparts of the Gregorian tracts) and the Mass alleluias, are elaborate compositions containing melismas of impressive length. The distinctive stylistic contrasts found in Ambrosian chant are not compelling evidence of an origin independent of Gregorian chant. The simplicity of certain genres can be explained by the conservative attitude of the rite towards some parts of the liturgy, for example, the ferial Offices, whereas the exaggerated melismas found in certain other chants, particularly those for the great festivals, are clearly late additions of a kind also found in Gregorian books. It would be unreasonable to suggest that all ecclesiastical chants were originally simpler, but progressive elaboration does seem to have been a general phenomenon. Gregorian melodies – the first to be codified – are for the most part freer of extravagant melismas than the repertories recorded later. The suggestion is that the versions of the Roman melodies fixed by notation represent the general level of elaboration in 8th- or 9th-century ecclesiastical chant. The Old Roman repertory, first notated two or three centuries later, is considerably more elaborate than the Gregorian; and the Ambrosian, codified later still, is the most elaborated of the three, at least with regard to some of its chants (see the responsory verse *Suscipiant montes pacem* in ex.1).

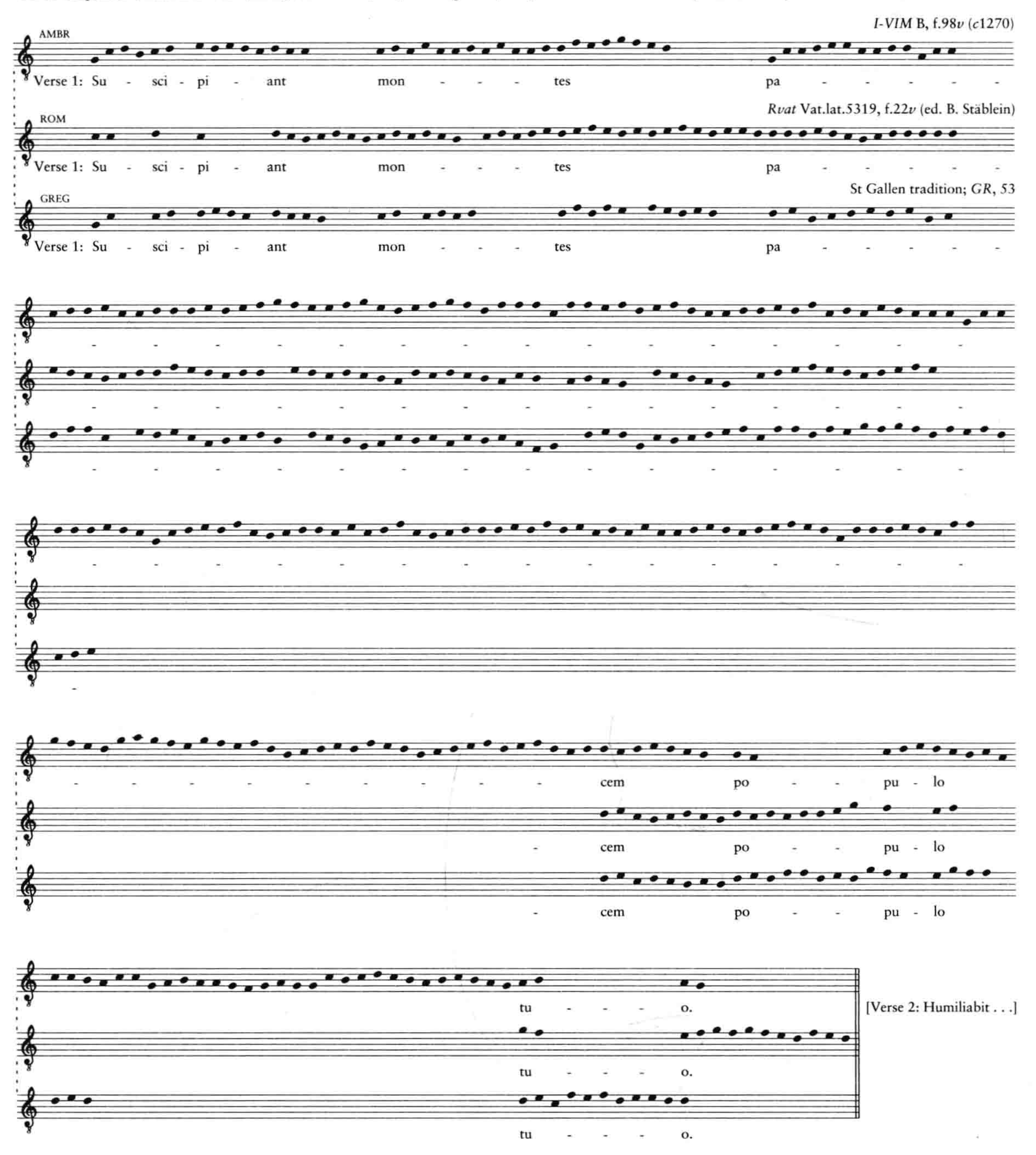
Another distinctive feature of Ambrosian melodies may perhaps be similarly explained. The Gregorian, Old Roman and Ambrosian repertories are closely related; indeed, they share many melodies. The Ambrosian versions of these shared chants, especially the longer ones, are as a rule more stepwise than the Gregorian. This markedly conjunct style is general in elaborated Ambrosian music: Ambrosian melodies are often wave-like, with an undulating motion even more pronounced than in Old Roman chant, where similar tendencies can be seen. A striking but typical example of the conjunct Ambrosian style is the setting of *Adiutorium nostrum a Domino*, the third verse of the *cantus* for the Lenten Sunday *De samaritana* (ex.2). The filling-in of intervals which produced this smoothness, like the decoration with inserted melismas (see above), is probably the result of a change of fashion in ecclesiastical music – a stylistic change that was unimpeded in an oral tradition but constrained (as in Gregorian regions) where the melodies had been fixed forever by notation.

4. MODAL CLASSIFICATION AND TONAL STRUCTURE OF THE MELODIES. In Ambrosian antiphoners there is no sign of the classification of the melodies by modes, nor of the operation of such a system in the choice of recitation tones in the psalmody. This is not to say that the tonal basis of Milanese chant differs significantly from that of Gregorian, but rather that the cultural influences that led the Franks near the beginning of the 9th century to apply the Byzantine *oktōēchos* to the repertory they had recently imported from Rome were not so strongly felt in Milan. Most Ambrosian chants end on the notes D, E, F, or G; but a greater proportion than in the Gregorian repertory have A or C as the final. To some extent this divergence must be due to a regularization of the Gregorian repertory, to make it fit better with the imposed eight-mode system. In any case, the difference seems not to be significant. Nearly all the Ambrosian chants with *finales* that would be considered irregular in the Gregorian system are simple transpositions: their melodies belong to families, all or nearly all of whose other members are written at levels that correspond to one of the four Byzantine and Gregorian *maneriae*.

5. CHANT FORMS. Ambrosian chant forms, like Gregorian and those of the other Latin rites, may be divided into three general categories: psalmodic refrains, recitation formulae and hymns. There are two main classes of chant in the first category, both of them found in the Mass and the Office: (1) responds, which appear in the medieval books with the remains of the more extensive psalmody that in the early Church was stipulated between liturgical readings; and (2) antiphons, which were (or had been) sung in connection with other psalms or canticles, either those that accompanied actions (such as processions) or those that were part of the routine cycle of scriptural recitations.

The responds are elaborate chants, obviously (in their present form) meant to demonstrate the art of the singer: their ambitus is normally wide, and although syllabic passages and recitation on one pitch are occasionally encountered, most syllables are set to three or more notes (see ex.3, *Adduxi vos per desertum*, the *responsorium in choro* for the first Sunday after Easter). Many of the responsories assigned at Matins and Vespers on important occasions are extended by means of striking *melodiae*, melismas that were presumably added about the time similar elaborations of the Mass alleluias became fashionable.

The antiphons are more varied. Those that kept their association with extensive psalmody remained relatively simple, their style ranging from strictly syllabic to moderately melismatic. Antiphon refrains sung with no psalm verses, or with only vestigial psalmody, range from moderately melismatic to very elaborate. Within such chants there are passages where several consecutive syllables are set to single notes, sometimes to a single pitch; but melismas of six to nine or more notes are dispersed regularly throughout. Many self-standing antiphons are sufficiently elaborate (see ex.4, *Ex Syon species*, the *antiphona in choro* for Saturday in the fifth week of Advent) to make it impossible to distinguish them from responds on the basis of musical style alone. For the same



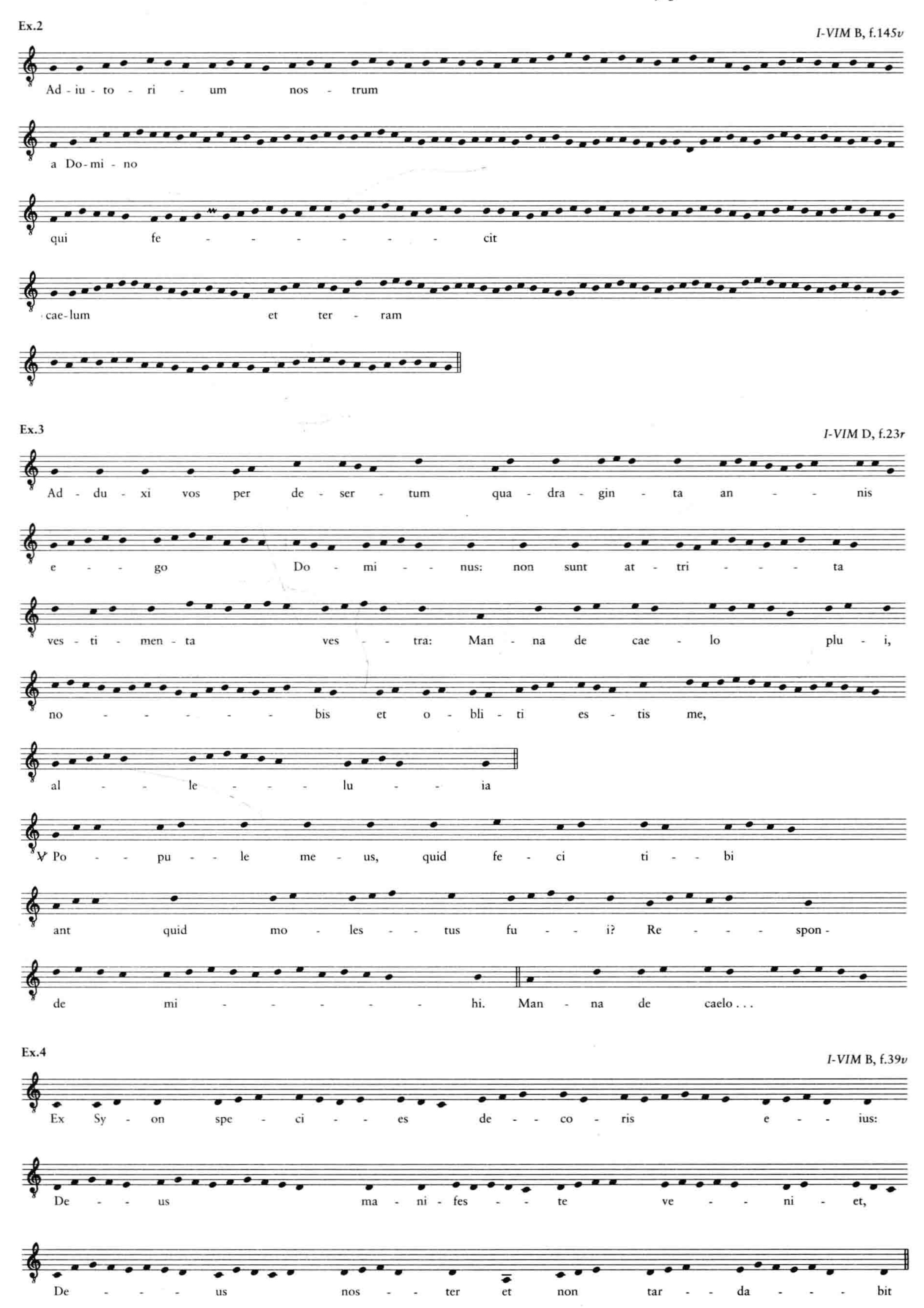
Ex.1 A comparison of the Ambrosian [AMBR], Old Roman [ROM] and Gregorian [GREG] versions of the verse *Suscipiant* from the *psalmellus Benedictus Dominus*
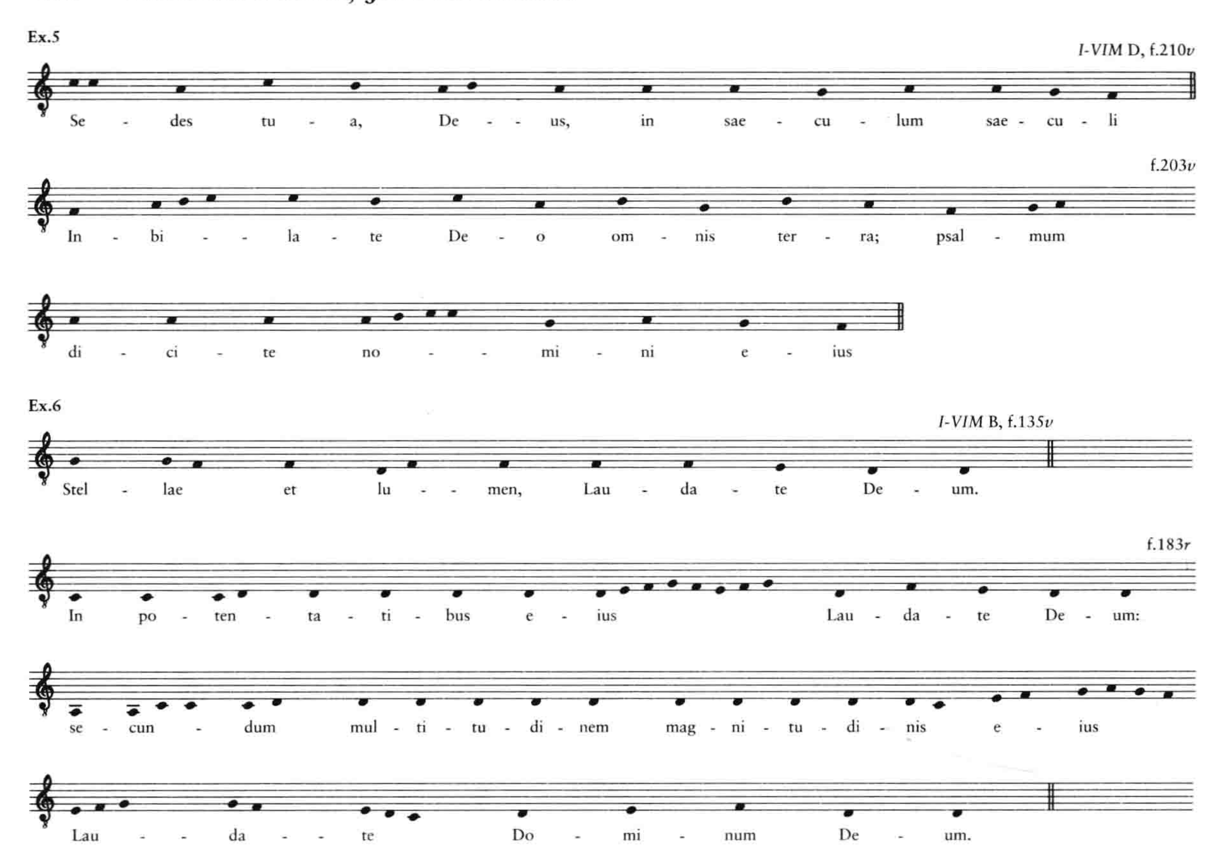
reason it is also difficult to decide whether or not such chants developed from the relatively small number of melody types that are the basis of most of the simpler psalmodic antiphons.

Recitation tones encompass the widest variation in style. Generally speaking, the ones used for extensive psalmody are simple and those for abbreviated psalmody are elaborate. The simple psalm tones consist mostly of recitation on a single note. Some of the responsory verses seem like decorated versions of simple tones (see the setting of *Popule meus quid feci* in ex.3); but others are so elaborate that the rules governing their adaptation to another psalm text are obscure. Many responsory verses have the appearance of free melodies, indistinguishable in style from their responds.

The third category – hymns – is perhaps of lesser importance than the Saint's reputation might suggest: 40 sufficed for the 12th-century Office and these were sung to fewer than 30 melodies. The latter vary somewhat, but most fall within a comfortable ambitus and their prevailing style is simple: largely syllabic but with occasional groups of two or three notes (rarely more).

6. Office chants. The Ambrosian Offices of Prime, Terce, Sext, None and Compline were very simple; even


Ex.2
I-VIM B, f.145v
Ad - iu - to - ri - um nos - trum
a Do - mi - no
qui fe - - - - - - - - cit
cae - lum et ter - ram
Ex.3
I-VIM D, f.23r
Ad - du - xi vos per de - ser - tum qua - dra - gin - ta an - - - nis
e - - go Do - mi - - nus: non sunt at - tri - - - - ta
ves - ti - men - ta ves - - tra: Man - na de cae - lo plu - i,
no - - - - - - bis et o - bli - ti es - tis me,
al - - - le - - - lu - - - ia
℣ Po - - - pu - - - le me - us, quid fe - - ci ti - - - bi
ant quid mo - les - - tus fu - - - i? Re - - - - spon -
de mi - - - - - - - hi. Man - na de caelo . . .
Ex.4
I-VIM B, f.39v
Ex Sy - on spe - ci - - - es de - co - ris e - - - ius:
De - - us ma - ni - fes - - - te ve - - - ni - et,
De - - - - us nos - - ter et non tar - - da - - - bit



in the last stage of their development they included little music. By the 11th century each of the Little Hours began with a hymn, but their psalmody was performed without antiphons, and the *responsoria brevia* were sung to simple formulae. The elaborate Ambrosian music was sung only at Matins, Vespers and at an extra Office called Vigils (*vigiliae*), which took place in the cathedral on saints' feasts after Vespers and before the procession to the stational church. *Matutinae* (Matins), which combined observances divided in the Roman rite between Matins and Lauds, was by far the most important of the Offices. Gregorian and Ambrosian Vespers were very similar (some of the correspondence is almost certainly due to later revisions). At Vigils, as at Matins and Vespers, there were hymns, responsories and antiphons, but nearly all the chants were borrowed from (or, at least, shared with) Vespers.

(i) Antiphons connected with psalmody. 15 types of antiphon accompanied the psalmody of Matins, Vespers and Vigils. For the six to 16 ferial psalms of Matins, three antiphons sufficed; but between four and 24 were needed when the psalms were specially chosen. At Vespers, the ferial psalms required five antiphons; but there were only two Proper psalms for saints' feasts and only one for important occasions of the *Temporale*. Additional antiphons were sung with the unvarying psalms and canticles of Matins and Vespers. Moreover, on most days these Offices did not conclude in the cathedral but in one of the baptistries, where there was additional psalmody: four or five psalm verses sung with special antiphons and the *Gloria patri*. The 15 antiphon types are defined by function, and the repertories are virtually discrete. Most of the refrains employ a phrase from the psalm or canticle with which they are sung, and it is this feature, rather than sharp stylistic differences, that explains their classification. The style of the refrains varies considerably, but by and large the difference between the antiphons used for important occasions and those used on ordinary days is greater than that between antiphons of different categories.

The variation between the antiphon types is more a question of length than elaboration. But it is typical of Ambrosian chant that there is sufficient diversity within the individual repertories to preclude classification by either of these criteria. As might be expected, most of the refrains of the ferial psalms are minimal. For instance, *Sedes tua Deus* (the antiphon for Psalms xliv–xlvi at Matins on Thursdays of the first week of the cycle) is almost perfectly syllabic. However, *Iubilate Deo omnis terra* (for Psalms lxv–lxvii at Matins on Mondays of week 2), whose melody belongs to the same family, is decorated with groups of two, three and four notes; moreover it has two phrases, where the first alone would have been grammatically sufficient. (Both antiphons are given in ex.5.)

The refrains for the fixed psalms and canticles of the Office are usually longer and more developed than the antiphons of the ferial cursus, although the simplest of the former could be mistaken for the latter. The length and degree of elaboration depend generally, though not in every instance, on the occasion. In ex.6 the antiphons for the 'Laudate' psalms (cxlviii–cl) at Matins, *Stellae et lumen* and *In potentatibus eius*, illustrate the range of styles; the melodies belong to the same family, but the

first (for Fridays in Lent) is minimal, while the second (for Sundays) is much more developed.

The longest Office antiphons still used as psalm refrains in the Middle Ages are the *antiphonae duplae*. The name may simply refer to the two sections of the antiphons (textually independent, sung from opposite sides of the choir); but in most, the same melody is adapted to both parts (see ex.7, *Levita de tribu/Qui suum sanguinem*, the antiphon for Psalm cxiv at Vigils on the feast of St Stephen).

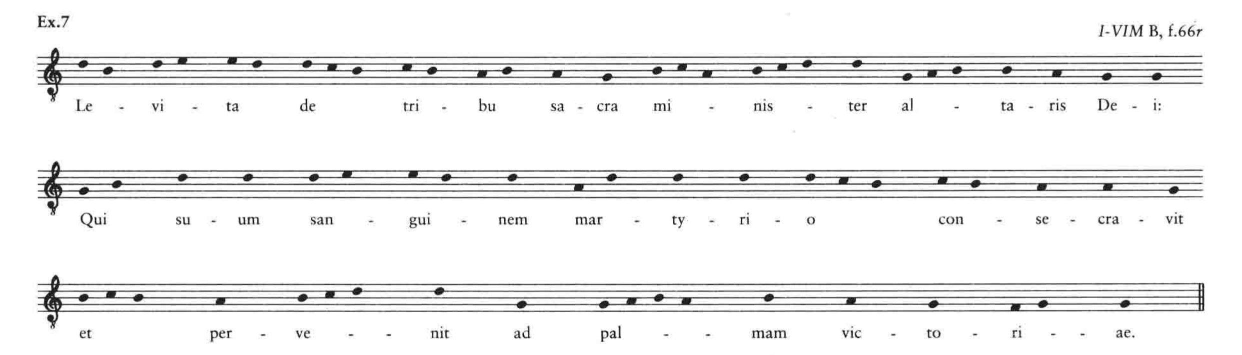
(ii) Other antiphons. At Sunday Matins (except in Lent) and on festivals, there was an elaborate procession involving three crosses, one of them surmounted by lighted candles. During this impressive ceremony an *antiphona ad crucem* was sung five or even seven times, concluding with the *Gloria patri* that was normally associated with psalmody, but no psalm verses are assigned in the medieval books. The *antiphona in choro* (ex.4) was sung in the choir (by the precentor and singers arranged around him in a circle) at Vespers on Sundays and feast days (except at the solemn Ambrosian Vespers that included a Mass). This antiphon retained no trace of psalmody. The chants sung during processions were known as *psallendae* – the name referring, no doubt, to the psalmody that was traditionally involved (the Ambrosian term for procession was 'psallentium'). *Psallendae* are antiphons – they are occasionally so designated in antiphoners – and are generally similar in style to the *antiphonae ad crucem*, the *antiphonae in choro* and the Mass antiphons. They constitute the largest category of Ambrosian antiphon: more than 700 are assigned in various processions and more than 500 have no other assignment. In the medieval books only a few are allocated psalms (generally the first in each procession), raising the question of whether the remaining antiphons were sung alone or whether those who compiled the books merely thought it unnecessary to specify the psalms.

(iii) Simple psalm tones. In the Ambrosian liturgy these were employed only in the Office. Antiphoners – if what was written can be taken at face value – contain a great many formulae (more than 150), but this is misleading. There is evidence that 'seculorum Amen' cues were not included in the archetype of the antiphoner, and there are clear signs that the neumes indicating these formulae were in the first instance jotted down, rather carelessly, *in campo aperto*. Ambrosian simple psalmody is unsystematic. The ordering by mode, such as is found in Gregorian books, is not in evidence; the recitation tone and termination had to be indicated in each instance. Ralph of Tongers, writing towards the end of the 14th century, makes it clear that no median cadence was employed: 'the Ambrosians sing all psalms plainly in the middle; only the ends of the verses vary according to the modes'. His statement is confirmed a century later by Gaffurius, who also records that there was no introductory inflection (*initium*): the Ambrosians 'begin their psalmody, of whatever mode [*tonus*] on the note written at the beginning of its *seculorum amen*; and on this same note they continue, with no cadence interrupting, until the *seculorum amen*'. Initial inflections like those in Roman psalmody are included in modern Ambrosian chant books, but evidence for these *initia* is slight and contradictory; they are probably the result of Gregorian contamination.

(iv) Responsories. In most cases, responsories are associated with assigned readings or with hymns (which in this respect were treated as though they were readings). Three responsories were normal in the morning Office, and when Matins terminated in the baptistry, a fourth was sung there. In the evening Office, similar assignments were made: the hymn was followed by the *responsorium in choro*; when there were readings, they were separated by *responsoria ad lectiones*; and when the Office concluded in the baptistry, there was a *responsorium in baptisterio*. Although the latter may originally have been connected with a reading, none is assigned in the medieval books. At the special Ambrosian Office of Vigils, three responsories were usually sung, the first following the opening hymn, the others in connection with assigned readings. Additional responsories were assigned for other lessons that took place outside the regular Office, especially in Lent.

(v) Other items. The first hymn of the day, at the beginning of the morning Office, was invariable, as were (at least originally) those that began each of the Little Hours. The second hymn at Matins (in the part of the Office corresponding to Gregorian Lauds), the hymn at Vespers and that at Vigils varied in accordance with the day or season. The Ambrosian liturgy, like the Roman–Benedictine, made use of brief introductory and closing formulae, for example, the versicle *Deus in adiutorium meum intende* and its response *Domine ad adiuvandum me festina* from Psalm lxix ('Make haste, O God, to deliver me; make haste to help me, O Lord') that opened Matins. These, and similar formulae employed in the Mass, were usually intoned in the simplest manner. Of greater interest are the *lucernarium*, the chant that introduced Vespers, and the *completorium*, which was sung at Matins and Vespers to conclude the ceremonies in the baptistry (two were sung when both baptistries were visited). *Lucernaria* and *completoria* are found only in small numbers. For the sake of variety, there was a choice of Ordinary chants for Sundays, for Saturdays, for

Ex.7



weekdays and for saints' feasts. Proper *lucernaria* were provided for a few occasions.

The texts of the *completoria* are set to recitation tones, some very simple, others decorated here and there with moderate melismas. It is more difficult to determine the category of the *lucernaria*, or even whether all belong to the same musical type. The two parts of the chant assigned on ordinary weekdays and the *lucernarium* for Saturdays are obviously nothing more than slightly ornamented examples of a versicle and response. But the *lucernaria* for Sundays, saints' feasts, Christmas, Epiphany and a few other special occasions are elaborate two-part chants resembling Office responsories or *psalmelli.*

In the Ambrosian rite the *Gloria in excelsis Deo* was sung not only at Mass, but also (until the 16th-century reforms) after the *psalmum directum* at Matins. Antiphoners of the 12th and 13th centuries contain two *Gloria* melodies: one is a simple recitation tone, decorated only by a 12- or 13-note melisma repeated at the conclusion of certain phrases and a similar melisma on the closing 'amen'; the second seems to have begun as an elaboration of the first but is significantly related to one of the oldest Gregorian settings, 'Gloria A'.

7. Mass chants.

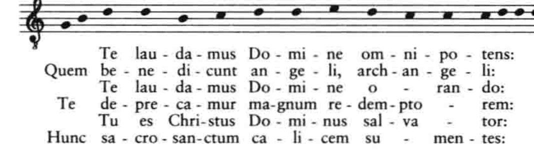
(i) Proper chants. At the time of the earliest antiphoners there were nine Proper chants in the Ambrosian Mass, as many as eight of which were sung at Christmas, Epiphany and Easter (the only occasions with *antiphonae ante Evangelium*). The chant types represented in the Mass include antiphons, responsories and embellished recitation tones, although the curtailment, or complete suppression, of the psalmody – and the subsequent melodic elaboration – have obscured in most instances the original stylistic differences between these categories. By the 12th century none of the antiphons at Mass (except the *offertoria*, whose classification is disputed) retained verses. It is thought that Mass antiphons were originally sung with a series of psalm verses to accompany liturgical actions: the *ingressa*, while the celebrants made their way to the altar at the start of the Mass; the *antiphona post Evangelium*, while the celebrants returned to the altar at the conclusion of the readings; the *offertorium* (also called the *offerenda*), during the ceremonies that preceded the oblation (*see* Offertory, §3); the *confractorium*, during the breaking of the bread that was to be consecrated; and the *transitorium*, which, according to an early missal, was sung while the priest 'transferred that book to the other side of the altar'. The texts of a number of *transitoria* are known (or believed) to be translations of Greek originals. Whether the melodies of such chants are also Byzantine is difficult to say, but in some cases their repetitive structure sets them apart from other Ambrosian chants (see *Te laudamus Domine* in ex.8). The three *antiphonae ante Evangelium* were meant, perhaps, to accompany processions to the pulpit with the Gospel book.

The remaining Proper chants of the Mass were sung in connection with readings. In earliest times, there were three lessons: St Ambrose wrote, 'first the prophet is read, then the Apostle, then the Gospel'. The lessons of the Ambrosian Mass were separated by what had been responsorial psalms. In the case of the first of these chants (the counterpart of the Gregorian respond–gradual) this origin is revealed by the name *psalmellus* – 'little psalm' (not all the *psalmelli* were assigned at Mass: about a third were sung in connection with readings after Terce on Lenten weekdays). In the Middle Ages, whenever three lessons were retained, *psalmelli* separated the first (normally taken from the Old Testament or from the Acts of the Saints) from the second (taken from the letters of the Apostles). The Epistle was originally separated from the Gospel by the *cantus* (the counterpart of the Gregorian tract), the remnant of a psalm sung *in directum*; this was later replaced (except in penitential times) by the alleluia, a chant inaugurated as a joyful introduction to the Gospel that followed.

Almost all *psalmelli* have a single verse, although three have two verses and *Foderunt manus meas* (for Good Friday), has six. All the authentic Ambrosian *cantus* (a few chants so identified in the antiphoners properly belong to other chant classes) are psalm verses set to variants of the same highly decorated recitation tone (ex.2). Most *cantus* consist of only a single verse, always the first of the psalm, an indication that they are the remains of a more extensive recitation. However, something of the earlier practice does survive: the four *cantus* for the first four Sundays in Lent consist of three verses; and *Laudate Dominum omnes*, the chant for the Saturday of the fifth week, includes the whole of the brief Psalm cxvi. *Cantus* consisted of whole poems or extensive psalmody on three other occasions outside Mass. A variant of the Mass melody was used on Good Friday and Holy Saturday for the recitation, after Terce, of two compilations from the Canticle of Daniel (*Benedictus es, Domine*), and was employed a second time on Holy Saturday for the complete Canticle of Moses (*Cantemus Domino gloriose*). The repertory of Ambrosian Mass alleluias did not receive the kind of development seen in Gregorian books. Only ten basic melodies are used for the alleluia proper, which is characterized by a melisma or jubilus on its final syllable ('IA', the name of God) and ten melodies for the 52 authentic alleluia verses. The Ambrosian and Gregorian Mass alleluias are similar in style, but only the Ambrosian preserve the developed jubili – Notker's *longissimae melodiae.* On important occasions successively longer *melodiae primae*, *secundae* and even *tertiae* (the 'francigena') were provided for the repetitions after the verse.

(ii) Ordinary chants. During the Middle Ages the Ambrosian Mass regularly required three Ordinary chants: the Gloria, Credo and Sanctus. At this period there was only one Mass Gloria (the *Antiphonale missarum* of 1935 contains four settings, but these include the melodies intended for the (abandoned) *Gloria in*

Ex.8 *I-Rvat* Vat.lat.13156, f.119*v* (14th century)



excelsis at Matins) and also only a single Credo melody, the latter constructed of two simple recitation tones that alternate irregularly, except for the last few words and a brief melisma on 'amen'. There are two Ambrosian Sanctus settings, but the *Sanctus festivus* is nothing more than a moderately decorated version of the simple, mainly syllabic, *Sanctus ferialis*. Late copies of the antiphoners sometimes include additional settings of the Sanctus taken over from Gregorian books; the *melodies ad libitum* published in the antiphoner of 1935 are modern fabrications.

Although there is no Ambrosian Mass chant corresponding to the Roman Kyrie–Christe–Kyrie eleison, a triple Kyrie (*ter kyrie*) was chanted chorally at three points in the Mass: after the Gloria, after the reading of the Gospel and after the distribution of communion. The antiphoners do not include the melodic formulae for these supplications; it is likely that they were very simple (and similarly the *ter kyrie* that periodically punctuated Ambrosian Matins and Vespers).

See also BENEVENTAN CHANT; GALLICAN CHANT; GREGORIAN CHANT; MOZARABIC CHANT; OLD ROMAN CHANT; RAVENNA CHANT.

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TERENCE BAILEY

Ambrosian Singers. London choir formed in 1952 by John McCarthy. *See* LONDON, §VI, 3(ii).

Ambrosianum (Lat.). A term used in the Rule of St Benedict for the hymns composed by St AMBROSE; *see also* ANTIPHON, §1; BENEDICTINE MONKS, §2; HYMN, §II, 1.

Ambrosini, Claudio (*b* Venice, 9 April 1948). Italian composer. After gaining a degree in foreign languages and literature from Milan University (1972), he attended the Venice Conservatory studying electronic music (1975) and early instruments (1978) as well as graduating from the university there with a degree in music history (1978). Since 1976 he has worked on computer music at Padua University with Alvise Vidolin and since 1978 has taught music history at Padua Conservatory. In 1979 he founded the Ex Novo Ensemble which he has conducted on a permanent basis in Italy and abroad; he is director of the CIRS (Centro Internazionale per la Ricerca Strumentale) which he founded in Venice in 1983. Two years later he became the first non-French composer to win the Prix de Rome. Ambrosini is keenly aware of his place in the history of his native city and his electronic works are full of watery sounds evocative of the back streets of Venice. He shares with the later Nono (who considered him one of the most interesting of contemporary composers, and described him as 'an alchemist of sound') an interest in exploring the conditions of listening (especially the polarities of solo and tutti writing) and the spatialization of sound. Even in the *Rondò di forza* of 1981 Ambrosini was speaking of virtual polyphony: the frequency and speed of musical events lead the listener to superimpose

other musical images on top of the written counterpoint to arrive at a diversity of personal perceptions. With its exploration of new instrumental techniques and attention to timbre, his writing reveals a love of sound; he has used early instruments (as in the oratorio *Susanna*) and appreciates generally undervalued instruments such as the upright piano. An awareness of the physical qualities of music explains his inclination towards dance forms (*Rondò di forza*, *Ciaccona*) and movement has served as inspiration for cycles of instrumental dances (*Grande ballo futurista*) and ballets (*Pandora librante*). Ambrosini is an artist who takes an undisguisedly ethical approach to the challenges of his day (*Proverbs of Hell*, *Il giudizio universale*), and his rebellious attitude has led him to refuse publishers' contracts in order to maintain his independence.

WORKS
(*selective list*)

Stage: Orfeo, l'ennesimo (op, C. d'Altilia), 1984, Ferrara, 15 June 1984; Il sogno (lyric nocturne, Ambrosini), 1989, Trento, 25 Nov 1989; Canzoniere ballato (ballet, G. Baffo and others), 1991, Paris, 15 Feb 1992; Il giudizio universale (comic op, Ambrosini), 1996, Città di Castello, 1 Aug 1996; Pandora librante (lyric sym. ballet, I. Calvino and others), 1997, Rovigo, 3 Oct 1997; Le cahier perdu de Casanova (2 pt scenic concert, Ambrosini), 1998, Ludwigsburg, 22 July 1998

Vocal: Proverbs of Hell (cant., W. Blake), S, Mez, T, Bar, chorus, pf, perc, orch, 1990–91; Tutti parlano (V. Guidi), S, fl, vc, 1993; Susanna (orat, S. Cappelletto), S, Tr, C, T, Bar, B, small chorus, early inst ens, 1995–6; Acrobata (E. Sanguineti), vocal qt, 1997; L'usignolo (anon. It. 13th century text), S, Mez, fl, vn, perc, 1997 Passione secondo Marco (orat, Cappelletto), S, Mez, T, Bar, speaker, ens, 1999–2000

Orch and chbr: Attimo relativo, variable ens, 1973; 'Oh, mia Euridice . . .', frag., 1v/cl, va, 1981, rev. 1990, rev. 1991; Trompe-l'oreille, vib, fl, 1981; Una forma, chiusa, fl, vn, va, 1981; Trobar clar, fl, ob, cl, tpt, sax, 1982; Nell'orecchio di Van Gogh, una pulce, pf, upright pf, 6 insts, 1983; Vietato ai minori, upright pf, 5 insts, 1983; De vulgari eloquentia, pf, 4 insts, 1984; Veneziano, conc., pf, orch, 1984–5; Trobar clus, pf, ens, 1985; Dettaglio sacrilego, perc, ens, 1987; Doppio concerto grosso, pf, fl, ob, cl, hn, tpt, sax, 2 vn, va, vc, db, perc, orch, 1987; Dove c'è un tabù c'è un desiderio, Renaissance insts, 1990; Ballo da sfioro, spezzato in due cori, ens, 1991, rev. 1996; Ballo sghembo, 2 pf, 2 perc, 1994; Prélude à l'après-midi d'un fauve, fl, vn, pf, 1994; Labirinto armonico 'Fantasia strumentale su "Kleines harmonisches Labyrinth" di J.S. Bach', fl, ob, cl, bn, perc, pf, 2 vn, va, vc, db, 1995

Solo inst: Notturno (Tombeau per Jimi H.), gui, 1975; A Sound a Day Keeps Time Away (Calendario musicale per comporre e suonare), any inst/v, 1977; A guisa di un arcier presto soriano, fl, 1981; Icaros, vn, 1981; Rondò di forza, pf, 1981; Grande ballo futurista, upright pf, 1982; Capriccio, detto l'Ermafrodita, b cl, 1983; Rousseau, le douanier: "Follia d'Orlando", cl, 1983; For a Month We Loved Forever, perc, 1994; Preludio, a sguardi, pf, 1994; Rap, gui, 1994

El-ac: Solo/Tutti, insts, audiovisual circuit with hearing conductor, 1973–5; Uno & Trino, amp fl, ob, cl, 1979; Negli sguardi di Eurialo e Niso, fl, cl, plants in water, elecs, 1980; Cadenza estesa e coda, amp fl, elecs, 1981; Il satellite sereno, 6 insts, elecs, 1989; Frammenti d'acque, wind insts, hp, glass insts, perc, elecs, 1996

Arrs.: G. Gabrieli: Canzon XIII a 12, Canzon I a 5, Sonata XIX a 15, orch (Milan, 1998)

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ANNA MARIA MORAZZONI

Ambrosio, Giacomo [Jacovo] **d'.** Italian 18th-century composer and singer. *See* VENTURA, GIUSEPPE.

Ambrosio, Giovanni. *See* GUGLIELMO EBREO DA PESARO.

Ambrosio Cremonese. *See* CREMONESE, AMBROSIO.

Ambruys, Honoré d'. *See* D'AMBRUYS, HONORÉ.

AMCOS [Australian Mechanical Copyright Owners Society]. *See* COPYRIGHT, §IV, 1.

Ame (Fr.: 'soul'). A term used to denote the SOUNDPOST of instruments of the violin and viol families. In certain French sources, the bow also is called the 'soul' of the instrument. L'abbé *le fils* (*Principes du violon*, 1761) wrote: 'On peut appeller l'archet L'Ame de l'Instrument qu'il touche' ('one can call the bow the soul of the instrument it touches'). Italians use the same term: *anima*.

DAVID D. BOYDEN

Ameling, Elly (Sara) (*b* Rotterdam, 8 Feb 1933). Dutch soprano. Her principal teachers were Jo Bollekamp and Jacoba Dresden-Dhont in Rotterdam and Pierre Bernac in Paris. In 1958 she won first prize at the International Music Competition at Geneva, and embarked on a career devoted almost entirely to recital work and oratorio. Her first concerts had been given in Rotterdam as early as 1953, and she subsequently sang throughout the world in a career which lasted for more than 40 years. Her reputation spread early through recordings, particularly of Bach cantatas and Schubert lieder. In 1959 she sang in the première of Frank Martin's *Mystère de la nativité* and was the soloist in Mahler's Fourth Symphony at Salzburg. She made her British début in 1966 and her American début in New York in 1968. Although she appeared with leading orchestras and conductors, Ameling sang only one role in opera, that of Ilia in *Idomeneo*, with the Netherlands Opera in 1973 and in Washington, DC, the following year. Her recital programmes broadened to include songs of many nations, but *mélodies* and lieder were always at the centre of her repertory. The expressiveness of her singing increased over the years, but its special pleasure owed much to the purity and freshness of her tone and to her reliability in all aspects of her musical work. She has won many awards, including a knighthood presented in 1971 by the Queen of the Netherlands for services to music. In later years she has taught, both privately and in public masterclasses. Her legacy of recordings is one of the largest among singers, encompassing a wide repertory, not the least delightful part of it being a stylish and totally unexpected collection of American popular songs called *After Hours*.

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J.B. STEANE

Ameln, Konrad (*b* Neuss, 6 July 1899; *d* Lüdenscheid, 1 Sept 1994). German musicologist and choir director. He studied musicology with Ludwig at Göttingen University (1919–21) and subsequently with Gurlitt at Freiburg University, where he received the doctorate in 1924 with a dissertation on the melodies *Innsbruck, ich muss dich lassen* and *Ach Gott, vom Himmel sieh' darein*. He was a

lecturer at the Bauernhochschule in Rendsburg (1924–5) and at the Volkshochschule in Kassel (1925–6). He then acted as music consultant to the Central Office for General Librarianship in Leipzig (1926–8) and lectured in Protestant church music at the University of Münster (1930–39). After the war he lectured at the Landeskirchenmusikschulen of Hanover (1947–8) and the Rhineland (1949–57).

In the early 1920s Ameln embarked on a fruitful career as a choral and orchestral conductor and director of choral courses. His object was the authentic performance of old music, and this was coupled with considerable editorial work. He edited the journal of the Finkenstein League, *Die Singgemeinde* (1925–33). In 1935 he founded the Lüdenscheider Musikvereinigung, which he ran until 1973, and in 1938 he initiated the Kleine Musikfeste in Lüdenscheid. His most important writings on church music are the *Handbuch der deutschen evangelischen Kirchenmusik* which he edited with C. Mahrenholz and others (Göttingen, 1935–), and his hymnological studies which since 1935 appeared chiefly in the *Jahrbuch für Liturgik und Hymnologie*, of which he was an editor. He also made numerous facsimile editions of sacred songs and hymn books. In 1959 he founded the Internationale Arbeitsgemeinschaft für Hymnologie and he was co-editor of *Das deutsche Kirchenlied*, an interdenominational critical collected edition of hymn tunes. He wrote extensively on Bach, Handel and Leonhard Lechner and continued into old age preparing a cumulative bibliography of hymnology for the *Jahrbuch für Liturgik und Hymnologie*.

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Beiträge zur Geschichte der Melodien 'Innsbruck, ich muss dich lassen' und 'Ach Gott, vom Himmel sieh' darein'(diss., U. of Freiburg, 1924)

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HANS HEINRICH EGGEBRECHT

Amen (Heb.: 'truly', 'so be it'; from the root *'mn*, 'to be secure', or 'certain'). A word of affirmation, often employed as a cultic acclamation by Jews, Christians and Muslims. In the Old Testament 'Amen' commonly seals commands, blessings, curses, doxologies and prayers. While used in non-liturgical settings (*1 Kings* i.36), it frequently functioned as a ritual response in prayer (Psalm xli.13). Its importance as a cultic response is underlined by texts noting explicitly that the people are to say 'Amen' (Psalm cvi.48, *1 Chronicles* xvi.36). Evidence for its usage in the Temple is scant, partly because in Temple worship the role of ordinary people, who would usually have added the amen, was limited. Talmudic evidence (*Sukkah* 51b) shows that the amen was an important response in the later Synagogue, and before the Christian era it may have been included in some Synagogue prayers. Its responsorial role in Jewish domestic prayer before the 1st century CE is firmly established.

The New Testament confirms that 'Amen' was a commonly employed response in early Christian worship (*1 Corinthians* xiv.16 *2 Corinthians* i.20); *Revelation* provides particular evidence for such usage (v.14, vii.12 etc.). In Pauline literature the amen seals various blessings and doxologies (*Romans* i.25, *Galatians* i.5 etc.) and concludes some letters (*Romans*), demonstrating both a liturgical and a literary usage. Unusual are the 70 or more occurrences of 'Amen' as an introduction rather than conclusion in some sayings of Jesus (e.g. *Matthew* v.18). This could reflect Jesus's own language, or it may be a literary technique employed by the Gospel writers for affirming his sayings as truthful (Chilton, p.186).

In early Christian worship the untranslated amen was not only a common congregational response but epitomized the role of the laity in worship. In East and West it sealed orations, doxologies, blessings, reception of communion, some readings and especially eucharistic prayers (e.g. Justin Martyr, *First Apology*, lxiv.3–5); St Jerome commented that in Rome the 'amen resounds so that it crashes like heavenly thunder' (*Commentary on the Second Epistle to the Galations*, Preface). The amen was eventually added to the Gloria and Credo and became a fixed conclusion to the lesser doxology.

During the early Middle Ages, as the role of the assembly in official worship declined, the singing of the amen increasingly became the responsibility of the choir, with ensuing musical elaboration. In plainchant, syllabic or neumatic settings were complemented by new melismatic amens, such as that concluding Gloria IV. In polyphonic settings of the Gloria and Credo composers such as Machaut often set the amen separately. During the Reformation, one symbol of Luther's emphasis on the community's role within worship was his addition of amens to the Agnus Dei, litanies and other liturgical chants. At the same time, composers in England were writing brief polyphonic settings of the amen as part of the Preces and responses of the Anglican Offices.

In the 17th century composers such as Antonio Bertali (1605–69) began to write extensive closing amens in fugal style, in which the word was continuously repeated. These amen fugues were common in liturgical music (e.g. the Credo from Mozart's 'Coronation' Mass) and non-liturgical (e.g. the 'Amen' chorus from Handel's *Messiah*). J.G. Naumann (1741–1801) provided a threefold setting of the amen for the royal chapel at Dresden; commonly known as the 'Dresden Amen', it was later cited by numerous composers, including Mendelssohn (Reformation Symphony) and Wagner (*Parsifal*).

Amens sung to a plagal (or 'amen') cadence were frequently appended to congregational hymns in Protestant Churches in the 19th century, and the congregational amen as a shout, affirmation or sung response has played a significant part in 20th-century Jewish, Christian and Muslim worship. In present-day Synagogue services it punctuates the *qaddish*, and with few exceptions is the ordinary response to blessings. Some Christian Churches have given renewed prominence to the sung congregational amen; in the revised Roman Catholic Mass, for example, the 'Great Amen', which is to be sung at the end of the eucharistic prayer, is considered one of the most important musical elements in the rite. Muslims also use the word to seal certain prayers, its most prominent usage in Islamic worship being at Friday noon (*Jum'a*) prayer, where it is recited by the congregation after the reading of the first *sūra* (the *Sūrat al-fātiḥa*) of the Qur'an by the *imām*.

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GEOFFREY CHEW/EDWARD FOLEY

Amenábar (Ruiz), Juan (*b* Santiago de Chile, 22 June 1922; *d* Santiago, 3 Feb 1999). Chilean composer and writer. Introduced to music by his father, a cellist, he studied theory and the piano at the Catholic Conservatory from 1935 to 1939. After graduating in civil engineering at the University of Chile (1945), he pursued work in composition with Jorge Urrutia Blondel at the National Conservatory (1948–52). He made his first experiments in electronic music when he was planning music programmes for Chilean Radio (1953–6), and in 1956 created the Experimental Sound Workshop at the Catholic University of Santiago. He taught both at the Catholic University and on the arts faculty of the University of Chile.

Amenábar wrote for the voice, chamber groups, solo instruments and ensembles, and composed incidental music for the cinema and theatre. His electro-acoustic music carries special importance: such works as *Los peces* (1957), *Klesis* (1968), *Preludio en High Key* (1970), *Sueño de un niño* (1970), *Amacatá* (1972) and *Ludus vocalis* (1973) opened new paths and were influential throughout Latin America. As a scholar, his sensitivity to the climate of change is evident in much of his research work. His essay 'Consideraciones acerca de la obra musical en la sociedad de consumo' presents an original view of a revolutionary phenomenon that he discerned with all its implications from its first appearance in Chile.

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(selective list)

Choral: Mi novia, madre (Z. Brncic), 1950; Ronda (Amenábar), 1950; Tiempos iguales (F. de Quevedo), 1950; Cantar (J. de Ibarbourou), 1951; A la orilla del estero (M. Arteche), 1952; La tortuga (R. Alberti), 1952; Discantos I, monodias gregorianas en castellano, 1956; Misa litúrgica, vv, inst ens, gui, 1964; Padre nuestro IV, 1v, gui, 1965; 6 laudes (L. Toloza), 1970; Caballo del alba (F. García Lorca), female vv, mixed chorus, 1986; Te Ariki Ko Hatu Matu'a (trad. texts from Rapa Nui Island), 1986; Poco tiempo falta ya (O. Méndez), S, 3-pt chorus, drum, 1987; Viernes Santo (G. Mistral), 1989

Other vocal: Cantos de Alicia (A. Morel), 1v, fl, hpd, str sextet, 1958; I will pray (R. Cruchaga), 1v, pf, 1987

Pf: Suite, 1952; Alternativas, 1972; Música nocturna, 1980; Triptico, 1985; Nativity Blues, 1986; 3 piezas, 1987; 3 piezas para el pequeño pianista, 1989; Caminando de Chile a Salzburg, 1991

Other inst: Asperges, org, 1954; Toccata, org, 1955; Canción de cuna, gui, 1958; Feedback, vn, elec, 1964; Divertimento cordovés, perc, inst ens, tape, 1971; Solo por el Ande, fl, 1977

Elec: Los peces, 1957; Klesis, 1968; El vigía del personal, 1968; Música contínua, 1969; Preludio en High Key, 1970; Sueño de un niño, 1970; Amacatá, 1972; Ludus vocalis, 1973; Contratempo, senzatempo, 1976; Juegos, 1976

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'Algunos rasgos de la personalidad docente de Jorge Urrutia Blondel', *RMC*, no.138 (1977), 33–8

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JOHN M. SCHECHTER/LUIS MERINO

Amen cadence. *See* PLAGAL CADENCE.

Amendola, Giuseppe (*b* ?Palermo, *c*1750; *d* ?Palermo, ?1808). Italian composer. In 1772 he was in the service of the Duke of Ciminna, and for the next 20 years was active in Palermo, where several of his cantatas were performed as well as an *Orfeo* (text by G. Azzoli, Teatro S Cecilia, 1788). His only known opera, the *dramma giocoso Il Begliar-Bey di Caramania* (probably to a

libretto by G. Tonioli; scores *D-Dl*, *Rtt*, *F-Pn*), was apparently first performed in Madrid in 1776; it was probably given in Bologna in 1778 (as *La schiava fedele*), and subsequently achieved notable success in other European capitals. About 1790 he is believed to have given the young Isouard lessons in harmony involving study of the operas of Leo and Durante. Various vocal and instrumental scores are held in Palermo (*I-PLcon*), including excerpts from a setting of *Lo speziale*, and some sacred music.

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JAMES L. JACKMAN/REBECCA GREEN

Amendola, Ugo (*b* Venice, 28 Aug 1917; *d* Venice, 20 Feb 1995). Italian composer, pianist and teacher. He studied at the Venice Conservatory, where he took his diploma in the piano (1938, with Tagliapietra), in composition (1946, with Gabriele Bianchi, a Malipiero pupil), and choral and orchestral conducting (1947, with Sante Zanon, Sanzogno and Scherchen). He had a concert career as a pianist, and was a coach for the opera seasons at La Fenice, where he also conducted from 1973 to 1985. He was awarded international prizes for composition, and received honours in recognition of his commitment to teaching, which manifested itself in a series of pedagogical texts, many of which remain in manuscript. The influence of the *generazione dell'ottanta* can be seen in his Sonata for string orchestra (1947), in which rigorous, economical contrapuntal writing is supported by a solid formal awareness, Classical in nature; melodies cultivate a French kind of archaism, tinged with modality. These elements remained typical of Amendola's work, along with a predilection for the piano, for which he wrote some technically complex works (e.g. Fifth Sonata, 1985) which betray the influence of Prokofiev.

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(*selective list*)

Orch: Sonata, str, 1947–8; Pf Conc., 1972; Sinfonia, str, 1988; Pf Conc. no.2, 1989; Conc., ob, bn, str, 1992–3

Chbr: 2 tempi di sonata, vn, pf, 1940; Str Qt, 1947; Fantasia, vc, pf, 1981; Impromptu, fl, 1984; 3 movimenti, cl, pf, 1987

Pf: Valzer, 1936–7; Divertimenti su basso ostinato, 1938–9; Partita, b, 1939–40; Sonata no.1, 1940; Sonata no.2, 1947; Sonata no.3, 1961; Sonata no.4, 1976; 50 fogli d'album, 1983–94; Partita, pf/hpd, 1984–5; Sonata no.5, 1985; Sonata no.6, 1987; Sonata no.7, 1988 [transcr. of Sinfonia]

Vocal: 6 liriche (after D. Valeri), S, pf, 1936–7; Lirica (E. Moschino: *Mattutino di Assisi*), 1v, fl, cl, str qt, 1948

Principal publishers: Bèrben, Curci

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LICIA MARI

Amener (Fr.: 'to lead'). A 17th-century dance in moderate triple metre characterized by six-bar phrases usually grouped into either three-bar units or a four-bar and a two-bar unit. The *amener* is generally considered to have derived from the *branle de Poitou à mener*, in which one couple led the other dancers. Its characteristic phrasing is similar to that of the BRANLE and the early MINUET, and the resemblance to the latter led some writers (Michael Praetorius and, later, Pierre Rameau) to posit a relationship between the two. Examples of music for the *amener* are quite rare, but may be found among the dance music collected by Ecorcheville (*Vingt suites d'orchestre*, Paris and Berlin, 1906/*R*), the theatrical dances of Alessandro Poglietti, and the suites of Biber and J.C.F. Fischer.

□

Amengual(-Astaburuaga), René (*b* Santiago, 2 Sept 1911; *d* Santiago, 2 Aug 1954). Chilean composer and pianist. He studied with Allende for composition and Renard for the piano at the Santiago National Conservatory (1923–35), where he then held appointments as coach at the opera department (1935), assistant professor of the piano (1937), professor of analysis (1940) and director (1945). At the same time he taught at the Liceo Manuel de Salas in Santiago. He was secretary-general to the Instituto de Extensión Musical (from 1941), a founder-director of the Escuela Moderna de Música, Santiago (1940), and a member of various arts societies. In 1943 he went to the USA as a guest of the Institute of International Education and in 1953 he was in Europe for the performance of his Wind Sextet at the ISCM Festival. His early compositions show the influences of French music and Chilean folklore; from the late 1940s his work became more Expressionist and abstract.

WORKS
(*selective list*)

Orch: Preludio sinfónico, 1939; Pf Conc., 1941–2; Harp Conc., 1943–50

Vocal: El vaso (G. Mistral), S, chbr orch, 1942; many songs and unacc. choral pieces

Chbr: 2 str qts, 1941, 1950; Sonata, vn, pf, 1943–4; Suite, fl, pf, 1945; Wind Sextet, 1953–4

Pf: Burlesca, 1932–8; Transparencias, 1938; Introduction and Allegro, 2 pf, 1939; Sonatina, 1939; 10 Short Preludes, 1950

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JUAN A. ORREGO-SALAS/LUIS MERINO

Amenreich [Ammenreich, Armenreich], **Bernhard** (*b* Heilbronn, *c*1535; *d* after 1575). German composer, Kantor and organist. He studied at Heidelberg in 1553 and at Tübingen in 1554, gaining the BA in 1555. He was Kantor at Mergentheim in Franconia in 1555 and from about 1560 to 1564 was organist at Feuchtwangen. In 1565 he was probably a court musician at Ansbach. In 1557 he applied for the post of Kantor at Hipoltstein, and in 1563–4 he applied unsuccessfully for the positions of organist at Windsheim and court musician in Württemberg. From 1569 to 1575 he was Kapellmeister and organist to Landgrave Philipp the Younger of Hesse at Schloss Rheinfels and organist at St Goar, south of Koblenz. However, he lost these posts over a dispute with the citizens of St Goar and was imprisoned. In an autobiographical threnody, *Bis in den Himmel clage ich über Tyrannei* (in *A-Wn*), he complained to the emperor of his unjust treatment by Margrave Georg Friedrich of Ansbach-Brandenburg and Landgrave Philipp of Hesse. He composed *Magnificat* settings on the eight tones for organ (lost), which he sent to Ochsenfurt in 1561, to Windsheim in 1562 and to Stuttgart in 1564, and a wedding song for Landgrave Philipp of Hesse in 1569

(also lost). In 1576 he composed a four-part Tenorlied to words by Elector Palatine Friedrich III (*I-Rvat*).

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FRIEDHELM BRUSNIAK

Amerbach, Bonifacius (*b* Basle, 11 Oct 1495; *d* Basle, April 1562). Swiss humanist, musician and lawyer. The son of the printer Johannes Amerbach, he began studying the classics in Engental (near Basle) as the private pupil of Conrad Leontorius, who in 1507 described him as 'both talented and lazy'. Between 1507 and 1509 he continued his education in Schlettstadt at the distinguished humanist school run by Hieronymus Gebwiler and by 1510 had matriculated at the University of Basle. In 1513 he was awarded the degree of *baccalaureus artium*, and upon graduation moved to Freiburg im Breisgau, where as a candidate for the degree of *magister artium* he specialized in ethics, physics and grammar. While in Freiburg he also began studying law under Ulrich Zasius and later continued these studies with Andrea Alciati in Avignon where, in 1525, he was awarded the degree of *doctor juris*. It was during his student days that Amerbach's close relationship with Erasmus began; when the Dutch humanist died in Basle in 1536, Amerbach was appointed heir and legal executor of his estate. Between 1524 and 1555 he taught law at the University of Basle, was appointed Rector of the university on no fewer than nine occasions, and regularly served as legal advisor to the city council.

While Amerbach's education clearly prepared him for his successful juridical career, it also instilled in him a strong interest in the arts. As well as being one of the first important patrons of Hans Holbein *der Jüngere* (see illustration), Bonifacius was a connoisseur and practitioner of contemporary music. Between 1510 and 1551 he amassed a significant collection of manuscript and printed music. These sources, housed today in Basle's University Library (*CH-Bu*), document his musical activities, tastes and abilities in extraordinary detail. As early as 1510 he owned two sets of manuscript partbooks containing songs by Hofhaimer, Isaac, Compère and Obrecht. In 1512 he acquired a copy of Antico's *Canzoni nove*. In 1513 he was reading Gaffurius's *Practica musice*, and in the same year he began compiling a manuscript of German keyboard music under the supervision of his teacher, the organist Hans Kotter. This famous collection of free instrumental pieces and dances, and intabulations of vocal compositions by such composers as Hofhaimer, Isaac, Josquin and Sermisy occupied Amerbach's attention for nearly 20 years. In 1514 he was also playing the recorder and buying wind instruments, and between 1518 and 1524 he was again collecting vocal music, this time mostly the music of Senfl. Other sources documenting his musical interests include a lute manuscript copied by Amerbach himself in 1522, a copy of Hans Buchner's *Fundamentum* compiled by Christoph Piperinus in 1551, printed books of vocal music by Sixt Dietrich and Thomas Sporer, and several treatises by Glarean, Virdung and Balthasar Prasperg.



Bonifacius Amerbach: portrait by Hans Holbein (ii), oil on panel, 1519 (Kunstmuseum, Basle)

As an influential member of Basle's academic community, Bonifacius played an important role in the development of the university's musical curriculum. As a father wishing to pass on his love of music to his only son Basilius (1533–91), he employed Piperinus in 1546 to teach his son the 'art of singing', and these music lessons resulted in the compilation of several other manuscript partbooks. On the death of Basilius, the Amerbach library was passed on to Basilius's nephew Ludwig Iselin (1559–1612) who, like Bonifacius and Basilius, also cultivated a strong interest in music while attending the university in Basle.

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JOHN KMETZ

America. *See* AMERICAS and LATIN AMERICA; *see also* UNITED STATES OF AMERICA and other individual countries.

American Brass Quintet. Brass quintet, formed by trombonists Arnold Fromme and Gilbert Cohen in 1960; its present members are Chris Gekker and Raymond Mase, trumpets; David Wakefield, horn; Michael Powell, tenor trombone; and John D. Rojak, bass trombone. The group gave its first public performance at the 92nd Street 'Y' and made its official New York début at Carnegie Recital Hall in 1962. At that time the brass quintet was little

heard in the concert hall, and the ensemble played a major part in introducing audiences to brass instruments in the chamber context. Its commitment to the expansion of the brass chamber literature and its renowned virtuosity, precision, and stylistic accuracy have resulted in the composition of more than 100 new works by such composers as Carter, Thomson, Druckman, Schuman, Starer, Sampson, Bolcom and Schuller. The group's concerts usually include premières and the performance of 'rediscovered' older pieces. The quintet has also explored performance practice on older instruments, and its many recordings include two of 19th-century American brass music played on period instruments. The group became ensemble-in-residence at the Aspen Music Festival in 1970, and at the Juilliard in 1987.

ELLEN HIGHSTEIN

American Composers Alliance [ACA]. American organization of composers. It was founded in 1937 by Copland, Thomson, Riegger and others to promote the interests of American composers of serious concert music. The Composers Facsimile Edition (known as the American Composers Edition from 1972) was established for the ACA in 1952 by Roger Goeb to make copies of members' works more accessible in the interim between composition and publication; in 1967 the service was extended to non-members. By 1995 the catalogue contained more than 8000 titles. Rental materials for members' scores are kept by the ACA, and perusal copies of smaller works by the AMERICAN MUSIC CENTER. The ACA sponsors concerts and radio broadcasts and produces recordings through CRI (Composers Recordings, Inc.). Founded in 1954, CRI aims to keep its more than 600 recordings permanently in print. In 1972 the ACA became affiliated with BMI, which collects performance royalties for its members and pays salaries and rent in return. In 1977 the ACA sponsored the initial season of the AMERICAN COMPOSERS ORCHESTRA, an independent organization. A bulletin was published in 1938 and again between 1952 and 1965. The ACA's Laurel Leaf Award (since 1951) recognizes achievement in the encouragement of American music, while Friends of American Composers, an offshoot of the ACA, promotes outreach programmes. The ACA had over 300 members in the mid-1990s.

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RITA H. MEAD, FRANCES BARULICH

American Composers Orchestra. American orchestra. It was founded in 1977 by the composer Francis Thorne and the conductor Dennis Russell Davies, and devoted exclusively to performing and promoting American music, including that of Latin America. The orchestra, drawing on a pool of first-rate freelance musicians, is based in New York City and maintains a subscription series at Carnegie Hall. The recipient of numerous awards, the orchestra has sought to link the American past and present by regularly commissioning new works, reviving neglected repertory and programming forgotten classics from the 20th century. The American Composers Orchestra also provides support and resources for young composers. Over 300 American composers have had works performed by the orchestra, and by 1998 it had commissioned almost 100 new works, including the first orchestral commissions for Ellen Taaffe Zwilich and Joseph Schwantner, both of which won the Pulitzer Prize. The orchestra has recorded music by Colin McPhee, Lou Harrison and Roger Sessions. The composer Robert Beaser has been associated with the American Composers Orchestra since 1988 and leads the orchestra's pre-concert discussions. The orchestra holds annual reading sessions for young composers, and Davies is frequently joined by the flautist and conductor Paul Dunkel in presenting works by a wide range of young composers. Under Davies' leadership the orchestra has maintained an eclectic aesthetic and given some of the best performances of contemporary American orchestral music in New York City.

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LEON BOTSTEIN

American Conservatory of Music. Conservatory established in Chicago in 1886. *See* CHICAGO.

American Federation of Musicians. Trade union founded in 1896 for professional musicians. Membership was extended to Canadian musicians in 1900, when 'of the US and Canada' was added to its title. Affiliated with the AFL-CIO in the USA and with the Central Labor Council in Canada, in 1996 it had 130,000 members in 300 local affiliates, which have jurisdiction over local areas of employment, while the international union has exclusive jurisdiction over recordings, film and network broadcasting. The federation publishes the *International Musician* (1901–), which appears monthly.

RITA H. MEAD/R

American Guild of Musical Artists [AGMA]. Trade union founded in 1936 and affiliated with the AFL-CIO. It has jurisdiction in the professional fields of opera, dance, concert and oratorio, and operates in the USA, Canada and Central America, negotiating contracts and providing benefits for its members. The union's headquarters are in New York; its official publication is *AGMAgazine*, issued quarterly since 1949.

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American Guild of Organists. Professional association of organists and choral musicians. Founded in 1896, the guild in 1997 served 20,000 members in 351 chapters throughout the USA and Europe. It seeks to maintain high musical standards and to promote appreciation of organ and choral music. Its educational programmes include a comprehensive series of examinations for professional certification and an extensive catalogue of publications and learning resources. The guild sponsors competitions in organ performance and improvisation and in organ and choral composition. Its official magazine, *The American Organist*, is published monthly.

□

American Institute of Musicology. Organization founded in Cambridge, Massachusetts, by Armen Carapetyan in 1944 as the Institute of Renaissance and Baroque Music.

The primary purpose of the institute is to publish scholarly editions of compositions and theoretical works, chiefly those of the Middle Ages and the Renaissance, and thus to promote the study of these sources in the humanistic disciplines in institutions of higher education. In 1946 the new name was adopted, and headquarters were moved to Rome (though offices were maintained in Cambridge and in Dallas, the latter's circulation office moving to the firm of Hänssler-Verlag in Stuttgart in 1974). A group of eminent scholars served as an advisory board until 1949, when Carapetyan became the sole director. A choir was established in 1947, and summer sessions featuring advanced studies in medieval and Renaissance music history were held in 1947 and 1948; both were soon discontinued.

In its range of publications the institute has always aimed at high standards of scholarship and book production; following Carapetyan's death in 1992 permanent series editors were appointed, helping to ensure the future of its several series. Corpus Mensurabilis Musicae (general editor Frank D'Accone) covers the principal musical sources of the Middle Ages and Renaissance, including collected works and transcriptions of manuscript sources; its ultimate goal is a complete collection of polyphonic vocal music from the 14th to the 16th centuries. Corpus Scriptorum de Musica (general editor Gilbert Reaney) presents theoretical treatises of the 11th to the 16th centuries, published in the original languages; Renaissance Manuscript Studies (general editor Charles Hamm) consists of catalogues of complete archives with incipits. The series Musicological Studies and Documents (general editor Ursula Gunther) consists of monographs on a wide variety of topics of medieval and Renaissance music history, including commentaries on treatises, source facsimiles, indices, and studies on theoretical subjects, genres and forms. Corpus of Early Keyboard Music (general editor John Caldwell) presents keyboard works of the 14th to the 17th centuries in modern notation whilst Miscellanea, founded by Carapetyan in 1951, covers other studies and sources; most significant in this series is the facsimile edition of Rameau's collected theoretical works. The institute's yearbook, *Musica disciplina* (founded in 1946 as the *Journal of Renaissance and Baroque Music* and renamed the following year), is devoted to research studies and inventories of primary sources. Articles are frequently related to editions in other AIM publications. The institute maintains a website which provides bibliographical and ordering information for its publications.

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PAULA MORGAN

American Musical Instrument Society. American organization founded in New York in 1971 'to promote study of the history, design, and use of musical instruments in all cultures and from all periods'. In 1998 it had over 500 members, including museum curators, collectors, performers, instrument makers and scholars in the USA and abroad, as well as over 200 institutional members. The society holds annual meetings, devoted to symposia, performances and the presentation of papers. Its *Journal* (published annually since 1974) and *Newsletter* (triannually since 1971) contain articles, bibliographies, acquisition lists and news of worldwide activities of interest to members. The Directory of Musical Instrument Museums in the USA and Canada functions under its auspices. The society maintains a website with information on its activities and links to other sites of interest to its members.

JOHN SHEPARD/JANET K. PAGE

American Music Center. Organization founded in 1939 by Marion Bauer, Aaron Copland, Howard Hanson, Otto Luening, Quincy Porter and Harrison Kerr. By bringing together composers, performers and presenting organizations, the centre encourages the creation, performance, publication and distribution of American concert music and jazz. In 1947 it was named the official American music information centre by the National Music Council. In addition to collecting and disseminating information it maintains a circulating library of more than 55,000 scores and tapes representing the work of over 8000 composers, and assists composers in copying their music. The centre awards a Letter of Distinction annually to a person or organization that has made a significant contribution to American music and administers grant programmes for the Aaron Copland Fund for Music and the Mary Flagler Cary Charitable Trust. In 1995 the centre had some 2200 members.

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American Musicological Society [AMS]. Organization founded in 1934 to advance scholarly research in the various fields of music. It grew out of the American Library of Musicology (1932–8, an organization devoted to the publication in English of important works of musical scholarship), the New York Musicological Society (1930–34) and a small contingent of the Music Teachers National Association. Seeger and Yasser had been officers, with Blanche Wetherill Walton, of the American Library of Musicology; they invited other scholars to a meeting at Mrs Walton's home in New York on 3 June 1934 at which the society was created and Otto Kinkeldey was elected its first president. The society, with over 3300 individual members and 1360 subscribing institutions, holds annual meetings (sometimes in conjunction with those of other societies) where presentations, symposia and concerts are given; members also read papers at meetings of the 15 regional chapters. In addition the society gives awards, prizes and fellowships. It was admitted to the American Council of Learned Societies in 1951 and participates in several international organizations including RISM and RILM.

Most of the society's resources are dedicated to publications. Most notable is the *Journal of the American Musicological Society*, published three times a year since 1948; it was preceded by the *Annual Bulletin* (1936–47) and *Papers* (1936–41). It also issues a *Newsletter* twice annually. Other studies and documents published by the society include the *Complete Works of William Billings*, edited by Karl Kroeger and others (four vols., 1977–90); the series Music of the United States of America (including *In Dahomey* and works by Ruth Crawford, Irving Berlin, Amy Beach, Daniel Read and Timothy Swan, 1993–); Ockeghem's collected works, edited by Dragan Plamenac and Richard Wexler (three vols., 1966, 1992); Dunstaple's complete works, edited by Manfred Bukofzer, published jointly with Musica Britannica (2/1970); Joseph Kerman's *The Elizabethan Madrigal* (1962); E.R. Reilly's *Quantz and his Versuch* (1971); E.H. Sparks's *The Music of Noel Bauldeweyn* (1972); *Essays in Musicology: a Tribute to*

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RITA H. MEAD/R

American organ. A term for the REED ORGAN. It is generally used in Europe to distinguish those instruments activated by suction bellows from those activated by pressure.

American Piano Co. American firm of piano manufacturers. *See* AEOLIAN (ii), (2).

American Society for Jewish Music [ASJM]. Organization founded in New York in 1974. It was a successor to the Mailamm (active 1931–9, whose name is a Hebrew acronym for 'Jewish Institute of Musicology'), created by Miriam Zunzer, and to the Jewish Music Forum (1939–63), established by Abraham Wolf Binder, which later became known as the Jewish Liturgical Music Society of America (1963–74). The ASJM evolved from the latter, under the leadership of Albert Weisser, its first president. He established a wider scope for the society, including secular and art music. The society has published a scholarly journal, *Musica judaica*, almost annually since 1975, edited initially by Weisser and Israel J. Katz. The society presents a variety of public programmes, sponsors seminars and workshops, and organizes concerts and conferences.

ISRAEL J. KATZ

American Society of Ancient Instruments. Society founded in Philadelphia in 1925. *See* PHILADELPHIA, §1.

American Society of Composers, Authors and Publishers [ASCAP]. *See* COPYRIGHT, §V, 14(i).

American Society of University Composers. *See* SOCIETY OF COMPOSERS.

American String Quartet. American string quartet. It was formed in 1974 by students at the Juilliard School, its present members are Peter Winograd (*b* New York, 5 Feb 1960), Laurie Carney (*b* Englewood, NJ, 28 Sept 1956), Daniel Avshalomov (*b* Portland, OR, 23 May 1953) and David Geber (*b* Los Angeles, 2 Feb 1951). The original first violinist was Martin Foster, and the original violist Robert Becker. The quartet made its New York début at Alice Tully Hall in 1975 and won the Coleman Competition and the Naumburg Award the same year. It has often collaborated with other artists and has toured throughout the USA, Europe and Asia, including concerts in all 50 states during its 25th anniversary season. With a sound that is polished and well balanced, and a style at once authoritative and unmannered, the American String Quartet performs a wide-ranging repertory, including the complete works of Mozart, Beethoven, Schubert, Schoenberg and Bartók. It has given the premières of Claus Adam's String Quartet no.2 (1979), Lester Trimble's Third Quartet (1980) and George Tsontakis's String Quartet no.4 (1988), and has also recorded works by Mozart, Schoenberg, Prokofiev and Corigliano. Equally committed to education, the ensemble has taught and performed at Mannes College, the Aspen Music Festival (from 1974), the Taos School of Music (1979–1997), the Peabody Conservatory and the Manhattan School (from 1984) and has given educational seminars, broadcast performances, and published articles.

SUSAN FEDER

American Symphony Orchestra League [ASOL]. Organization founded in 1942 to provide artistic, financial and organizational support for American orchestras. In 1999 its members included nearly 900 symphony, chamber, youth and university orchestras. In addition to offering seminars and workshops for orchestra managers, staff and volunteers, the league sponsors an Orchestra Management Fellowship Program and provides scholarships for black American student musicians. In 1975 it formed the Conductors Guild (now independent) and continues to assist in the training and professional advancement of young conductors. The organization also works on legislative issues affecting orchestras and lobbies for government support for the arts. The league publishes a bimonthly magazine, *Symphony*, as well as newsletters, reports and studies. □

American Women Composers. *See* INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC.

Americas. This article examines the musical traditions of North and South America. The two continents, joined by a land bridge and embracing the Caribbean islands, present a multitude of genres and styles performed in a complex network of contexts by communities of diverse cultural and religious backgrounds. The regions, and often the countries, are often described separately (e.g. Chase, 1967; Béhague, 1979; Manuel, 1995). In spite of their differences, certain continuities extend far beyond the boundaries of any nation state, or even continental land mass. These continuities stem from somewhat similar histories of settlement, cultural development and technological innovations and long histories of intense trade and cultural exchange.

I. Music traditions of the Americas

1. INTRODUCTION. In order to understand similarities in musical processes throughout the Americas, chronologies associated with specific centuries must be discarded. Social processes that influenced musical styles occurred at different times and in different places. Amerindian populations were converted to Christianity and their traditional music replaced or modified by Christian church music in the late 16th century and in isolated locations in the Amazon in the late 20th century. Slavery ended at different times, and free African populations varied widely

in size in different countries according to the importance of plantation economies. Immigrants moved to different places in the Americas at different times, and musical maintenance and innovation within immigrant traditions were often affected by the number of generations that lived in a country, as well as relationships with neighbours. The influence of mass media was felt in the USA and Canada in the 19th century, and radio and television had a tremendous impact on regional culture in the USA and Canada by the mid-20th century. But in places without large-scale literacy in the 19th century or electricity in the 20th, the mass media may have had a more limited impact on local traditions; in small countries without television programming, the only broadcasts available in the late 20th century were from transnational providers. Thus, when speaking of the Americas, it is sometimes better to describe the processes at work than to focus on particular periods, because the dates vary more than the processes themselves.

Most of the musics performed in the Americas at the end of the 20th century were musical hybrids, unique musical traditions that were distinct from their originating cultures. There is a continuum on which musical traditions may be imagined to fall; at one extreme they are identical with an original, extra-American or pre-Columbian tradition, and at the other extreme they are completely subsumed by a different tradition. Amerindian performances might thus fall on a scale from vocals with drum to electric guitars, drum set and reverb, with only textual indications of Amerindian origins. African-influenced traditions similarly range from sacred music with percussion and song texts close to the West African originals to compositions for orchestras strongly characteristic of the Western European tradition but with African rhythmic and timbral influences. The same may be said of European, Asian and other traditions performed in the Americas today. In many cases, a musical tradition is not described by its practitioners as 'a little bit of this and a little bit of that' but as 'our music' (Seeger, 1997). A style may be claimed as truly 'African', 'European', 'Amerindian' or belonging to an originating community, although musically it reveals a unique mixture of sounds and rhythms found in no single place. The sections that follow focus on the social determinants and interpretations of the musical forms practised today, and historically, in the Americas.

The terms used to describe the musical traditions in the Americas reflect political processes and academic sensitivities that have changed over the decades. While national identity was a preoccupation of the 19th and early 20th centuries, the use of ethnicity and cultural distinctions as organizing concepts (both within a single nation or throughout a multinational region) grew in importance during the latter part of the 20th century (Béhague, 1994). The musical traditions of ethnic or cultural groups within each nation in the Americas resulted from local variations of general historical and musical processes. The specific mixture of groups in a given region, their economic and political interaction with one another and with transnational economic and cultural processes, and the influence of individual composers, musicians, critics and local cultural policies have created specific music histories for nations and specific regions within nations.

Music has been used to create boundaries and express the frustrations and aspirations of groups formed by nationality, ethnicity, gender, social class and religion, as well as political and economic power. Technology, law and commerce also have significantly shaped musical styles throughout the Americas. But the performance of and identification with musical styles does not always divide clearly along any single social dimension. Members of an ethnic group do not necessarily perform or attend the same type of music; they may divide their interest by class, gender or other factors. When social or political conflicts become intense, however, music has often been the subject of conflict between groups, and a focus of solidarity within them, whether the conflict is between nations, classes, political parties or generations.

2. History and sources. Most late 20th-century accounts of the music in any given nation or region of the Americas tend to be historical in approach and fusion-oriented in their conclusions (*see* Amerindian music, Latin American music and individual country articles); the present is often viewed as the combination of past influences. Yet histories are as much the products of specific groups' ideologies as the musical traditions they describe. Both the facts and the interpretations of the traditional histories of music in the Americas are hotly debated today. In many countries, scholarship and music education are complex and emotionally charged parts of conflict-ridden political processes. A history cannot be presented without reflection on its limitations.

One such limitation is that a great majority of the early historical documents and a large number of histories were written by members of the European ruling élite. Many histories relegate other social groups to being 'people without history' (Wolf, 1982) through their almost exclusive reliance on written manuscripts. Descendants of the Amerindian groups that were already in the Americas and of groups that were forced to come to the Americas as labourers often feel that their history and their contributions to contemporary musical life have been slighted or misrepresented. Attribution of the origins of specific emergent musical styles of American music was a particularly complex and heatedly argued subject. In the sections that follow, the development of musical styles among large ethnocultural groups of all types is traced, often using ethnomusicological documents and recordings from the 20th century to supplement historical sources. Yet the history of some groups is still to be written.

The passage of centuries has seen a transformation in the type of documents available to researchers. The earliest musical documents are archaeological artefacts (instruments) preserved without writing. Written documents later supplemented the objects. Transcriptions of music and dance were relatively rare and restricted to certain genres until the late 19th century. After about 1890, audio recordings and silent (and later sound) film and videotape transformed the nature of musical documentation. Audio and visual materials have superseded printed documents as central documents for musicological research in the 20th century.

Our musical sources before about 1500 are restricted to archaeological remains, especially those in the highland region of the Andes and in parts of Mexico. The presence of musical instruments, or their depiction in pottery or carvings, indicates relatively little about how they were played and what they sounded like. They do, however, establish the presence of wind instruments and some drums, as well as their performance in ensembles that

were of sufficient significance to be preserved or memorialized in artistic depictions. Most instrument collections are found in natural history museums, in association with other artefacts, and necessarily but unfortunately quite removed from issues of sound and their musical attributes.

After 1500, and throughout the colonial period, many important documents were kept by the colonial powers and can be consulted today in archives in Spain and Portugal, and to a lesser extent France, England, the Netherlands and other countries. Bureaucratic reports often mention musical events, and ecclesiastical documents also refer to the principal musical affairs of colonial churches. Later colonial church documents are housed in the national, regional and church archives of each country. These are sometimes difficult to consult, and discoveries of new documents continue to this date. These can often be supplemented with the accounts of travellers or explorers such as the German scientists Humboldt, Steinen, Koch-Grunberg and others whose ethnographic descriptions of local life often include detailed descriptions of dances and musical performances.

Nationalist movements in the Americas were frequently accompanied by the documentation and valorization of local folk and Amerindian cultures. This expanded in the late 19th century with the efforts of folklore archives and museums such as the Brazilian Folklore Institute, the Mexican Museum of Anthropology, the US Archive of Folk Culture and the Canadian Museum of Civilization, to name just a few.

By the late 20th century many communities had founded their own museums and were actively documenting and representing their own cultures. The Shuar in Ecuador and Amerindian communities in Canada were among the many groups that wanted to control the ways in which they represented themselves and in which they were represented by others. Community control over self-representation changed the nature of many national museums and created new formats for representing them. National museums have been increasingly complemented by regional and local museums.

In the late 20th century, too, the archives of local, regional, national and transnational communications companies became important resources for studying the evolution of musical styles. The condition and accessibilty of such archives varied greatly. In addition, sheet music publishers, radio and television stations and record companies provide massive exposure to certain types of music. There are also vast collections amassed by private collectors that are often more accessible than those of commercial enterprises.

Secondary sources on the musics of single countries and regions are legion (see entries on individual countries). Many nations have created their own musical dictionaries or encyclopedias, such as the *Enciclopédia de la música popular brasileira* (1977), as well as their own musicological journals and carefully researched historical studies. Certain scholars have written books about continental regions (Béhague, 1979; Hamm, 1983) and others are particularly well known for their extensive research on a given time period (Stevenson, 1968).

In spite of the difficulties of writing history, chronology has its benefits for narrative presentation. There is no doubt that a great deal of the complexity of musical life in urban neighbourhoods and rural settlements, in kitchens, churches, shopping malls and concert halls, on compact disc and the internet in the Americas today can be traced to specific historical processes. And today, using technologies once unimaginable, musicians and their audiences continue to revitalize and transform earlier styles as well as create new ones in the radically multicultural and multinational musical environment of the early 21st century.

3. Social categories. The study of music in the Americas requires an understanding of the peoples who make it. The arrival of Christopher Columbus and other Europeans in the Americas during the period following 1492 was the first contact with Amerindian societies that appears to have had a strong impact on both Europeans and Amerindian communities. The initial European interest in the Americas was mercantile, and Europeans came to dominate the other groups in the Americas by the force of their technology, the power of their commerce and the virulence of the diseases they transmitted. Europeans soon established trade networks throughout the Americas for extracting wealth in the form of gold, brazil-wood, dyes, furs and export crops such as tobacco, sugar-cane and later cotton.

The European nations' division of the Americas among themselves had a strong impact on subsequent musical developments in the region. The Portuguese and Spanish divided the South American continent between them (except for part of the coast on the Caribbean); the Spanish also ruled Middle America. The British, French, Spanish, Dutch and Russians all claimed parts of North America, and all but Russia claimed parts of the Caribbean. With the possible exception of the Russians, each ruling country left a strong mark on the music in its colonies. (*see* Colonialism.)

Wherever Europeans established colonies, distinct sets of social groups emerged, partly defined by and defining themselves through their musical tastes and activities. The terms for these groups are partly ethnic and partly cultural and are often reflected in the musical activities of their members. Although the terms are unsatisfactory, they are commonly encountered in the literature about music in the Americas.

(i) Europeans. In every colony, Europeans were at the top of the social, economic, governmental and ecclesiastical hierarchy. This social group was initially constituted of native-born Europeans whose cultural orientation intellectually, and in food, architecture, clothing, music and dance, was towards Europe. Europeans created most of the documents from which we now write the history of music in the Americas. In addition to European religious and secular art music, they must also have practised children's songs, ballads, popular lyrical songs and other secular genres from the regions of their origin. Members of this group often established cultural policies and educational systems that promoted their own musical forms rather than those of the other social groups who attended the schools. They encouraged composers and performers from European home countries to perform and establish schools to teach European musical forms.

(ii) Creoles. Although it came to have different meanings in different places, the word 'creole' is often used to designate a distinctive emergent local group, culture or language that grows out of the meeting of two or more ethnic groups, cultures or languages. Initially it referred to a social group of lower status than European-born

colonists, comprised of people born in the Americas of European descent who shared an orientation towards Europe and things European. In the Spanish colonies they were usually called *criollos*, in French Louisiana *créoles*. A slightly different meaning evolved in Trinidad, Guyana and Brazil where the term was used to refer to any person of African descent (Manuel, 1995, p.14, n.3). In general, the word has been used to mean 'distinctive local' as opposed to specifically 'European'. Some local traditions of music, cuisine, clothing, architecture, religion and language emerged in the Americas that were unlike those of any particular originating country or community.

(iii) Emigrant communities. Many communities emigrated to the Americas from homelands in different parts of the world over the past 500 years, a process that was continuing at the end of the 20th century. These emigrants had often fled from war, famine or religious persecution, and looked to the Americas for improved living conditions. Emigrants were rarely members of the ruling élites of their home countries (although there were exceptions). Emigrant communities often broke ties with their homeland, and either moved to fairly isolated rural communities or settled in urban areas. The Mennonites, who founded rural communities in Canada, the USA, Brazil, Paraguay and elsewhere are an example of rural migration, while many Italian emigrants formed urban neighbourhoods and established strong urban traditions. Irish and Scottish emigrants brought fiddle tunes and dances that spread to other groups, as did Scandinavian emigrants to Canada and the USA.

Most emigrant communities encouraged the maintenance of traditions of their home countries for at least a generation. Apart from European art music, the older court-related traditions of emigrants had fairly small audiences in the Americas, and many emigrant artists found they were more often called to perform less elaborate genres at celebratory events such as birthdays and weddings. While traditions related to local religious practices and family ceremonies were often maintained for one or two generations, others were abandoned and new traditions were frequently adopted from other communities, as a result of exposure in schools and local secular settings. Communities differed considerably in the degree to which they maintained 'homeland' traditions. New emigrants continued to refresh older traditions, and social, economic or political conflicts with other groups sometimes led to revivals or renewals of earlier community musical forms. In the 20th century, local festivals, often encouraged by tourism councils or nationalistic policies, provided venues for public performances of older traditions.

(iv) Enslaved Africans. Enslaved and freed Africans comprised a significant proportion of the non-Amerindian population during the colonial period in the Americas. Enslaved African populations were concentrated in large plantations that stretched from north-eastern coastal Brazil through most of the Caribbean to south-eastern North America. Their forced transport from Africa continued from the early 16th century to the 19th, and the characteristics of the plantation system created a specific culture dynamic. Free Africans outnumbered enslaved Africans in Peru, Argentina, Brazil, Colombia, Venezuela and Ecuador by 1800, but the ratio was the reverse in the islands of Jamaica and Cuba and other strong plantation economies. As time passed, however, an increasing population of free black citizens played important roles in the sacred and art music of the Americas.

Important, too, were communities of escaped slaves, who set up self-governing communities in a number of countries, including Jamaica, Brazil, Guyana, Mexico and the USA. These communities often established enduring social and cultural traditions distinct from those of African communities. Because of the distinction between African and European musical traditions, especially concerning musical instruments, rhythm and the interaction of melodic parts, the contribution of musicians with musical roots in African styles was clearly marked and has come to dominate the musical expressions in many regions, as well as popular music.

(v) Mestizos. 'Mestizos' (*caboclos* in Brazil, *métis* in French Canadian usage) denotes the offspring of the union of Europeans or Creoles and Amerindians. Mestizos often occupied an ambiguous position between Europeans and Amerindians, especially in the Andes. The word is also sometimes used to indicate individuals of Amerindian descent who have made cultural decisions based on European models, including wearing European clothing, living in urban areas, speaking only Spanish or Portuguese, and performing or attending European music genres. Mestizos are thus defined by both cultural and physical attributes.

(vi) Amerindians. Amerindians are called Indians or *indios* (Spanish and Portuguese), Native Americans (in the United States) and First Nations (in Canada) and are the descendants of the original inhabitants of the Americas prior to European colonization. In most countries, the Amerindians were relegated to the bottom of the social hierarchy headed by the Europeans. Deemed unsatisfactory as slaves in most parts of the Americas and, until baptized, condemned as heathens, they were frequently the victims of genocidal wars whose objectives were to remove them from lands they occupied. Thousands of communities disappeared completely (most strikingly in the Caribbean, but also in many other parts of the Americas) or were absorbed by neighbouring groups, but others managed to preserve a degree of linguistic and cultural singularity nearly impossible for the enslaved Africans.

In the Andean region of Chile, Peru, Bolivia and Ecuador and parts of Mexico and Central America, Amerindian populations were large enough to survive the epidemics and continued to occupy much of their traditional lands as labourers under Spanish domination. Elsewhere, Amerindians were frequently forced to resettle on less desirable lands or moved away from frontier diseases and violence. The communities that survived often maintained or revived some forms of traditional music and abandoned others in the face of missionary and government pressures. Many Amerindian communities today include different factions, whose attitude towards European values and music are a significant issue of contention.

II. Encountering and mixing communities and traditions

1. INTRODUCTION. Most local music in the Americas is a mixture of musical traditions, creating something quite distinctive and unique to the hemisphere. This uniqueness has sometimes been intentional, as in many of the nationalist compositions of the 19th century, and sometimes it has been the product of interaction between musicians of different styles. The members of the different social groups described above often encountered each other both in urban and rural areas, influencing one another in a variety of ways. The issue of how one describes musical styles that clearly combine traces of traditions from two or more communities can be a sensitive one. Many musical genres in the Americas are described as mestizo or mixed; they are sometimes referred to as hybrid or syncretic in the sense that a given style mixes, combines or synthesizes two or more traditions. From a sonic point of view, the terms are all correct; a string band comprised of a banjo, fiddle and guitar (or winds, harp and drum in Andean South America), combines instruments and sounds from different sources, producing something quite new and unique to the Americas. Even though most of the musical forms combine traditions, it is appropriate to outline the characteristics of the principal originating traditions, and then discuss some of the products of these encounters.

2. AMERINDIAN TRADITIONS.

(i) Pre-Columbian. Anthropologists generally agree that the pre-Columbian inhabitants of the Americas came across the Bering Strait in a series of migrations, settling into most parts of North and South America over a period of thousands of years. The dates of the earliest occupation of the Americas are often revised as remains of earlier settlements are discovered, and some Amerindian communities maintain that they originated in the Americas. The migrating communities probably brought with them some musical traditions from north-eastern Siberia – similarities between Inuit and Siberian traditions exist today – and moved easily southwards and eastwards through rich hunting and gathering areas. As they travelled, their languages and cultures became differentiated. Their interaction with one another and with their environments led to the development of somewhat distinct cultural regions.

Some Amerindians lived in small settlements, subsisting largely by hunting and gathering, and used only a few musical instruments to accompany singing. Other Amerindians lived in large communities, supported by sophisticated agricultural systems. These communities were organized into large empires with complex social and political structures which included musical ensembles, formal musical training and increased musical specialization. Many communities, however, fell between the two extremes.

20th-century musical ethnographies (McAllester, 1954; Merriam, 1967; Seeger, 1987; Turino, 1993; Olsen, 1996; Beaudet, 1997) and videotapes of Amerindian musical performances (e.g. *JVC*, 1990, tape 29; *JVC*, 1995, tapes 5–6) indicate that certain stylistic and functional continuities stretch from the Arctic regions of Canada to the southern areas of Chile and Argentina. This homogeneity is partially due to the common ancestry and history that unite these extensive communities. Other factors contribute to the homogeneity, including the elimination of musical traditions of Amerindian ruling élites in Peru and Mexico following the Spanish conquest (Stevenson, 1968) and the massive depopulation suffered by almost every group in the Americas. To a certain extent, the most elaborate musical forms have been removed or replaced by European-influenced genres, thus producing a substratum of similar forms.

From southern Argentina to northern Canada there are broad continuities in purpose, style, performance practice and dance in Amerindian musical performances. These include: (1) the association of music with powerful spirits, animals or gods; (2) the use of music in shamanism, healing and direct contact with spirits or gods which is often accompanied by the use of tobacco, alcohol or hallucinogens; (3) a preponderance of vocal music and elaborated speech styles over instrumental ensembles; (4) the unity of music and dance; (5) the general appearance of the body in dance; (6) the types of musical instruments employed; and (7) certain structural features of music, including the extensive use of repetition and the widespread presence of 'non-musical' sounds. These are discussed briefly below.

Amerindians describe music throughout the Americas as originating from outside sources, such as from the spirit world, ancestors or semi-human beings, and maintain that its performance is often the means through which a connection is established or renewed between humans and a powerful spiritual entity. Music is often thought to be imbued with the power of the original source, and the performance of music re-creates and re-introduces the original power back into the community.

The association between music and spirituality is expressed in the practice of shamanism in many communities from Chile and Argentina to the USA and Canada. Shamans are humans who enter into direct contact with spirits to cure sickness or spirit attack and to ascertain the future. Many shamans employ song (sometimes accompanied by the use of tobacco and narcotics) to 'travel' to distant places and later report on their travels to spirit lands. The shamans' musical instrument, a drum among the Argentine Mapuche (Grebe, 1978) or a rattle among the Venezuelan Warao (Olsen, 1996), is often both a highly symbolic and sacred object and a sound-producing instrument. Shamans' songs are sometimes the means through which cures are effected. Not all shamans employ song. In some societies tobacco, other narcotics and hallucinogens are used without musical accompaniment.

Music is associated with physical and spiritual metamorphosis. Musical performance frequently facilitates a transformation in both shamanic and ritual music, such as the transformation of a shaman into a flying spirit, of a singer or dancer into a being that is at once human and spirit or animal, or an individual to a new social status in a rite of passage. These metaphysical transformations may occasionally be brought about by musical sounds themselves, but musical performances were often accompanied by strenuous dance, the use of tobacco (found throughout the Americas), mind-altering drugs (among them hallucinogens in the Amazon and Peyote in North America) (Harner, 1973), or significant quantities of alcoholic beverages (in parts of the Andes, Amazon and Central America; Fuks, 1988). An alteration of perception is a widespread feature of musical performance, often facilitated by ingesting specific substances, or alternatively by fasting.

The most important and widespread category of Amerindian music is song. Although musical instruments are employed by many communities, they are most often used to accompany song and far less often are played alone, although a variety of wind instrument enembles is found in parts of the Amazon (Bastos, 1978; Beaudet, 1997), the Andes (Turino, 1993) and North America (Nettl, 1954). The emphasis on song is paralleled by widespread, highly formalized speech forms. Such forms are characteristic of many Amerindian communities, and value is often ascribed to speaking and listening (Sherzer and Urban, 1986). There is frequently not a binary distinction between speech and song. Instead there may be a gradation between informal speech and various genres of more formally structured speech forms, among them oratory, keening, formal greeting, myth-telling and actual song (Graham, 1995). The language used in songs varies considerably among Amerindian communities. In some communities songs use everyday language; in other communities only special 'song syllables' (without referential meaning) are used, and in yet others, communities sing in languages they do not understand, but which are meaningful to other communities.

Musical knowledge is highly valued among Amerindian communities. Musical instruments are played mostly by men, but both women and men sing and dance. Musical pieces may belong to, or be associated with, an individual or a social group such as a clan, moiety or age group.

A few families of musical instruments are widespread in the Americas (Izikowitz, 1935). Idiophones, especially rattles, are found almost everywhere. Gourd rattles and leg rattles are widespread and made from many raw materials, each with its own timbre. Membranophones, especially single-headed drums, are widespread but not ubiquitous; they are rarely encountered in the Amazon. There is ample archaeological and contemporary evidence for a wide variety of wind instruments made of wood, bamboo, animal bone, human bone, ceramics and other materials. Wind instruments are highly elaborate in South America, where some contemporary South American communities are reported to have as many as 60 distinct varieties. Some communities, however, use very few, if any, instruments.

Music and dance are intimately associated in many Amerindian communities. In some native languages, the words for music and dance are the same. Performances of certain sounds often require associated movements of the body in a fixed space, or of a group of dancers moving through significant spaces (e.g. from forest to village or from one area to another). Although local styles differ, there is a characteristic Amerindian dance posture found in both North and South America: a semi-erect, forward-leaning posture, with foot stamping for percussion and an accentuated vertical leg motion with a fairly rigid upper body and little pelvic movement.

Certain temporal features of Amerindian music are widespread. Specific song genres are frequently seasonal, and musical performances are often associated with agricultural and hunting cycles. The seasons might be temporal, agricultural (planting and harvesting) or religiously delineated. The solstice, for example, was carefully calculated in some communities, and more recently the Catholic calendar of saints' days is used to structure many performances.

Another feature common to many Amerindian communities is the gradual addition of simultaneous performances during a long ceremonial period. Many Amerindian communities perform (or performed at one time) collective religious or secular ceremonies that last for days, weeks or even months, within which many musical events occur. The increasing intensity of a performance is often marked by simultaneous parallel performances. Simultaneous performances of multiple sounds are found in isolated Amazonian villages where cries, whistles and individual songs accompany group songs, in crowded Peruvian plazas where competing bands perform at the same time, and in parts of North America and Canada as well.

Most Amerindian musical structures are heavily melodic with relatively few phrases that are repeated many times. The structure is often marked by a strong pulse provided by drumming and/or stomping. Metrical combinations are not static, however, especially in the western Plains of the United States and Canada where metrical shifts are common. Harmony of any kind is rare, except in cases where European influence is evident. Singing styles vary considerably among Amerindian groups, and several distinct styles are often used by a single community for different genres.

Repetition is highly prized among Amerindian communities, yet negatively evaluated by European travellers. Sometimes there are subtle differences in repeated sections, such as slight alterations in text, pitch or tempo, that are not obvious to an outsider. In other cases a melody might be repeated until a ritual action or dance pattern is completed. Sometimes the number of repetitions or sections is itself related to significant cosmological ideas, but more frequently it is the passage of time (e.g. from night to dawn), that is the overriding consideration in determining the length of a performance.

So far we have described the pre-Columbian characteristics of Amerindian music. Amerindian musicians also learnt music from other groups and innovated. This was true of the Ghost Dance and Native American Church in North America, and of the Tor'e in north-east Brazil, and the intertribal powwow in Canada and the USA (*see* UNITED STATES OF AMERICA, §II, 4(i)). Some communities consciously perform songs of more than ten other Amerindian groups. There has also been considerable musical interaction between Amerindians and European and African genres, instruments and performance styles.

(ii) Amerindians and other musical forms. One of the most important outside influences on Amerindian music has been the music of Christian churches. Both Catholic and Protestant missionaries discouraged or prohibited Amerindian communities from performing traditional music and provided instruction in European musical forms. In addition, many Amerindians converted to Christianity, and Amerindian hymn-singing is now found in many communities in North and South America, in a variety of styles that reflect the denomination and the period of their conversion. In some cases, such as the Waiwai of Brazil, hymn-singing is the only musical genre still performed. In other cases, hymn-singing survives alongside traditional social music. The result is often syncretic, but the process was sometimes violent, sometimes voluntary and sometimes a combination of the two.

Similarities between pre-Columbian and European functions of music may have stimulated musical syncretism. Both Amerindians and Europeans used music as

part of religious performances. Amerindian hymn-singing and the elaborate celebrations at large festivals on Catholic saints' days in the Andean highlands and among the Mayan communities of Central America represent both a departure from pre-Christian traditions and a continuation of the tradition of celebrating important days with music.

Amerindians learnt many styles from their European and African neighbours. Amerindians throughout the Americas were quick to adopt European instruments, such as the violin, guitar and harp (Schechter, 1992), all of which were popular among colonists. Many groups later took up the accordion, brass instruments, electric guitar and synthesizer and can often play two or more distinct repertories, maintaining a distinction rather than fusing traditional Amerindian style with contemporary rock or country music styles.

A good example of the complexity of enduring musical traditions in a community is found in the upper Midwest of the USA and Canada. The Plains Chippewa and *métis* musical genres reflect their complex history; some elders sing songs in French passed down from when French settlers controlled their territory, others perform Scottish and Irish fiddle tunes in a unique local style, others sing in a Plains Indian vocal style accompanied by a drum; and yet others have formed country music and rock and roll bands that play for local events (*Plains Chippewa/Métis Music*, 1992). Such diversity is quite common among large Amerindian communities that have diverse contacts with non-Indians. 'Indian music' in the early 21st century is whatever Amerindian communities perform, and the range is very large. The significance of the genres differs, but many different types of music are often performed during a given year.

Pre-Columbian Amerindian musical styles have had relatively little impact on local European- and African-derived genres. This lack of influence is probably due to the relative isolation of many Amerindian groups from national population centres, as well as profound sonic and structural differences between Amerindian and European or African styles. Some musical instruments, however, were adopted by non-Indians. *Maracas*, gourd rattles found in many local traditions in the Americas, take their name from the language of the Tupi Indians of Brazil, where *maraká* can mean 'rattle' or 'music' (Bastos, 1978). With the exception of Peru, where national popular music styles like the *huyano* can be clearly identified with Andean Indian origins, there has been little obvious borrowing of Amerindian styles in popular music in the Americas, although some Amerindian performers in Canada have become popular in their own right. Some regional dance forms in South America may have been influenced by Amerindian communities, but the evidence is not conclusive. Unlike the genres that emerged from encounters with African and European musics, most of the uniquely Amerindian musical features have not been adapted in other traditions (Seeger, 1997).

3. European music in the Americas to 1850. Immigrants from different parts of Europe brought their own genres and styles to the Americas. Several broad types of music continued in the Americas: domestic forms such as children's songs and ballads, social dance genres that were elaborated upon by both local performers and professional composers, and music of religious contexts. Different social classes often participated in distinct musical traditions. European music can be characterized as music comprised of fairly regular metres, a fixed set of modes, compositions based on harmonic structures, the creation of intricately interrelated melodic parts with complex harmonic relationships performed by instrumental or vocal ensembles, plucked, struck and bowed string instruments, and an increasing tendency to use written scores and a concept of fixed melodies. While there is obviously much more to European music, these are among the principal features that distinguish it from the other contributors to American music today.

Wealth and patronage were stimulants of European art music, and both were found in the Americas. Secular and sacred administrative structures in Spanish-ruled America required secular and sacred performance. Composers, choruses and musicians were mobilized in the administrative centres. The wealth of the colonies encouraged the creation of administrative and urban centres that supported a small élite and a group of musicians whose activities had a considerable influence on the rest of the population through music education and emulation. In Mexico, Colombia, Peru and Bolivia, large cathedrals provided chant and other church-related musical forms both to the expatriate communities and new converts.

Catholic priests introduced the institution of *cofradrías* or confraternities (brotherhoods) to the Americas. *Cofradrías* were officially sanctioned organizations whose activities centred on a particular patron saint. Of all the festive rites the Catholic Church introduced into the Americas, the celebrations of saints' days were the most pervasive (Moreno Cha, 1992). *Cofradrías* were also self-help and social organizations. Most social classes had their own *cofradrías* (Europeans, creoles, enslaved Africans, mestizos and Amerindians), and some descendants continue to perform today. One writer estimates that 300 *cofradrías* are active in Chile alone (Moreno Cha, 1992).

Although they often used their music to impose their government and religion on Amerindians and enslaved workers, there is early evidence that some Europeans took interest in the non-religious musical traditions of their subjects. Hernando Cortés took a troupe of Aztec musicians and dancers, whose precision he greatly admired, to Europe in 1527 to perform for royalty and the Pope. The musical skills of Africans were also recognized early and employed in ceremonial events; African drummers were used to welcome the arriving viceroy to Lima in 1551, in addition to Amerindian performances. The music of the large African population in Mexico was quite popular among both Spanish and Amerindians. Many of the music schools established by Catholic priests trained both Amerindians and Africans in the elements of European music. Musicians and members of different communities became acquainted with one another's styles, if only limitedly.

The social and musical processes begun in the 16th century continued in Latin America through the 17th century and into the 18th. Missionaries taught Indians in Argentina and Paraguay not only to read and write music, but to manufacture musical instruments.

In the 18th century there was tremendous growth of colonial cities in South America. In wealthy mining areas, money was allocated to religious institutions and the arts. Thus European artists began to travel to some of the earliest theatres constructed in the mining cities of Potosí and La Plata in what is today Bolivia. In the mid-18th

century Brazil provided nearly half of the world's gold from the Minas Gerais province. This regional wealth stimulated an impressive flowering of creative arts: sculpture, architecture and music. During this period, too, Buenos Aires became a regional capital, and spectacles combining music and theatre were performed for the new viceroys. Some wealthy plantation owners also became music patrons. In Brazil, enslaved Africans and their descendants were taught to play European music as early as 1660, and the owners of large plantations trained them to perform in orchestras for their entertainment and social functions. The musical activities of both groups were no doubt influenced by this process.

Colonization of the English colonies intensified during the 17th century, and the pilgrims and other immigrants brought hymnbooks with them (Chase, 1967). Secular dance music was discouraged, but church music was encouraged for its association with appropriate comportment and beliefs. As a result, debates about appropriate ways to sing hymns occupied many written discussions of music in the British colonies. Emphases on participation in church services through music and the correct singing of hymns led to the formation of 'singing schools' that taught large segments of the population to read musical notation and set the stage for the growth of the music publishing industry with its diffusion of hymnbooks and later distribution of popular sheet music.

When English and French colonists settled in the Americas, there was less of a stigma attached to being born in the colonies than there was in the Spanish colonies. French, English, Scottish and Irish emigrants moved into what is today eastern Canada (*see* CANADA, §II, 3), bringing with them music and dance styles that had an enduring impact on the regional musical traditions in the USA and Canada.

The French, particularly from Normandy and Brittany, began to colonize New France in 1604 by moving inland to the region now known as Quebec, and they soon controlled the waterways leading to the interior of the continent. Stimulated by the fur trade and conflicts with the English, they forged alliances with many Amerindian communities in the interior. The intermarriage of French and Amerindians created the *métis*, and the French cultural influence on interior Amerindian communities was strong. The French and English competed for control over the coastal regions of what is now eastern Canada; the area known as Acadia changed hands more than ten times before being permanently ceded to the British in 1713. New France fell in 1759 after repeated attacks. Mass deportation of French-culture Acadians (1755–63) did not eradicate French culture in eastern Canada, however. But a strong impact was made on the culture of Louisiana with many Acadians moving to French Louisiana to escape British domination. In Acadia, the removal of the clerics and the élite created a rural French culture that was not renewed by contacts with France. Its musical culture consisted largely of vocal and instrumental dance music that has been maintained despite considerable cultural persecution (*see* UNITED STATES OF AMERICA, §II, 1(ii)(b)). Additional genres learnt from Scottish and Irish emigrants were also embraced. Similar cultural upheavals occurred in the Caribbean, where islands changed hands among colonial powers, sometimes several times within a decade.

The firm hold of European colonial powers was weakened in the 19th century by independence movements in many colonies, as well as by the purchase or appropriation of lands by the USA. Enslaved workers were emancipated (at different times in different places), and emigrants replaced them as manual workers in some countries. The establishment of national capitals in Latin America further stimulated secular musical performances. With the growth of civil society, secular musical institutions such as music conservatories and military music institutes were increasingly founded in newly independent countries. Emigrant musicians trained in Europe were extremely important in the establishment of secular musical institutions, such as opera houses and music societies throughout the Americas. Music education was increasingly available to women as music became part of secular domestic life.

Another international musical phenomenon that swept through the Americas was the brass band, partly as a result of the new responsibilities of independent countries. Military bands were an important part of musical life in most capital cities and became part of the musical experience of members of all ethnic groups that served in armies or local militias. Schools for military bands preceded the establishment of symphony orchestras and national conservatories in a number of countries, and financial support for armed forces bands sometimes represented a considerable portion of a nation's musical arts support. Civilian brass bands were soon associated with communities, schools and commercial organizations, straddling the distinction between art, popular and folk music. They could perform many genres, and played in many civic and feast day celebrations, sporting events and band competition. In addition, brass bands contributed to the development of such urban genres as jazz.

Opera and parlour music were increasingly popular among members of the élites and the growing class of traders and manufacturers. Opera and other forms of urban popular stage shows were composed and/or performed in a number of countries, and opera houses were established in most capital cities. An impetus for operatic composition was certainly the emergence of musical nationalism.

Nationalism spread in 19th-century Europe, along with interest in national composers and local folk traditions as integral parts of a 'national character'. These issues also became a central concern of the arts in the Americas. Visual arts, literature, theatre and music were consciously fashioned to express national aspirations in nearly every nation. From 1880 to 1950 composers of many backgrounds expressed what they took to be the unique history of their countries through musical and dramatic forms (Béhague, 1979). Composers increasingly looked to local vernacular music forms in their countries for inspiration. They refashioned early musical interactions with Amerindians into operas, spectacles and heroic stories, from *Il Guarany* to *Pocahontas*, and often found inspiration in Amerindian-influenced and African-influenced musical genres. During the nationalistic period many countries also closely identified with particular dance forms: Argentina with the tango, Brazil with the samba, Venezuela with the *joropo* and the USA with square dancing.

The same nationalist inspiration that stimulated art music composers also led to the collection, documentation and publication of rural musical and narrative forms

labelled 'folklore', resulting in the establishment of library collections and archives in many countries, among them Argentina, Brazil, Canada, Cuba, Mexico, the USA and Venezuela. Interest in 'authentic' national cultures and concerns about possible threats to them contributed to the establishment of state-run 'folklore weeks', folklore museums, folk festivals and government-sponsored audio and video recordings that document regional traditions.

4. African music in the Americas. Although free Africans were among the first explorers of the Americas, the largest influence of African music in the Americas came from the approximately 11 million enslaved Africans brought to the Americas between the 16th century and the late 19th. As early as 1530, enslaved Africans worked in the Spanish and Portuguese colonies in response to a desire for additional labour to replace Amerindian slaves. At times there were more enslaved Africans in some colonies than resident Europeans.

The settlement of enslaved Africans in the Americas had both regional specificities and general features. One general feature was that members of different cultures were frequently mixed together in the Americas, either purposefully in an attempt to eradicate their original languages and cultures, or by happenstance. Out of this forced cultural encounter the descendants of enslaved Africans developed new cultures in the Americas, which were unlike any ancestral cultures in Africa. This occurred not only on plantations but also in the free communities of escaped slaves, or maroons, established in Jamaica, Guyana, Brazil, Colombia and elsewhere (Price, 1979).

Although there were considerable cultural differences among the original peoples brought from Africa, there were some shared cultural and musical values as well. Among West African retentions were frequent use of layered, interlocking rhythmic patterns, an aesthetic based on the blending of a variety of timbres, active interaction between audiences and performers, the integration of sounds and dance, and the use of music to express emotional states (Hampton and Sykes, 1995). Performances emphasized active participation through movement, rhythmic clapping and dancing, and the frequent use of antiphony. Improvisation was probably widespread. In West Africa some music was associated with religions in which worshippers directly experienced divinities through spirit possession, which took place in rituals involving percussion (often a drum ensemble) and singing; this music continued to be performed in parts of the Americas. When drums were banned, complex patterns of foot stamping, body slapping and the use of other percussion instruments created enduring opportunities for musical transmission. Percussion ensembles are found in many communities of African descent in the Americas. A three-drum ensemble with one large, one small and one medium drum is common to a number of religious rituals. Instruments with jingles, such as tambourines, are also widespread. All of these musical features were maintained to some degree in the traditional genres that continued, or the African-influenced musical genres that emerged in the Americas.

West African dance can be called polycentric, where the total motion is created by moving different parts of the body to different rhythms. The feet, often remaining close to the ground, may move to one of the rhythms, the hips to a second and the shoulders to a third. This is different from both Amerindian and European dancing, where the entire body usually moves to a single rhythm and accentuated hip movements are rare. These African influences are found in a widespread rural dance called *juba* or *patting juba* in North America where the participants sing and clap in a ring, while solo dancers take turns in the centre of the ring, often demonstrating polycentric virtuosity. A similar dance called *samba de roda* is performed in Brazil, and variants are found in the Caribbean and southern USA.

Improvisation is an important part of many West African traditions. West African drum ensembles often create new patterns of rhythm as the drummers interact with the audiences and dancers (Nketia, 1975). In the Americas, rhythmic, melodic, verbal and dance improvisation are found in many genres, from children's games to blues, jazz and hip-hop. The most familiar genre is probably jazz, where the structure is usually a harmonic progression, but the realization of that progression involves both group and solo improvisation.

Africans also introduced a number of musical instruments to the Americas. Among them were the ancestor of the modern banjo, a string instrument with a skin head, and the marimba, a large wooden xylophone, which was popular in Mexico, Central America and northern South America. Several drums were clearly African in origin, among them pressure drums with variable pitch. The musical bow used in Brazilian *capoeira* is much more likely to have its origins in Africa where they are widely used, than in the Americas where Amerindian use was rare. In some countries, there are historical documents that record African instruments no longer played in contemporary traditions.

Enslaved Africans were brought to the Americas over a period of centuries, with earlier and later arrivals certainly influencing one another. In countries that abolished slavery quite late, such as Brazil and Cuba, or in early established free states, such as Haiti, the most conservative religious music shows the clearest relationship to existing West African spirit possession religions: *candomblé* (Brazil), *santería* (Cuba) and *Vodou* (Haiti). Interlocking rhythms and texts in African languages clearly demonstrate the continuities of African music in the Americas. Spirit possession religions, which often involve dance and trance, were forbidden at various times and usually condemned by Christian churches. In the late 20th century, however, *candomblé* spread from north-east Brazil to the rest of the country and to Uruguay, Paraguay and Argentina. *Santería* and *Vodou* have also spread from Cuba and Haiti to many parts of the USA, where they are fast-growing religions.

Countries that either ended the use of slaves earlier than Brazil and Cuba or had a smaller percentage of enslaved Africans in the total population tended to create musical genres in which African-influenced styles and percussion have been combined to a greater degree with European-influenced harmonic structures and instruments. Yet even in countries with relatively small communities of African descent, such as Venezuela, there are strong influences of African-derived traditions in the instruments and musics played on them.

Religious institutions played important roles in the preservation and evolution of African musical genres and styles in the Americas. The *cofradrías* in Spanish and Portuguese colonies served as both social and religious organizations for enslaved Africans. Associations that

were comprised entirely of enslaved Africans were often grouped according to 'nations'. In the USA, African Americans organized themselves into communities of worship in Protestant churches.

The earliest African confraternities were established in the Americas during the 16th century. For example, there are references to a fraternity of *negros* in Pernambuco, Brazil, that date back to 1552. Religious confraternities were used by enslaved Africans to protect and preserve African beliefs and identities from the ruling establishment. This was achieved partly by the identification of Catholic symbols with African deities, and partly by the maintenance of distinct musical styles within the confraternities.

In the late 20th century, confraternities of peoples of African descent or secular organizations that descended from confraternities were still found in many parts of Latin America and the Caribbean, where they were responsible for organizing and performing music and dance associated with Carnival (Mardi Gras in New Orleans), the *Reis Magos*, many saints' days (among them celebrations of black saints) and other religious holidays. Some confraternities also presented song-dance-theatre productions that dramatized the conflicts between Christians and Moors or between two kings of the Congo (an African representation of the Christians and Moors) or stories about the Three Kings (the Magi) and other subjects. These dramatizations were often filled with elaborate oratory, dramatic dancing and complex rhythms. Other confraternities organized parades or processions with music, song and often dance. The music of these groups often retained African-influenced features, such as drums, rattles, tambourines, and other local instruments, rhythmic features and vocal styles (Lins, 1992). The confraternities provided enduring voluntary organizations within which music which was produced for hundreds of years (Moreno Cha, 1992).

In the English colonies, it was the participation of enslaved Africans in the Baptist Great Awakening, which peaked around 1720, and the subsequent establishment of black Baptist churches and independent black churches that provided the church-based institutional framework for the development of a unique musical style in North America. The emotional appeal of the Great Awakening perhaps resonated with many West African religions, and the independent churches soon published their own hymnbooks and interpreted existing hymns in new ways (Sobel, 1979). Spirituals, and later composed gospel music, developed into internationally known styles through the work of noted African American composers and educators (Reagon, 1992). African American churches were also important community institutions whose influence was dramatized in the 20th-century civil rights movement in the USA, in which churches and the music of churches played an important role in mobilizing large numbers of participants (*Voices of the Civil Rights Movement*, 1997).

Enslaved Africans were rarely permitted to practise their favoured musical traditions without impediment. Colonial decrees indicate attempts to curb public celebrations and the repression of drumming and religious activities. Enslaved Africans were also instructed in the use of European instruments by both churches and large plantation owners.

Free Africans found that musical creativity was a profession in which they could succeed even during the colonial periods. With the end of slave labour in the Americas, peoples of African descent were freer to migrate from plantations, and their musical influence on non-African populations increased in many countries, among them the USA, Caribbean islands, Guyana and Brazil.

5. Immigrant musics, 1800–present. In the early years of the colonies, most emigrants came from different parts of the colonizing country. In addition to the administrators and clerics came less wealthy people who brought with them musical instruments and traditions from Spain and Portugal. Musical cultures of the Iberian peninsula varied greatly, and peoples of different parts of the country often emigrated to distinct regions of the Americas, as emigrants from Andalusia settled in what would become Venezuela or immigrants from Normandy and Brittany settled in New France.

There was also internal migration within the Americas; European powers conquered and traded colonial areas, royalists moved out of newly independent countries and enslaved workers escaped or were transferred. French-speaking emigrants from Canada and Haiti moved to the southern USA and Cuba. Escaped slaves created their own settlements in the interior of Guyana, Brazil and Jamaica. Cultural expressions of these population movements survive in many regions today, such as in the Cajun traditions of Louisiana (*see* United States of America, §II, 1(ii)(b)), the *tumba francesa* of Cuba (Alén Roderíguez, 1993) (*see* Cuba, §II, 1(iii)), and Maroon music of Jamaica (*Drums of Defiance*, 1992) (*see* Jamaica, § 2). In some cases, emigrant traditions not only survived, but spread widely to other communities.

The 19th century was a period of large-scale emigration to the Americas from Europe and Asia. Heavy periods of migrations began after individual nations abolished the slave trade or slavery itself. Favourable policies and incentives encouraged large numbers of emigrants during these periods. The English brought large numbers of South Asians and Indonesians to Guyana and Trinidad as contract workers. Many stayed and form important segments of the populations and regional cultures, with distinct musical genres and traditions that maintain South and South-east Asian roots.

In Argentina and Uruguay, national populations grew tremendously due to heavy emigration towards the end of the 19th century, especially from Italy and Spain. These new emigrants had a profound impact on the development of national musical forms. In Brazil the largest influx occurred after emancipation in 1888; Italians and Portuguese were the largest groups. German and later eastern European and Mediterranean settlers moved to many of the countries, from Canada in the north to Argentina and Chile in the south. German and eastern European dances and bands, such as polka bands, exerted a tremendous influence on local musical styles in North and South America. The USA, Peru and Cuba encouraged sizeable Chinese migrations in the 19th century. Large groups of Japanese emigrants came in the early 20th century, settling in Brazil, Peru and the USA. In the late 20th century, refugees from wars in Asia, Africa and the Middle East also moved to the USA, Canada and other countries. War, oppression and unequal economic development within the Americas led to considerable internal migration in the late 20th century. Emigrant communities had varying

degrees of impact on local musical traditions in each country, but virtually all of them influenced local musics.

In addition to emigration to the Americas, there were groups that returned to their original countries and subsequently exerted influences on cultural traditions in their former homelands, thus increasing the spread of the new musical traditions that had developed in the Americas. Some of the freed slaves who left the Americas and returned to various parts of Africa established an enduring legacy in architecture and music. Brazilians of Portuguese descent had a dramatic impact on the music and television of Portugal in the late 20th century. People of Italian descent returned to Europe from a number of countries as economic opportunities there improved, and Peruvians and Brazilians of Japanese descent returned to work in Japan. In the aftermath of the restrictions on travel imposed by the former Soviet Union and the USA, people with eastern European backgrounds also travelled back and forth.

Communities that moved to the new world and settled in industrial urban areas often lived in distinct neighbourhoods, either by choice or force. These neighbourhoods offered opportunities for local musicians and local, ethnically specific, entertainment industries. Chicago, New York, Toronto and later São Paulo were famous for such distinct immigrant neighbourhoods. Many cities such as Havana and San Francisco also had distinct neighbourhoods of Chinese residents, known as 'Chinatowns'. Freed Africans also moved to the cities and often resided in distinct neighbourhoods in the USA. The large-scale emigration of Jewish intellectuals and musicians from Europe to the Americas in the first half of the 20th century had a strong impact on art music performance in a number of countries, as well as preserving musical styles they had practised in Europe, such as *klezmer* (*see* JEWISH MUSIC, §IV, 3(ii)).

In the cities, community traditions were often supplemented by popular urban traditions and nationalist genres as a result of public education and mass communications. The musical result of this varied emigration was that most countries became profoundly multi-ethnic, with a proliferation of emigrant groups and a variety of local styles that were performed largely for members of the same ethnic groups. In the late 20th century these traditions were often lumped together under the term 'folklore', but within emigrant communities there were often different genres that were distinctly 'classical', 'religious', 'traditional secular' or 'popular' to members of the community (Slobin, 1993; Levin, 1996).

III. Music of the Americas as commodity

One of the most important influences on musical performances in the past 200 years has been the transformation of music into commodity. This change occurred gradually and unevenly. By the end of the 20th century, entertainment software was one of the USA's largest exports; several other countries in the Americas, including Canada, Brazil, Mexico, Peru and others, had established large internationally recognized entertainment industries, and some musical genres from the Americas had spread around the world.

Commodification and market capitalism powerfully shaped musical creativity, production and experience. Commodification necessitated that music be made commercially available to a large body of people and considered 'a kind of thing produced for use or sale' and that it be objectified in the process of trade. It also required a large and motivated group of people to purchase musical products. Although some European composers created exclusively for patrons, it was the protection of music publishers and instrument manufacturers through copyright and patent laws that created newly favourable conditions for large-scale commodification of music and its sale to increasingly large and affluent groups (Channan, 1995).

1. COPYRIGHT LAW AND MUSIC PUBLISHING. Copyright law was extended to music publishing in the late 18th century, and both copyright and patents were established in the USA shortly after independence. Sheet music and instrument manufacture were transformed by evolving technologies and growing markets during the 19th century, and recorded sound and video industries wrought further changes in the 20th (Frith, 1993) (*see* SOCIOLOGY OF MUSIC, §8).

The music publishing industry would have been of little influence without important changes in music education. In the USA, singing schools and church choirs, in which participants learnt to read music and to sing in groups, created a market able to use printed sheet music. The foundation of secular music academies, conservatories and amateur musical groups in the new national and provincial capitals also stimulated music publishers and the music market. Piano makers in the USA patented numerous changes in the design of the piano, and the centre of piano production shifted from Europe to the USA for over 100 years, before moving to Asia in the late 20th century. In the 19th century, the guitar was also a fashionable instrument for accompanying popular song, but the accordion was replacing other instruments in ensembles throughout the Americas and used to play European dances such as polkas and waltzes at social gatherings. The African-introduced banjo underwent a transformation from a homemade, gut-string and fretless instrument with a gourd resonator to a steel-string, metal-rimmed, fretted and mass-produced instrument that was well suited to playing in ensembles. Whether purchased in showrooms or through rural mail order, musical instruments that could accompany song and encourage dancing became popular throughout the Americas.

Although art music composition was copyrighted from the 19th century onwards, the largest profits for many years were in church music and popular song publications. The collaboration of popular theatres with publishers of songbooks created an integrated and profitable industry. Popular songwriters such as STEPHEN FOSTER sold over 100,000 copies of their most popular compositions, although they often received little in royalty payments. Hymnals and other religious music were also a large business, and some music publishers hired bands that toured widely and sold their songbooks. Sheet music and the instruments with which to perform it were also popular and widely distributed in the 19th century. In the USA, many of the songs that were later labelled as 'folk songs' were first distributed as sheet music, then entered oral tradition to be later collected by folklorists. There was a strong interdependent relationship between regional styles and printed music, with one often influencing the other.

Issues of copyright and intellectual property were accentuated when artists adopted and popularized traditional musical forms from the Americas. International copyright law did not recognize orally transmitted knowledge as a community's intellectual property, and such materials were widely appropriated and copyrighted by popular performers (Malm and Wallis, 1992). Several countries enacted or considered new intellectual property laws to protect local or Amerindian knowledge from external exploitation. By the end of the 20th century, intellectual property law had become an issue of international contention, a reflection of its importance to individual, corporate and national interests.

2. MUSIC BROADCASTS AND MASS MEDIA. The commodification of musical sounds, beyond the sales of admission tickets in the burgeoning concert halls, required the invention of audio recording in 1877. Within a few years, several competing formats for audio recording battled for supremacy in the markets and in courts of law. A recording made by the renowned tenor ENRICO CARUSO, the first to sell over 2 million copies, is generally credited as the first large-scale hit in the emerging recording industry. With the spread of radio, first commercially broadcast in the 1920s, and talking and musical films in the 1930s, and eventually with the addition of television, popularized in the 1950s (music television in the 1980s), a complex and integrated entertainment industry grew up around popular music. This industry sought to promote hits through the constant introduction of new performers and recordings that were marketed through radio and television, sold in recording stores and exported from the USA to the rest of the world. Broadway musicals and film songs were also very popular and continued to be so throughout the 20th century.

Audio recordings and radio did not become limited-repertory, hit-driven industries immediately. The audio recordings and radio programming of the first half of the 20th century in the USA demonstrate the tremendous musical diversity among immigrant communities and regional styles in rural areas. A seven-volume discography of emigrant music between 1893 and 1942 (Spottswood, 1990) documents the amount of recording in emigrant communities in the USA. Radio also presented live performances of local musicians during the first half of the 20th century, but increasingly depended on recorded sound after that. European art music, too, was programmed separately and often played only on specific radio stations. Local programmes, when they existed, were sometimes used to serve local emigrant communities (Olumba and N'Diaye, 1996). A great deal of what we know or learn about emigrant and regional music in the USA can be found on early recordings and broadcasts.

With the large influx of emigrants and nascent industrialization, cities in the Americas began to generate their own specific musical genres, which were later popularized in recordings. Among them were the TANGO in Argentina, the HABANERA and RUMBA in Cuba, RAGTIME and JAZZ in the USA, and the CHORO in Brazil. These genres were established or influenced by Black musicians and have features that can be traced to African roots. Arising in port cities, they were also strongly cosmopolitan and popularized by sheet music, live performances and recordings.

In most countries there were several distinct genres of popular recorded music in the late 20th century, often directed towards different audiences. In addition to urban popular musical styles in such countries as Brazil, Mexico and the USA, there were also genres characterized as rural or country which received extensive radio play time and achieved high sales in specific regions. Award programmes often indicate areas of commercial interest. The annual awards of the National Academy of Recording Arts and Sciences (NARAS) or 'Grammy Awards' in the USA present a set of 'American native music categories' for recorded sound in that country; awards are granted in the categories of popular, alternative, polka, traditional folk, modern folk, children's music, spoken word and classical music, among many others. Yet actual musical variety is greater, as many independent record companies in different countries respond to different markets that are unrepresented in such national awards.

The emergent technologies of sound recording, radio, films and television not only increased the reach of musical performances, they also encouraged particular sounds through their limitations and potentials. Wax cylinders held no more than two to four minutes of music, and for decades most recorded songs were three minutes long, a length that remained common even after long-playing records and CDs freed musicians of the four-minute limitation. The radio microphone was more effective if a singer did not project loudly, thus radio performances encouraged the use of a soft, crooning voice that became standard in some forms of popular music. Amplification and electric instruments both increased the size of audiences and created new musical possibilities. Music television also encouraged the use of visual images in popular music performances, and musicians emerged who danced to their prerecorded sounds.

The spread of mass communications media throughout the Americas carried recorded musical performances to distant places. Rural electrification, the transistor radio and satellite television discs are important steps in the globalization of access to music throughout the Americas. Mass media also raised a number of critical political and cultural issues for many nations and created considerable concern about political influence, national identity, intellectual property and the contrast between local values and national or international broadcasts.

In the political arena, mass media were effectively used by governments for propaganda purposes, and censorship bureaux or more informal blacklists were used to keep 'undesirable' artists or musical genres from being heard. In many countries, including the USA in the 1950s, Brazil in the 1960s and Chile in the 1970s, musicians who were considered threats to national security were prevented from performing for radio and television, exiled or killed. Issues of politics and morality were often invoked in efforts to increase censorship or restrict access to certain types of music such as rap music in the 1980s and 90s in the USA, and the development of a computer chip to restrict access to performances deemed immoral or obscene.

The preponderance of American and European recordings broadcast in Latin American and Caribbean countries raised concerns about the integrity of national cultures and the survival of national genres. Attempts by nations to restrict international influence by legislating a certain percentage of airtime for national music were only partially successful. Short-wave radio and television satellite dishes enabled people to receive direct interna-

tional broadcasts, thus evading all local control. Many national governments began to produce their own recording series that focussed on national genres, among them Argentina, Brazil, Cuba, Mexico, Peru, the USA and Venezuela.

A number of countries established local recording industries, radio networks and television channels; Canada, Mexico, Brazil and Cuba are among the largest. Canadian broadcasting was controlled by the CBC, a state corporation, but the prominence of the free-market approach to broadcasting and the power and production quality of the transnational entertainment industry often made it difficult for national music industries to compete in more than a few genres. Cultural policies related to music and mass media continue to be heatedly debated in every country in the Americas.

3. Tourism. Music and dance were part of the development of tourism, and, reciprocally, tourism influenced the way music and dance were performed. Music was part of the search for the exotic in tourism from early in the 20th century, as demonstrated in films about Hawaii, Brazil and the Caribbean. Music and dance became a principal attraction of travel, whether to a nearby urban area to go to the theatre or opera, to a theme park in the USA to be impressed by illusion, to a 'tropical paradise' in the Caribbean where typical and often dated styles of local music were played in hotels, or on an ecological tour in the Amazon where Amerindian music might be heard.

Tourism had antecedents in the 19th century, but became a major source of income throughout the Americas during the 20th century. While tourism sometimes benefited local musicians by encouraging state support, creating new performance venues in hotels and at festivals and raising wages, the tourists' stereotypes, lack of knowledge of local language and culture, and tight schedules often transformed traditional musics into something quite different (Lewin and Kaeppler, 1988).

4. Performance and music education. By the late 20th century, residents of the Americas could access an unprecedented number of musical traditions through radio, television, satellite dishes, individual players and computers. Some musicians sought to increase their understanding and mastery of their own traditions, others embraced new sounds and experiences by adopting entirely new traditions. University music departments supplemented offerings in European art music with performance courses in Indonesian gamelan, Caribbean steel band, Brazilian samba, Bulgarian song and old-time Scottish fiddle music, among others. Ethnomusicology courses on world music were well attended in a growing number of universities and colleges, and many community culture centres welcomed pupils from other communities who wished to learn the intricacies of dance or musical performance. While European missionaries taught Amerindians and Africans to compose and perform European genres as early as the 16th century, the influences were reciprocal in the 20th century. For example, tango clubs became popular in Helsinki, (although the dance originated in Argentina), Amerindian music and traditions were popular in Germany (although relatively few Amerindians had moved there) and African musicians emulated African American styles and were in turn emulated in the United States.

Opera halls and symphony orchestras found it increasingly difficult in the latter half of the 20th century to raise the funds necessary to perform full seasons, and many domestic genres disappeared as the contexts in which they were performed were replaced by other forms of entertainment such as radio and television. Audio-visual archives became repositories of traditions that were no longer performed. The commodification of music has spread some musics worldwide and driven others into silence.

From the inequities and tragedies and the successes and celebrations in the Americas have arisen musical forms that express their history in their very structure and performance style. In nation-states now characterized more by diversity of origin and culture than by homogeneity, the music of the late 20th century often provides both intense satisfaction and provokes intense concern. But no matter where they are in the world, people everywhere hear sounds influenced by social and musical processes that were generated in the Americas.

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ANTHONY SEEGER

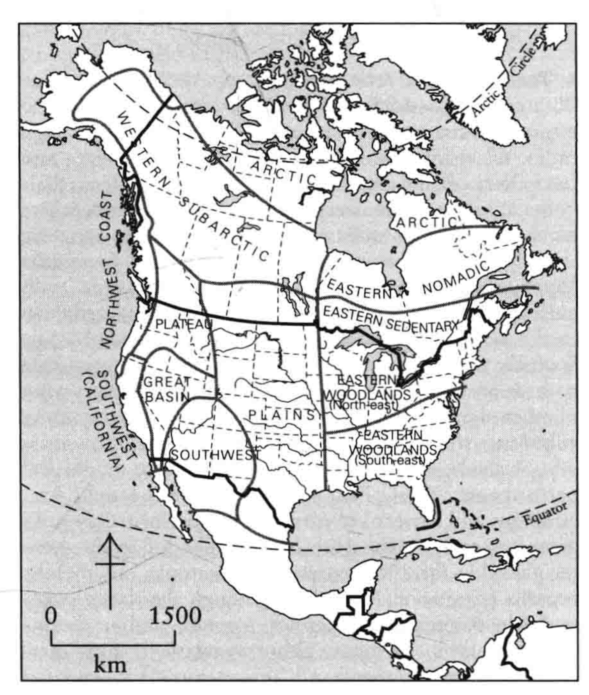
Amerindian music. In this article the term 'Amerindian' is used in a conventional sense to refer to the native peoples, also known as American Indians or Native Americans, who occupied the North American continent above Mexico before the arrival of the Europeans in the 15th century. (For a general discussion of Amerindians throughout North and South America *see* AMERICAS and for the music of Amerindian cultures in Central and South America, *see* LATIN AMERICA, §I and the relevant country articles.) The Amerindians are so called because of the belief prevalent at the time of Columbus that the Americas were part of the East Indies. The Amerindians appear to have come into the Western hemisphere from Asia in a series of migrations; from Alaska they spread east and south. Their common origin explains the physical characteristics that Amerindians have in common, while the several waves of migration are supposed to account for the many native linguistic families. There is evidence of the presence of Amerindians in the Americas for more than 15,000 years. In pre-Columbian times the Amerindian population of the area north of Mexico is estimated to have been between one and two million.

I. Introduction. II. Regional survey. III. Musical instruments. IV. Developments after European contact. V. Research.

I. Introduction

1. Geographical and cultural style areas. 2. Music and society. 3. Composition, learning and rehearsing.

1. GEOGRAPHICAL AND CULTURAL STYLE AREAS. In certain respects, Amerindian culture appears homogeneous: its musical styles are broadly similar throughout the continent, as are its myths and religious practices, which show similarities to those of Central and South America. In other respects, however, the Amerindian cultures as they were before the forced moves to reservations may be divided into distinct areas, coinciding with the physical divisions of the continent (fig.1): the Eastern Woodlands (known as Eastern Sedentary in Canada and subdivided into north-east and south-east in the USA), the Plains, the Southwest and California, the Great Basin, the intermountain Plateau (largely in Nevada and Utah), the Northwest Coast and the far North (subdivided into Western Subarctic and Arctic). These areas appear to have developed more or less independently for several centuries: each area had its own political and economic system,



1. *Map of North America showing the culture areas of the Amerindians*

largely shaped by the exigencies of the natural environment.

Scholars have identified approximately 1000 tribal units, almost as many languages, and about 60 independent language families in North America. But the boundaries of the language groups did not at all coincide with the boundaries of the cultural areas, which shows that the cultural areas became defined fairly late in Amerindian history. There is substantial evidence that Amerindian cultures were influenced by cultures outside the North American borders. Traits from the cultures of Mexico and Central America, for instance, are found among the Indians of the Southwest, the Southeast and the Northwest Coast; the Amerindians of the far North and the Inuit (Eskimo) share certain traditions with tribal groups of north-east Asia.

2. Music and society. Since the 20th century, music has played a special role in Amerindian culture, both underscoring the Amerindians' ethnic identity and providing a focal-point for their view of their past. Music seems also to have played a significant role in Amerindian cultures before contact with Europeans. In most cultures, it was intimately connected with religion: it was the most important element in worship and in rituals such as the ceremonies of age-grade (peer group) societies and gambling games. Music was also used to accompany social dances, games, calendar rituals and events in the life cycle.

Music evidently symbolized and personalized supernatural power: it was believed that spirits gave this power to human beings by teaching them songs, and individuals who were thought to have a supernatural association had a special relationship with music. As well as being an accompaniment to ceremonies, music was in many instances a form of prayer, and its presence was an important factor in religious experience. Music and performance were judged less by specifically musical criteria than by how well they fulfilled religious and other functions and were effective in providing food, water, healing and so on. Although most Amerindians had relatively simple material cultures and economic systems, each tribe had many varied ceremonies, public and private, which required songs, and Amerindian song repertories often included thousands of items.

Music and dance are closely related in Amerindian cultures. Traditionally, most musical genres accompanied dances performed during communal ceremonies. These dances, many of which persist, are thought to unite members of the community with one another, with the spirits of their ancestors and with supernatural beings. Although each tribe has its distinctive style, Amerindian dances generally move in a circular pattern and feature a dignified style of frontal body movement. Often dance steps, hand gestures and spatial designs have symbolic meaning linked to the ceremony. Depending on performance context and community practice, dance outfits range from everyday attire to intricately detailed costumes, head-dresses and body paint. Often the dancers are also the singers and accompany themselves with hand-held rattles or sound-makers worn on their bodies or sewn on their outfits. The structure of the music usually reflects the structure of the dance. Dancers follow the beat of the rhythmic accompaniment, and the duration of a song is often determined by the time required for all the dancers to complete a full circuit of the dance ground.

Similarly, since most Amerindian poetry is sung, there is a close relationship between the structures of poems and songs. Amerindian song texts often use verbal structures that do not normally occur in the spoken language. One typical example is the Plains tribes' use of non-lexical syllables, which surround the meaningful text and are interpolated in it. In the Southwest, archaic words or words borrowed from neighbouring tribes are often used in songs. Indeed a great many Amerindian songs have no lexical words at all; in such songs, however, a fixed succession of syllables constitutes the poetic text. This practice is exemplified by Peyote songs, which are used in connection with the Peyote ceremony (see §IV, 2 below) by many Amerindian cultures of the USA. These songs have a distinctive musical style and a repertory of fixed non-lexical syllables and syllable sequences that closely follow the rhythmic patterns of the melodies. The absence of lexical words, particularly in the songs of certain Plains tribes, may be connected with the relative lack of instrumental music; the songs fulfil both vocal and instrumental roles.

The relationship between music and language in Amerindian songs has not yet been fully investigated. There is some indication that syllabic and melodic elements coincide well, though not precisely, and that non-lexical syllables may be used to shift important words of the text to a rhythmically logical position. The Amerindians of the Southwest have elaborate poems set to music, in which the relationship between musical and textual lines is very close. In the Great Basin of Nevada, song forms such as *AABBCC* are accompanied by precisely the same textual forms. The content of Amerindian song texts varies from simple description of everyday events to symbolic and philosophical statements. However, in some Amerindian cultures, the words and music of a song are not inextricably bound; indeed, new words may be added to an existing melody and a new melody may be composed for an old text.

Formerly, Amerindians had few professional musical specialists or professional training of musicians. Nevertheless, certain individuals in each group were regarded as superior performers or as the originators of music – composers in Western terms. Because of the close association of music with spirituality, the ritual specialist, shaman or medicine man has usually been the person most involved with music.

Traditionally, men have had a more public role in ceremonial life than women, leading earlier scholars to assume that music in Amerindian cultures is a largely male domain. Recent research has challenged that assumption, showing how the development of new performance contexts for traditional repertories has created new performance opportunities for women. Beginning in the 1960s, women have also played a central role in the development of syncretic popular music.

3. Composition, learning and rehearsing. Amerindian attitudes to musical composition contrast with those found in other cultures. Generally speaking, human beings were not considered to be the active originators of music, but rather the recipients of music imparted to the tribe by spirit beings, either through dreams and visitations or, more directly, at the legendary time of the tribe's origin. Plains tribes, for example, believed that songs could come to a tribe either through its members' visions or as borrowings from other tribes, although a few songs

are traditionally thought to have been with the tribe from its beginning. The Pima, according to George Herzog, seem to think of songs as having an independent existence, and a person to whom a song appears in a dream is said to have 'unravelled' the song.

Song learning is accomplished by rote, and the accuracy with which it is done reflects the degree of the culture's interest in precise reproduction. On the Northwest Coast, for example, and among the Navajo of the Southwest, a single lapse in accuracy of performance may invalidate a ritual, so a fairly stable tradition can be assumed. The Plains tribes, by contrast, do not expect great precision, so that one might expect that their songs have changed substantially over a period of time. The idea of learning songs from human beings is related to that of learning songs from guardian spirits in dreams or visions; in the latter case, a visionary was thought to be able to learn a song in a single hearing, and Amerindians have maintained that they are able to learn a song very rapidly, perhaps after having heard it only once, even where visions are not involved. Rehearsing of songs is found in a few cultures, such as those of the Northwest Coast or Pueblos; generally, however, systematic musicianship is unusual.

Amerindians have developed several different modes of communicating about music, most of which involve gestural and cosmological systems rather than musical notation. However, some tribes have developed graphic notations as mnemonic aids, for example, song-counting sticks of Osage singers, roll-call canes of the Cayuga Condolence Council ritual and Ojibwa birchbark rolls or music boards.

Amerindians believe that the best way to learn and appreciate music is through direct experience, and traditionally most Amerindian singers do not verbalize about music theory. Nevertheless, clearly formed musical thought, values, aesthetics and concepts of musicianship underlie all Amerindian performances, and compositional guidelines as well as details of form and design are articulated by experienced singers. The ability to perceive melodic difference and to distinguish hundreds of songs within a stylistically homogenous and sometimes narrow repertory is highly developed. In repertories of recent origin, such as pan-Indian music (*see* UNITED STATES OF AMERICA, §II, 4(i)), names for sections within a song form and for types of drumbeat are common.

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II. Regional survey

The value of dividing Amerindian North America into musical areas has been debated by scholars because it depends on static traits, artificial models and generalities. In reality, musical boundaries are fluid and permeable. Indigenous communities have a long history of musical interaction and exchange, often resulting in the adoption or adaptation of instruments, repertories or styles from neighbouring tribes. Since the time of Columbus, borrowing has included aspects of European music. While the area approach provides a helpful overview of Amerindian musics, the music of each individual tribe or community must be experienced more fully in its cultural and historic context.

1. CANADA.

(i) Introduction. The indigenous peoples of the area now known as Canada have been and continue to be referred to by labels applied by outsiders to their particular culture, either by another indigenous group or by European settlers and their descendants. The following discussion, however, uses self-assigned terms of individual cultures wherever known and places commonly used labels from the past within brackets. In the oral history of these peoples, their origin is placed within North America, although travel to and from the Asian continent is acknowledged. Today their descendants speak some 55 different languages within several language families, including Inuit-Inupiaq, Algic (Algonquian, Ojibwayan), Nadene, Wakashan, Salishan, Tsimshianic, Plateau Penutian, Siouan-Catawba, Iroquoian plus several isolated languages.

In addition to the diversity of language, the basis of their different traditional economies varied considerably due to the wide variety of terrain and climate within Canada. This, in turn, has produced an assortment of genres and styles for what is commonly referred to as musical expressions, even though not one of the indigenous languages has a word equivalent to the English term 'music'. Furthermore, indigenous cultures do not strictly distinguish various forms of discourse such as calling, speaking and singing. Instead these forms are experienced as on a continuum 'from singing, to sing/chanting, to oral reading, to a religious rhetorical style, to "everyday" talk' (Valentine, p.12). Many public presentations of musical expression are accompanied by dancing, theatrical devices such as acting, use of masks and story-telling. These additional activities and props are closely interrelated with the oral history, economic base and world-view of the culture involved. Dance-floor patterns can be symbolic of the direction of 'life' as viewed in a particular area (e.g. Iroquoians go anti-clockwise in a circle while Algonquians and Dene favour a clockwise motion).

Vocal musical expressions have accompanying text. Some cultures will tell an extensive story through this text in their own cultural language (e.g. Inuit *pisiit*), while other songs will use only a few words of the language concerned. These words or phrases may suggest a number of associations for the singer or listener (e.g. Innu *nikamun*). Certain texts can consist partially or exclusively of vocables (syllables without specific lexical connotation), as in Dene tea or drum songs. Because of continuing interactions with Europeans and Euro-Canadian settler societies since the 1500s, Latin, French and English words occur in otherwise traditional songs.

Within each culture, the traditional songs are 'owned'. Many indigenous cultures within Canada traditionally required each young man and woman to spend a period of time in isolation to test their survival skills and to receive a personal song. This personal song was deemed to have been received from a creature of the natural world such as an animal, bird or insect and was carried by that person as a talisman for the remainder of his or her life to be used in times of danger or need. As such, it could not be used by another person unless specifically given as a gift. In cultures such as the Algonquian, songs were thought to be received in dreams. Songs accompanying certain rituals or objects could be inherited or bought, depending on the specific culture and the nature of the particular event involved. Many cultures prized individuals who were able to 'make' good songs. In some cases, these individuals would be considered composers in Euro-Canadian terminology and fulfilled the role of creating new songs on request for important events (e.g. potlatch ceremonies) for which payment would be made.

For the purposes of this discussion, broad cultural areas based to a large extent on geographical and economic features of traditional society are used, beginning from the west coast for Amerindians and from the east for the Inuit. Within each area, examples are drawn from usually only one nation and must not be regarded as typical of the whole region.

Most of the terminology used with reference to genres of music consists of terms applied by outside observers. Within each culture, a song's melody may, depending on the circumstances, belong to several different genres with distinction as to its specific genre dependent in the moment on aspects such as vocal timbre, the number of performers, whether or not there is an accompanying percussive instrument and its type, the rhythmic line used in a multi-part rendition and the occasion.

(ii) Northwest Coast. In the Northwest Coast area – a slim strip about 100 miles wide between the Pacific Ocean and the Cascade Range, extending from the panhandle of Alaska to northern California in the USA – the major groups are Comox, Gitxsan, Haida, Haisla (Kitimat), Halq'emeylem, Heiltsuk (Bella Bella), Homalco, Hul'qumi'num, Klahoose, Kwakwaka'wakw (Kwakiutl, Kwagiulth), Nisga'a (Niska, Nishga), Nuu'chah'nulth (Nootka), Nuxalk (Bella Coola), Oweekeno, Sechelt (Shishalh), Sliammon, Squamish, Straits Salish, Tsimshian, Tsleil Waututh (Burrard) and Taku Tlingit. These wood-working peoples lived in large rectangular houses of permanent villages in the winter, but travelled to gather, hunt and fish during the remainder of the year. Although shamans' songs were used all year round, songs connected with fishing, hunting, love and gambling were used mainly in the warmer weather, while the winter season featured ceremonial music.

In winter ritual complexes, dancing societies re-enacted rhythmic and visionary encounters with supernatural beings. The Kwakiutl (Fort Rupert) of the Kwakwaka'wakw refer to the winter ceremonial complex as the *'ceqa*or cedar bark dance, which had as its centrepiece the *hamatsa*, a performance to restore to society the young initiates from the land of supernatural beings. The whole performance with its required songs and musical instruments is a microcosm of the Kwakwaka'wakw universe. Certain of the wooden carved rattles used in the performance bear representations of beings referred to in songs and legends and are used at designated points to accompany particular dances and songs. Some idiophones incorporated shells and the hooves of animals. Among other musical instruments are drums, either box-shaped and made out of wood in the carpentered tradition, or with a wooden frame and a skin-head, as well as various kinds of whistles. Multi-tubed whistles could produce two, three or four tones at once. In certain performances to conceal from where the sound was emerging, a whistle could be activated by bellows under the arm.

In connection with a winter ceremonial or a potlatch, welcome, entrance, paddle and farewell songs were performed. The potlatch, a central event of most Northwest Coast cultures, is given by an individual who provides a gift for each guest along with daily entertainments of dance, musical theatre and magnificent feasts that could last as long as a month. During these potlatches given for life-cycle observances, initiation of dancers, name-givings, transfers of title, or memorials, song and dance would delineate the lineages of the persons taking part, the history of the clans and effect a coalescence of the identity of the participants.

The songs of the Kwakiutl belong to three basic types: ceremonial songs, which include totemic crest songs, potlatch songs and songs connected with specific rites such as the *hamatsa*; love/mourning songs, which centre on themes of pain, longing and sadness; children's songs, which adults sing to children or children sing among themselves. Ceremonial songs are handed down through generations and thus 'owned' by specific individuals or members of one of the four exogamous matrilineal *numina* (Eagle, Ground Shakers, Noble Ones, Great

Ones), which make up the clans (now based in villages). In addition, there are functional songs for certain activities such as those used in the gambling games.

Crest songs and some *hamatsa* songs are lyrical in nature, but the lyrical love/mourning songs use a falsetto voice and fast vibrato meant to imitate crying. Many ritual and potlatch songs use elevated language and are declamatory, characterized by recitative-like singing, with fixed pitches for each text and no improvisation. The range of most Kwakiutl songs, a major 6th, is wider than other Northwest Coast groups, with some special songs even extending to an octave. The most common intervals used are the minor 2nd and major 3rd, and the predominant melodic movement is undulating with a tendency to move downwards, possibly imitating the cry of a gull. There is a limited number of pitches, often concentrating on a single pitch, but the rhythmic organization is complex with three or four durational values and often varying rhythmic layers. 'The Kwakiutl's use of jagged rhythms has been compared to the "steady, yet broken beat of the sea", an appropriate simile since the tribe is known for its fishing skills and knowledge of the sea. The rhythms ... contain a great deal of contrast, including triplets and syncopation as well as repetition. Constant drumbeats precede and underlie but do not strictly coincide with vocal melodies' (Teskey and Brock, p.42).

Formally songs consist of several sections, some of which may recur (e.g. Introduction *AB AC AC′ AD AE*). The recurring section is often attached to the vocables. Though many patterns are repeated, they are usually varied in melody or rhythm.

(iii) Western Subarctic region. East of the Rockies the cosmologies of indigenous cultures are based on circular, domical or spherical conception rather than the rectangular cosmos of the Northwest Coast. In the Western Subarctic region, the cultures speak languages of the Nadene and include the tribes of the Dene (meaning 'people of the barrens') nation (Chipewyan, Dogrib, Gwich'in, Slavey or Dene-thah, Hare, Mountain, Yellowknives), as well as Han, Kaska, Nat'oot'en (Babine), Sekani, Tahltan, Tanana, Tutchone and Wet'suwet'en (Dakelh, Carrier). Camps were temporary or semi-permanent in nature because of the need to move to wherever the game might be in a climate notable for its short summer and long winter.

Men of wealth and influence were recognized as leaders but held no established position or authority, while women and men gifted with shamanic or medicine powers were highly respected. The Dogrib (Tłı̨chǫ), situated between Great Slave and Great Bear lakes, usually led a nomadic existence within a small family group. Consequently, the occasions of meeting with other groups were always marked by dancing and feasting. Between 1769 and 1772 Samuel Hearne observed Dogrib and Chipewyan peoples performing a dance at night to a song with vocables of 'hee, hee, ho, ho' and the accompaniment of a drum and sometimes a rattle, 'made with a piece of dried buffalo hide skin' (1911, p.318)

During a *toghà dagowo*, an 'all night dance', Dogribs also perform *tado'a t'a dagowo* (tea dance) to the music of singing voices without drum accompaniment where men and women, facing inwards, form a circle and move in a clockwise formation. The men tend to use more arm movement and more energetic steps than the side-shuffle used by the women. Many of these songs originated as the dance-song of totemic animals, such as those of Raven, and may also occur in stories related about these animals. The monophonic tune consists of several short phrases, often repeated, with a limited number of pitches in a descending contour.

The whole evening of dance begins and ends with a prayer or prophet song (*nadats'e ti zhi*). These were made by shamans or medicine persons in the past, but in the mid-19th century came from angels or in dreams to persons regarded as prophets, such as Yats'sule of Tulita and Andrew Dolpheus of Deline. Most songs performed by the group of two to 18 drummers and singers will be a drum dance (*eye t'a dagowo*) where the dancers move single file in a clockwise circular direction. The couples' or partners' dance (*lila nats 'I to t'a dagowo*), a 'lady's choice' dance with the man on the outside and the woman on the inside holding hands and moving similarly to the drum dance, was introduced in the 1960s from the Dene-thah. Around this period the line dance or fast partner dance (*nake k'e dagowo*) appeared. The dancers use a lengthways formation and move forwards and back from one another, performing specific dance-steps to a song accompanied by a double drumbeat. In the mid-1990s another dance was introduced with specific song in which dancers move in a shuffle/hop step that involves the whole body.

Each drummer/singer has a repertory of 50 to several hundred songs, and each group is led and taught by a respected elder. The hand-held, round, single-headed Dogrib drum has two snares across the head to provide specific timbre. (Other groups in this area may have drums with one to three snares located over or under the head.) These drums are also used to accompany the hand game (*idzi*), a complex guessing game that the Dogribs used at gatherings to settle disputes and to provide recreation on large hunting expeditions for caribou. The teams with up to 20 men per side would alternately hide objects in their hands. The leader of the other team has to indicate by means of stylized hand signals the exact location of the object and in which hand of all eight active playing members of the opposing team it is held. Meanwhile through beating drums and vociferous singing, the team hiding the objects has a supporting group of drummers/singers who try to confuse their opponents' guesser. Accompanied by drums, the chanting-cry is delivered 'with wide-open mouth, head thrown back, with strained features by some, and full voice by all' (Dene Nation, 1984, p.114). A gambling song sung unaccompanied can be used to begin each round of play.

Because the people live in small family groups, dances and songs performed by one or two persons make up a large part of their expressive culture. The *ptarmigan* dance is a solo dance performed out on the land in which the actions of the bird are imitated. Other personal songs of the Dogrib are divided by them into *ets'elá* (love songs) and *ndè gho' shi ts'et'i* (love of the land songs). Love songs are of two types: one of a teasing nature used to make people laugh; the other of a more personal nature expressing longing or sorrow. The love of the land songs are often sung while performing a work action such as cutting up meat in the barren land. Similarly, the singing of the love songs reconfirms the social values of the Dene whose society is based on respect for the elders.

Musically the Dogribs have a stock of musical gestures that can be used in various ways (e.g. it was acceptable to take the tune of a tea dance-song and put words and vocables to it to make a personal song). Structurally, these songs often use two main phrases in various permutations such as *ABB′ ABB′* or *ABA′B′*. The resultant contour is normally one that leaps up to a higher point at the opening or begins approximately the interval of a 5th above the resting tone and gradually descends through both gestures using a limited number of pitches. For dance-songs, a pulsating, nasal, vocal quality is desired for projection. A non-nasal, more even vocal quality characterizes the singing of personal songs, lullabies and story-songs.

(iv) Plateau region. The cultures of the Plateau region live in the mountainous western area where there are sharply demarcated environmental zones – grasslands stopping abruptly at river terraces, montane forests on mountain slopes and at higher elevations alpine meadows. This region has an unusually complex culture of hunter-gatherers operating with private ownership of key resources, hereditary élites and, in pre-European contact times, intense trading, slavery, polygyny, some seasonal sedentary life style and high population densities. There were Salishan-speaking tribes, the Okanagan, the Nlaka'pamux (Ntlakyapamuk, Knife or Thompson), the Secwepemc (Shuswap), and the Stl'atl'imx (Lillooet), the Nadene-speaking Tsilhqot'in (Chilcotin) and the Ktunaxa (Kutenai, Kootenay) speaking the Kootenayan, possibly of the Hokam linguistic group. During the spring, summer and fall they traversed the valleys and mountains by foot, later by horse, gathering roots and berries, fishing and hunting. Bands of kin-related persons worked and travelled together during the warmer seasons and then wintered in fairly permanent locales where the preferred winter dwelling was a pithouse.

During the winter, dancing, feasts, social gatherings, games and story-telling were common. Above-ground lodges were designed for summer use, and people met at summer gathering-places to celebrate the mid-summer solstice with dancing. Each group had various male chiefs, some of whom could inherit the responsibility, with each designated to make certain decisions, only after much consultation, for the community as a whole.

For the Plateau peoples, each thing in nature had a soul and was a being. Therefore, the women who plucked the plants from the earth had to carry out acts of respect similar to the male hunters who killed animals and fished. Prayers, which sometimes involved song, would be offered on each occasion. Song was a central life-tool as the special medium through which these nature-spirits communicated with humans. There were three categories of spirit songs: personal guardian spirit songs and doctoring songs; special songs given to the people by their earliest ancestors; songs given to the people via prophets from the Old One (Wickwire, p.87).

The guardian spirit songs were obtained by each individual during a training period in puberty. A proper dreamlike state was induced by a combination of fasting, running, sweating, swimming and dancing, during which a spiritual being would teach a song to the initiate and advise when to use the song – whether in hunting, fishing, gathering, gambling stick-games, illness or other trouble. To obtain curing powers, longer periods of training in the mountains by particularly sensitive male and female individuals would be undertaken.

During the puberty training, young persons used songs given by their ancient ancestors while dancing around a fire shaking deer-hoof rattles and addressing the dawn of the day. There was also a song used in the sweat-house to request purification, relief from pain and success in hunting. The bear had given the people a mourning song, which was to be sung whenever a bear was killed.

A special mourning song was also used at the birth and rearing of twins. Among the Nlaka'pamux, the father of twins, immediately after their birth, put on a headband, went outside and walked around the house in a circle hitting the ground with a fir-bough and singing the song. A young man was engaged by the parents to sing the song whenever the babies cried, walking around them four times and, during the first month, at least four times a day. Male and female versions of war songs in which prayers were addressed to the sun were used. The men's version was danced in an anticlockwise circle. Dressed in feathers, paint and full armament, each participant imitated the sounds of his guardian spirit to the accompaniment of drums in imitation of a battle. After the departure of the men on a raid, the women, led by an elder who represented the war chief, similarly painted themselves, wore armaments and carried wooden spears, danced in anticlockwise circles, throwing out the spears and then pulling them back.

Songs given by the Old One, also known as the chief of the Dead or Chief of the Land of Souls, were transmitted by prophets 'male or female, who had died (visited the spirit-land) and then had been reborn on earth' (Wickwire, p.92). These appeared to be songs transmitted to the people carrying texts on how to behave in difficult times and supposedly giving added strength through adversities. Other songs were given to use at specific points in the life-cycle, such as the lullaby and songs at death.

Some songs were acknowledged as 'composed' by the persons who sang them and are called 'lyrical songs' by Teit. They express personal feelings and emotions, such as sadness, nostalgia, sorrow, loneliness, grief, pity, love and happiness. Women in particular composed many of these songs, often during their puberty rituals, and then sang them while digging roots or picking berries. Teit's 'going home' songs were used by groups returning home from expeditions.

The melodies of Plateau songs use predominantly three or four different pitches, with a descending direction through an interval mid-way between a Western tempered major 3rd and 4th occurring most frequently. Teit's informants enumerated diverse reasons for the words and vocables imbued with meaning that were placed with these pitches. There were words used by the Manitou when the protégé obtained the song; words used by the singer descriptive of the incident of obtaining the song; words descriptive of the appearance and peculiarities of the Manitou; and words descriptive of the Manitou's powers. There were words describing powers of the protégé's power; words spoken by the protégé to the Manitou; words in praise of the latter; supplication of the Manitou; and words spoken familiarly or jokingly to the Manitou.

The vocables often imitated the sounds made by animals or birds, such as 'hwa' for a bear. The vocable 'ō' used in mourning songs is comparable to the English 'oh!' or 'alas' and when combined with the descending four-note gestures conveys the feeling of crying. In stick-game songs,

the gambling game of the Plateau that was somewhat similar to the Dogrib hand game, the vocables 'ho! ha! hau!' occur. Structurally two musical phrases recur, *AB AB'AB'*, often being varied to a small degree on repetition.

A few percussion instruments were used as an accompaniment for some songs. Drums were constructed of birch bark or boards, a piece of hide, basket bottoms or bark kettles. Single-headed, handheld drums gradually became more common during the 19th century, and the large double-headed war drum for four to eight players came into general use (*c*1890) along with an infusion of Plains-style war and circle dances. Sticks were used on occasion to provide a rhythmic line and in stick-games were struck on boards. Rattles often incorporating deer-hooves played a role in certain songs, and in puberty ceremonies deer-hoof rattles were tied around the arms and legs. A rasp, a serrated stick scraped with a bone, accompanied war dances. Flutes made of elderwood, or bone, had specific uses as courting instruments, protection in war and as signal devices.

(v) Plains. The common feature of the vast Plains area was the dependence of its cultures on the buffalo (prairie bison and wood bison) whose population in 1800 was estimated to be 60 million, but only 40 million by 1830. Its excellent meat and superb hide provided the foundation of the economic survival for the Nadene cultures of Tsuu T'ina (Sarcee, Dunne-za/Beaver), Algic-speaking Nehiyaw (Cree), Anishnaabe (Saulteaux; Plains Ojibwa), Atsina (Gros Ventre), Siksika (Blackfoot), Kainah (Blood), Siouan-Catawba groups of Hidatsa, Nakoda (Sioux Assiniboine, Stoney, Dakota, Nakota, Lakota).

In this region, the Nehiyaw have a larger geographic distribution than any other indigenous Canadian culture. They moved from parkland to grassland following the movements of the bison and other game, which they hunted traditionally with stone-tipped spears and bows and arrows. In summer they travelled by birch canoe and in winter by snow-shoes or toboggan, living in conical or dome shaped lodges known as tipis, clothed in animal skins, and making tools from wood, bone, hide and stone. For most of the year they lived in small bands or hunting groups and gathered into larger groups in the summer for socializing, exchanges and ceremonies. Religious life was based on belief in spirits, which revealed themselves in dreams. Each individual was expected to be responsible for his actions and their consequences. Leaders were selected to direct group hunts and raids, but there was no tradition of inherited leadership.

Father Pierre-Gabriel Marest accompanied Le Moyne d'Iberville in 1694–5 and was the first to write about the Nehiyaw as 'sprightly, always in motion, always dancing or singing' (Marest, p.123). The most important occasion for dancing and singing on the Plains was the annual thirst or sun dance, which was usually held around the summer solstice. Preparations for this major event took place during the previous year, such as the ceremonies associated with certain medicine bundles, including the songs for each object contained within, and practice sessions for all of the thirst dance-songs. A leader would select the location for the lodge, and the members of the chicken dance society organized the tipis in a wide circle around the spot. The object of the dance is to pray for rain and to obtain personal strength by participating. The participants go without food or drink for two full days. After the drums have been prepared, the leader blows on his whistle a few short notes to give the order to find a great tree, some six metres high. Young men and women go out to look for the tree, singing songs, and then bring a suitable specimen back to the site. The dance leader, with a rattle in one hand and the wing of an eagle in the other, sings his song three times before the tree is raised at the centre of the lodge site. Then the inner and outer walls of the lodge are built. For the dance the drummers and singers sit in a circle on the north-east side. The dance leader gives a speech and then sings the songs that have been taught to him in a vision by the thunderbird and other spirits, accompanying himself with a rattle. The drums begin at a medium fast tempo and the dancers, each with a whistle in his mouth, must keep perfect time to the beat of the drums. During the dance, the singing and drumming must be kept up continually. At the conclusion, gifts are distributed among the aged and needy, and there is a magnificent feast.

The Plains cultures had various societies to look after certain ceremonies and provide fellowship and entertainment for one another. For the Nehiyaws these include the Prairie Chicken Society, the Buffalo Dance Society, while the male bachelors belonged to a society that did the Cannibal or *Witigo* dance, in which the participants wore masks. The women had the Elk or *Wapiti* Society, usually led by an elder.

The men also performed other dances not connected with societies. These included the Horse dance, the Bear dance in which the dancers clad in bear skins danced on their knees, and the Chicken dance, done before sunrise and imitating the actions of the prairie chicken. For the latter, the drummers would gather at the centre of the camp circle, while a leader with a rattle in hand circled the camp imitating the call of the grouse. When a second dancer appeared, the drums would be beaten in a fast tempo and a monotonic 'He ha ha-ah he ha ha' would be uttered. Each dancer carried a rattle in his hand and was clad with a robe that he could stretch out to imitate the wings of a bird. Often two dancers would vie with each other in their performances, dancing on their knees, striking their rattles and then rising for a more rapid foot dance. The Tea dance was performed by everyone dancing where he or she stood. It required only a hot beverage to be prepared to be drunk. Gradually in its performance, this *pee-tchi–tchi* favoured the circle formation of people dancing side by side with the men forming one side and the women the other.

Medicine dances (*mitewok*) took place during the 'rutting moon' and were followed by the Ghost, Give-away and Calumet dances. As part of the medicine dances, persons wishing to join the medical society had to pay a fee of eight articles. The drum used for the medicine dances was 'made by hollowing out a length of log a foot or more in diameter and about two feet in length. Rawhide is stretched tightly over the open ends' (Dion, p.49). The low hollow sound created by this drum blended well with the specific chants used during these ceremonies. When properly trained, a shaman could perform the shaking tent or curing rituals using only a rattle called a *sisikwanis*. During the ritual, this rattle and various voices would be heard with wild beating against the sides of the tent, consisting of four strong posts and rawhide, itself over one metre by one metre and two metres high.

The Ghost or Spirit dance commemorated those who had died and was held during one night only. The dancers,

including children and often carrying 'burdens' (containing some article of a departed loved one), moved one behind the other in a continual chain while the four singers/drummers sat along the north wall of the dwelling. 'Each leader of four singers had his own songs; he could use three of these before he called a halt' and allowed another group of singers/drummers to take over (Dion, p.51).

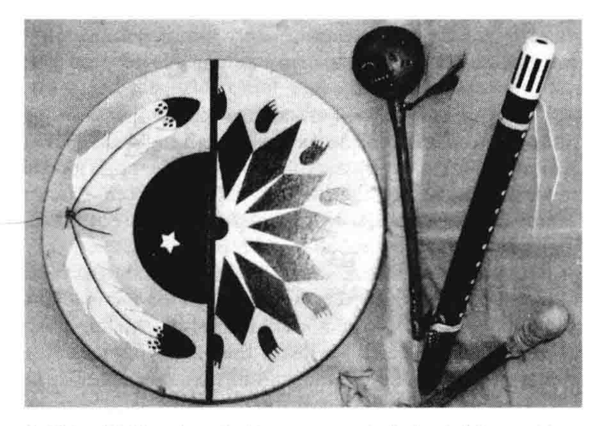
The Give-away dance lasted for several days and was held in a large round tent with the head man and his wife sitting at its north-west side with a pile of presents. The drummers/singers would begin, and at the end of a song the dance maker would pick out a gift and would approach an individual to the accompaniment of a new song and different drum accompaniment. Before the individual could accept the presents, he would have to dance. The woman would do the same for the females present until five presents had been given away. Feasting would then take place and the ceremony would recommence. This cycle would continue until the gifts began returning back to their original owner.

The Calumet (Peace pipe) dance (*oskitchy*) belonged to a certain individual for life and was participated in only by the male elders. After a feast provided by the women, the drummers/singers using a slow tempo would provide an accompaniment for the dance owner holding the peace pipe with which he would make two or three rounds. He would then pass the pipe to another person who would have to do a dance before passing the pipe on. After five or six dances, the tobacco was lit and the pipe smoked before the cycle of dances recommenced. At the close all followed the owner of the dance three times around in a circle.

The Nehiyaw regularly held practice sessions using a rattle, rather than drums, to refresh their memories and to teach the specific songs that went with each dance and ceremony. Each person also had personal songs, one of which was obtained as a puberty rite, and others to use for various life rituals. For events in which a group of singers participated, there was a leader who began the song, with the others then joining in, continuing to make a structure of the leader's introduction *A B C*, with perhaps another phrase added in a wide ambitus of well over an octave, usually descending from the highest pitch to the resting tone.

Instruments consisted of a variety of drums, most of which were single-headed (fig.2), around 45 cm in diameter, decorated with significant designs that made each one specific for a particular purpose. For instance, there was a particular kind of painted drum used by a midwife among the Anishnaabe. Most drums in the Plains region did not have snares, but certain groups did have some, usually with the snares under the head. A water-drum, hollowed out of a log, was used in the *midewiwin* (medicine society) ceremonies. For the sun dance, a slight hole was made in the ground and a rawhide stretched over it was struck with willow wands. The grass dance and later powwow dances generally were accompanied with a large, flat double-headed drum suspended horizontally with four stakes in the ground.

Specific kinds of rattles were designed for particular ceremonies. Some consisted of a hollow ball of dried hide with pebbles inside fastened to a stick, while others had a doughnut shape for the Cree war dances and the Siksika



2. Plains (Nehiyaw) musical instruments: single-headed drum with padded beater; decorated hide rattle native flute (loon carving as external duct)

All Brave Dog Society. Strips of rawhide to which deer-hooves were attached appeared for the horse dance. Various kinds of rattles could be worn or attached to outfits. The use of whistles has been noted several times, and these were made from the bone of a bird's wing and contained only one hole. Certain, if not all, of the cultures of the Plains had the end-blown courting flute with block: for the Nehiyaw this was a piece of birch bark, while for other cultures it was often carved in the shape of a bird or horse. Women would blow against the edge of a leaf held between the cupped hands. Buzzers and bullroarers were used as sound-producing instruments. Because the Nehiyaw used bows and arrows for hunting, the principle of the mouth bow had been discovered by them and used to provide both a drone and a melody through manipulating overtones. The Anishnaabe used a rasp, a stick with notches rubbed by another stick.

(vi) Eastern Nomadic region. The Eastern Nomadic region covers a large area of eastern Canada featuring the boreal forest, stretching between southern grassland and mixed hardwood trees, north to the tundra. This forest with its interspersed lakes and waterways is the essential underpinning of the Anishnabek (Algic-speaking) indigenous cultures of the region. The particular culture selected is that of the Ojibwa (Anishnawbeg), a group that was initially centred on present-day Sault Ste Marie on Lake Superior. After fishing, hunting and gathering maple and birch tree sap (which was used as a drink, in cooking foods, and boiled down for sweetening), the Ojibwa would offer a paean of gratitude to Kitche Manitou (the Great Spirit).

Each politically independent band had its own chief selected on the basis of hunting or shamanic prowess and hunting territories. For much of the year, a band dispersed into family hunting units and then congregated in larger gatherings during the spring and summer. The society was divided into clans, each identified by a *Do-daim*, a clan symbol or totem. Children inherited their totem from their father and could not marry a person of the same totem. The elders taught about life through stories, songs, chants and dances. All male children between the ages of 12 and 14 had to undergo a vision process before being accepted as an adult. Although women, because of their gift of being able to give birth, were not obliged to undergo a vigil, they were expected at the onset of menstruation to spend a period of several days away from

the camp. The self-revelation or awakening that would come to either men or women was considered personal, not to be disclosed to another.

Those persons who were recognized as having medicine powers had undergone an extensive training period from various teachers in the use of plants and the appropriate songs and paraphernalia for each plant and need. After a deadly disease among the Ojibwa, possibly one of the first scourges brought by Euro-Canadians in the 16th century or the early 17th, the medicine practices were organized into a specialized hierarchical society called the *midewiwin* (*midewewin*). 'No person could apply for membership in the medicine society; instead, the society invited men and women of good character into the fraternity . . . In all, there were four orders through which the candidate must pass before he gained accreditation' (Johnston, 1976, p.84). For the first order, the candidate studied with a tutor assigned to him for a year, the names of the plants, their uses, character, quality, songs and the prayers to be rendered for each. If successful, after each level the candidate could add another stripe of paint across his face and would be then recognized as having greater powers.

Because there was a great deal of material to learn and retain as a member of the medicine society, the Ojibwa had a pictographic system of symbols for various parts of ceremonies with a specific symbol for each song, written on scrolls of birch bark as mnemonic aids. In the early 1900s Densmore discovered that if she showed the symbol of a particular song to an informant, she would hear exactly the same song as she had had from another informant hundreds of kilometres distant. Symbols were also used to represent the hunting songs used by the Ojibwa.

Many songs and dances were associated with other important events in Ojibwa society. Each spring the pipe of peace dance had to be performed at least once for the renewal and regeneration of peace. The keeper of the pipe would remove it from its case, perform prayers and chants, offering it skywards, earthwards and to the four cardinal points, then danced it around the central fire. The pipe was then passed to each celebrant in turn to dance with the pipe.

Songs and often dances were used at the important life ceremonies of each individual including: the naming ceremony; the first kill of a boy, where the feast ended with dances representing a hunt or enacting the habits and conduct of game animals; marriage; and the Feast of the Dead held annually in the autumn to honour all who had died during the previous year. At least twice annually, there was a thanksgiving ceremony for the first flow of sap, and before the Ojibwa left for their isolated wintering habitats. Of the two forms of the Festival of the Dog, one included as participants only the warriors, while the second reminded those taking part of famine and survival through dance. For the war dance, the evening before a war party set out, a drum summoned the village to dance. A victory dance was held after a victorious return. Other dances included the deer dance, in which the movements of the dancers imitated the grace and watchfulness of the deer, the snow-shoe dance, the begging dance and the partridge dance. For each of these, there were different movements combined with specific songs accompanied by rattles and/or drums in a particular rhythm and beat.

For the Ojibwa 'songs were the utterances of the soul. Most were of a personal nature composed by an individual on the occasion of a dream, a moving event, a powerful feeling' (Johnston, 1976, p.148). Although these songs arrived in dreams or during the puberty fast, they could be used for a variety of purposes ranging from war dances and doctoring moccasin games – the type of Ojibwa gambling game where two pairs of moccasins were used to conceal four objects, one of which was specially marked. The songs were often strophic in nature. The tune might consist of several different sections such as *ABCDE*with perhaps a section repeated within the strophe. Towards the end of the 19th century, an incomplete repetition form became more common (e.g. *ABCDEB′C′D′E′*).

The Ojibwa utilized a wide variety of musical instruments. Drums used in the *midewiwin* included the 'grandfather', a water-drum made from a tall, hollow log, and a smaller 'little boy' drum whose membrane has seven stones (signifying the seven fires, prophecies or teachings) tying it down, both played with appropriate non-padded beaters. Single-membrane hand-drums that are frequently painted according to designs received in a dream by the maker can be played with either padded or non-padded drumsticks at the distal end. Other double-membrane drums have specific kinds of drumsticks, one of which is made from a loop of cedar branch, for certain ceremonial usage. A particular kind of drum was used for the moccasin game, beaten in a pattern of a strong accented stroke followed by a short, lighter upbeat.

There were disc rattles where skin covers a circular wooden circle that is so made to provide a handle as well, rattles made from fish-skin or other animal/bird parts, and those representing certain totems. Other rattles are associated for use with certain dances while the rattle made of deer-hooves could transmit news from one group to another. Flutes similar to those described for the Plains but with the external block shaped as an animal rather than a bird were used for courting purposes and also in the *midewiwin*. In addition, whistles and animal callers were utilized.

Because of the wide area encompassed by this region and the number of cultures included, there is considerable variety in the shape, decoration and construction of both rattles and drums. Some drums were quite large, even though played by only one person with snares to which pieces of bone or teeth were fastened across both membranes, such as those of the Innu culture.

(vii) Eastern Sedentary region. In the Eastern Sedentary region, agriculture was the basis of the economy, with hunting and fishing as supplementary food resources. In what is now south-western Ontario and a portion of the St Lawrence valley the Wendat (Huron), Petuns (Tobacco), Neutrals and Mohawk cultivated what were known as the three sisters, that is corn, beans and squash, as well as tobacco in pallisaded settlements, with fields surrounding the buildings. They made maple syrup and gathered apples, berries and nuts.

In 1626 the Neutral nation had 28 towns and also 'several hamlets of seven or eight cabins, built in various parts convenient for fishing, hunting and agriculture' (Jury, p.3). The Jesuits estimated their population to be around 40,000 or more in 1634. The cabin or longhouse, each of which was constructed with poles bent overhead and lashed with roots and vines to form a rounded roof

with the framework covered with bark, could have several families and as many as 200 persons living in it.

Father Bressani praised the Neutrals' 'exceedingly acute vision, excellent hearing, an ear for music and a rare sense of smell' (Jury, p.7). They loved feasts and dances, which were often combined with the games of lacrosse and a winter game that they played with curved sticks, sliding them over the snow to hit a ball of light wood. Their shamans were skilled in the use of herbs and other natural remedies for illness, while the use of the sweat-house with attendant singing was encouraged to prevent illness. There were calendrical ceremonies throughout the year connected with the planting and harvesting of the various crops, while an important ceremony that took place every decade was the Feast of the Dead. Several villages would take part in this elaborate ceremony, which lasted a few days, during which the bones of the dead were placed in a communal burial pit (Jury, p.16). As at the time of death, the women sang lamentations during the ceremony.

By the early 1640s the Neutrals were being devastated by European-brought diseases. In 1650–51 the Neutrals were attacked by the Seneca and Mohawk Iroquois, who destroyed their main villages. Those who survived were taken as captives or managed to scatter to the west and the south to be assimilated into other nations. A somewhat similar fate befell the Wendat, but a small group managed in the 1640s to get to present-day Quebec City, where their descendants live at Lorette. Because of the severe upheavals in their cultural traditions and the strong influence of the French, only sparse information is known about the musical practices of the Wendat in the early contact period.

Certainly the males had an important personal song called *adònwe'*, which was used for empowerment while hunting, fishing, in council meetings of the chiefs, at feasts and as the last song before death. The singing feast (*atouronta ochien*) was probably held at different times throughout the year depending on the purpose and occasion. The master of the feast supervised the messengers who were sent out to the other villages with invitations in the form of a bundle of sticks with each stick indicating one person to come, the assistants who prepared the meals and any paraphernalia such as masks and costumes necessary for the ceremonies. The singing feast lasted up to 24 hours and took place in the communal longhouse. Such a singing feast, given by a man who wished to display his goodwill, could have a traditional set of dances to the accompaniment of songs that were usually led by two chiefs, each carrying a tortoiseshell rattle. Chieftainship was organized around the matrilineal clans, but the chiefs earned their rank by virtue of pre-eminence, eloquence, courage and wise conduct and were responsible for any problems, decisions and important affairs that concerned their village, nation or the entire confederacy. Singing feasts were also an important element of the naming of a chief.

The available documentation emphasizes tortoiseshell rattles as an instrument used during singing feasts and also by shamans in medicine ceremonies. Other idiophones indicated are sticks beaten against pieces of bark or, as a substitute, the striking of the fist on the ground. These cultures used the external block courting flute. The 78 traditional Wendat songs recorded by Marius Barbeau in 1911 bear descriptions such as amusement, amusement songs around a kettle, pipe, snake dance, ceremonial song of welcome, canoe, cradle, song in a myth, invitation to dance, dance for women, vision and lyric songs. These titles indicate songs and dances that would have been used with singing feasts, others for life-cycle events and everyday activity.

Structurally the songs have one to three sections, each of which can be repeated with variation. These vary between material largely based on one pitch used in a recitative-like manner and more lyrical sections that are undulating or primarily descending towards the end of the phrase. Some songs are sung at a fast tempo, while others are slow. Often only five or fewer pitches are used and the ambitus is within an octave for each section. Different accompanying patterns can be used in each section, with some having a tremolo-like use of a rattle, while another section can have specific beats, sometimes subdivided. These are characteristics to be found in the musical expression of other Iroquoian groups who settled in south-western Ontario in the 18th century. The membranophone used by these cultures is a water-drum. The water placed within the drum is periodically used to dampen the head for the proper timbre.

(viii) Maritime region. The area of present-day Newfoundland and the Maritime provinces is the region of longest continuous contact with Europeans. With the archaeological evidence of the Norse settlement at L'Anse aux Meadows site in northern Newfoundland, *c*1000 CE, the indigenous persons of that area were affected in many ways. The Portuguese Gaspar Corte-Real captured 57 Amerindians, possibly Beothuks in 1501. The only clue about Beothuk musical expressions are the one- and two-holed whistles found in archaeological sites, plus small pebbles and seeds that were probably used in rattles.

From European-brought diseases over half of the Mi'kmaq (Micmac) and Maliseet (*Malecite*) people had died by 1640. Although there were many similarities between these two cultures, the Maliseet were more of an interior culture and cultivated small plots of corn, while some 90% of the Mi'kmaq diet came from the sea. During the winter they travelled with toboggans employing dogs. According to the season, the size of social groups varied: in winter small groups worked together, while the summer was a period of larger aggregations. Each Mi'kmaq or Maliseet group had a *saqamaw/sakom*who was highly respected in the community and a *kinap/ginap* who looked after defence. Their dwellings, wigwams constructed of birch bark on a pole frame with a fire in the middle of the circle, usually held ten to 12 persons.

The Mi'kmaqs used their songs, rituals and oral traditions to teach their belief system based on the medicine wheel, an ancient symbol representing the four grandfathers, four winds, four directions, four stages of life and the balance of mind, body, heart and spirit. They developed a pictographic system, which seems to have been used to represent words as well. Le Clercq noticed in 1677 that children were making marks with charcoal upon birch bark as he spoke. Perhaps in a manner similar to the *midewiwin*, the shaman used this system as mnemonic aids for their cures, rituals and songs. The men and women shamans usually carried a medicine bag, in which each object had its particular song. Through pressure from the Jesuits, these were replaced by Christian songs. By 1845 Kauder reported 'that there is no other song in their language, if you except a few war songs, than ecclesiastic, pious songs' (1868, p.252).

To accompany their songs, the Mi'kmaq had various rattles made of dew-claws, rawhide or of the basket type. Turtles made into rattles were very special since Turtle was the uncle of Glooscap, their central mythological figure: the 13 plates on his shell represented the lunar year of 13 moons. The Mi'kmaq would beat a piece of bark, tree or kettle for rhythmic accompaniment. Their unique *jigmaqn (ji'kmaq'n)* is variably described in the literature but constructed today as a kind of slap-stick made from a piece of white ash split into layers along the grain and held together at one end by a leather binding. 'The player slaps the *jigmaqn*against the palm of one hand to accompany a dance or song' (Leavitt, p.75). The courting flute figures prominently in their myths.

(ix) Arctic region. The Arctic area of Canada above the tree-line was inhabited first by Paleo-Eskimos and the Pre-Dorset culture until around 2000 BCE. After the Dorset culture became established, a warming trend occurred around 1000 CE and they were gradually replaced by the Thule who developed a very sophisticated technology to hunt sea mammals, including whales. Until *c*1850 the climate cooled gradually and the people had to make adjustments to survive on locally available foods. This resulted in the different Inuit cultures known today in the Arctic. Although there are some individual differences within groups, the main Inuit cultures have been recognized as from east to west: Ungava (of northern Quebec), Baffin Land, Caribou, Iglulik (Iglulingmiut), Sadlermiut (Padleirmiut), Copper, Netsilik and Inuvialuit (of Yukon and Mackenzie Delta).

In 1888 Franz Boas published the first major monograph on the Inuktitut-speaking peoples within Canada called *The Central Eskimo*, a product of his travels in 1883–4 to carry out cartographic work on Baffin Island. In this study, he noted the major role of musical expression by describing how the driver of sled dogs makes a certain sound to call his dogs and then sings out to them as he pulls tight on the reins. Boas included a section on poetry and music, where he published 23 transcriptions in Western musical notation drawn from his own experience and four from other sources (Boas, 1964 edn, pp.240–50). This selection details the use of songs in stories (*chantefables*), personal songs as 'every man has his own tune and his own song' (Boas, 1964 edn, p.241) and songs used with games such as playing ball and string games.

Songs were used in the drum dance with a drum called *kilaut* and played sometimes by the drummer with the wrist of the right hand, a bone/antler or wooden beater, while the male dancer would dance in one spot swaying the upper body. These songs, often satirical in nature, would have the women singing the chorus for the performance. The structure of strophes vary in length due to the different amounts of text used and the neutral syllables of '*aja*' being interjected to keep the rhythm and delineate units. Repetition of musical phrases could be iterative (sectionalized repetition) or reverting (varying previous melodic material) or in short songs completely through-composed. The importance of rhythm and text in a language dependent on prefixes and suffixes also influenced the use of recitative-like passages where words were enunciated on the same pitch. The melodic contours could be limited to an ambitus of a 2nd or be as wide as a 10th. The contour itself might have a leap up at the beginning followed by undulating or plateau materials. A small majority of the examples tended to have a descending contour for the final phrase. When the final tone was considered as a tonal centre, the other pitches if five in number were most frequently arranged in the pentatonic form of *A–G–E–D–C*. Another scalar form was approximately *E–D–C–B–A–G♯*.

Rasmussen's observations on the Caribou refer to animal songs and magic songs. The drum dance, which may be performed without a drum, is a major event in autumn and winter. A male dancer, swaying his hips, performs in the middle, while a chorus of women each on one knee surround him. More recently, Pelinski has studied this culture and pointed out the occurrence of multi-part performance of drum songs in parallel 4ths. Two types of co-ordination between song and drumbeat may occur: either the drumbeat remains steady in a 1:1, 1:2 or 1:4 proportion with the beats of the song or the drumbeat gradually increases from a proportion of 1:4 at the beginning to 1:1 at the end. The general principle is that the *qatiurtuq* (person drumming) should follow the *imik*(rhythm) of the song. The two styles of beating the *kilaut* (drum) with the *katuk* (beater) are the *tuqaqpuk* (hitting the drum frame perpendicularly with a straight horizontal movement of the *katuk*) and the *anaupaa* (using a sliding movement to touch the frame of the drum from below to above).

Among an Iglulik group, Rasmussen found that a drum dance was held to welcome visitors, among other purposes. The drum (*kei-is-ou-tik*, *kittegaru*), almost a metre in width, had a caribou skin stretched across a wooden hoop or whale fin and fastened with sinew. Its beater *kentoon* was about 26 cm long. It was struck on its rims up to 160 strokes per minute. The drummer was also the dancer standing in the middle, knees slightly bent, swaying his upper body in time with the drum. Occasionally the drummer would sing (fig.3), but most songs were sung by the chorus of women led by the dancer's wife. Each Iglulik man has a song partner whom he challenges with the beauty of his songs. They exchange gifts and wives. The drum dance in a special igloo (*qaggi*) that can hold around 25 persons can last all night, as long as 16 hours. To prepare for it, men, women and even children would compose songs and carefully practise in their homes. These drum dance-songs are known as *pisiq*. They are often constructed by putting together several different fragments. Each fragment can consist of two or more phrases, each of which is varied in repetition using from three to five different pitches within an octave. This was the type of song also used in singing duels to settle disputes.

The Iglulik *angakpq* (shaman) had *sakausiq* (spirit-songs), which were believed to come from the souls in the Land of the Dead and were therefore the beginning of all song. The shaman used hand-clapping when talking to the spirits. *Tivaijok* included songs used in the masked dance that resulted in sexual partnerships. Other Iglulik songs were songs in stories, those for children such as lullabies, *aqausiq* (affectionate song composed for a specific child) and game-songs for hide and seek, string games and juggling. Vocal games (*kataksatuk*) constituted a large category. There are canonic genres similar to the *katajjaq* of the Ungava culture and the *pirkusirartuq* of the Netsilik and Caribou. These are performed by two persons (usually women) or a multiple of two where syllables made up of voiced and unvoiced sounds is repeated. The alternation of breathing in and out of air



3. Iglulik drummer/singer Phanuelle Paliuq

creates a rhythmic structure that must never be synchronized for each pair. Demanding extensive breath control, the game is won by the person who continues the longest. Other narrative vocal games are distinguished by the syllables and sounds used. *Qatipartuq* uses the refrain 'hapapi, hapapi, ha', while *qiarpalik* refers to the peritoneum of the seal and the performer must keep her balance while performing certain gestures and lowering and raising herself. *Quananau* makes and refers to the sound made by a baby being carried in the special hood of the woman's garment. Both *haangahaaq*and *marmartuq* are types somewhat like tongue-twisters. Certain of these games have been documented across the Arctic region.

The Copper used the drum dance to honour members of the family, to express gratitude, to welcome and to say farewell to visitors. These dances were held most often in winter in a structure of two attached igloos to hold some 60 people. Each community had one drum *kilaun* about a metre across and with a 16 cm handle of poplar attached by sinew. The beater, about 35 cm long, was covered with seal-skin. Both men and women used the drum, which was held above the head and hit on the rim while between sections the drum was lowered and tapped in the middle. The drum represented the ring around the sun and was a good omen. A woman began the dance, while the drummer started the song and a chorus led by the father or the wife joined when they recognized it.

A distinction is made between *pisik*, where the words must fit exactly with the drumbeat, and the *aton*, which has a slower tempo and for which a hat and possibly mitts would be worn for the performance. In the latter, the dancer did not beat the drum. Different types of songs were used for the drum dance, including hunting songs and sentimental ones that frequently change tempos. Songs have two parts, which are rarely connected as to text. Dance associates may be male or female, and when a dancer chooses an associate, the associate goes around the circle, rubs noses with the initial dancer and then dances next. Special apparel could be used, including a cap with a loon's beak since the loon was considered the bird of song. After a drum dance, seances might be held to sing songs to control the weather or to release seals. Visitors could request a session to learn songs that they had heard during the dance. Other instruments are the bullroarer and the buzzer, which children used with their songs. Also different pitches were obtained by flicking the fingernail against the upper teeth.

The Netsilik performed the drum dance at happy times throughout the year in a specially constructed *qaggi*. The drum *kelaudi* of wooden hoop, caribou hide with handle was struck by a small wooden club covered with seal-skin. The male dancer who began would wear a cap and gloves while the women's chorus would keep time with the dancer. Composed by men, women or children while in a solitary place, songs that included riddles were highly valued. The lead dancer would hand the drum to his song partner (*iglua*) who would dance next. Songs were also used to settle disputes in the drum duel. Each disputant would compose songs to state his case with ridicule and amusement and the community would judge or, if necessary, a wrestling match would take place to settle the dispute. The shaman and magic songs had special words with melodies that had to be sung slowly.

The Mackenzie Delta area has Inuit cultures that include the solo dancing of the east but also has dance forms similar to cultures situated in Alaska. The Inuvialuit square-shaped dance-house *kashim* was built in the centre of the village and was mainly built underground with an entrance. The drum has a narrow (4 cm) wooden frame covered by a whale-liver or walrus-stomach membrane and a wooden handle. Its beater is a long slender unpadded stick that is used for two different strokes, one lightly touching the underframe and a harder one that strikes both the frame and the membrane simultaneously. For the *o'ola-ho'ola*dance, a group of four or more usually male drummers/singers provide the music. Meanwhile, the dancers, restricted to one gender at a time, wear special gloves and dance out various stories using much more movement than is found in the eastern Inuit cultures.

2. USA.

(i) Introduction. Amerindian music in the area that now constitutes the USA consists of numerous individual styles, yet there are some common elements. In traditional repertories, the emphasis is on singing rather than instrumental performance. Most of the music is monophonic; singing in octaves by men and women is widespread. In some areas, such as the Eastern Woodlands, singing in antiphony or call-and-response is common; polyphonic singing occurs occasionally. The way in which the voice is used and the preferred tone-colour

varies greatly by region. However, because of the immense popularity of powwow music, the most common vocal style is characterized by glottal tension, pulsations on longer notes and high-pitch or falsetto singing. Amerindian music has a wide variety of musical structures, including many strophic and sectional forms. Repetition is important in most Amerindian music; depending on the tribe and genre, repetition may be precise, or involve variation or elaboration. Most Amerindian melodies have a descending contour or undulate with a descending inflection. Phrase lengths are often asymmetrical, which may obscure patterns of repetition or other design elements. Scales are most frequently tetratonic, pentatonic or hexatonic, although other types are used. The most common intervals are major 2nds and minor 3rds and their near equivalents.

Most Amerindian songs are accompanied by percussion instruments, including drums and idiophones (especially rattles). The percussion rhythm is usually a succession of equally spaced beats, although in some areas, such as the Northwest Coast, it has more complex patterns (ex.1).

Ex.1 Drum rhythms found in Northwest Coast music

(a)

(b)
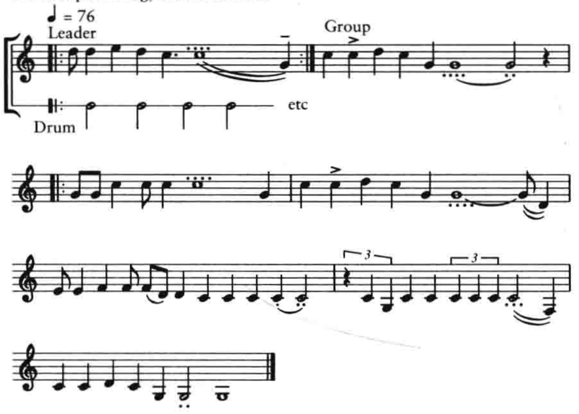
(c)

Because most Amerindian music is performed to accompany dances, it usually has regularly recurring patterns of beats and accents, although unmetred song introductions are common in the Eastern Woodlands. Beat patterns within a song tend to change frequently and often involve odd-numbered groupings that create subtle rhythmic complexity. In the Plains region, the drumbeat may not correspond with the melodic beat; the Pueblo people of the Southwest use strongly patterned pauses and some South-eastern genres use one metre in the music and a different metre for the dancing. Aside from these generalizations, each Amerindian group has its own distinctive musical repertories, styles, instruments and performance contexts.

Helen Roberts, Bruno Nettl and others have tried to map the distribution of Amerindian musical styles. The musical culture of the Plateau tribes – principally the Flathead and the Salish – share traits with the cultures of the Plains and the Northwest Coast respectively. The usefulness of these groupings is limited since, of the hundreds of separate cultures, reliable information exists for only about a hundred. Music was collected at different times, and a repertory recorded in the late 19th century cannot be compared with one known only from the 1950s, perhaps changed by intertribal contacts and Western influence. In general, stylistic boundaries tend to coincide with cultural boundaries (though not necessarily with language groupings); the music of a culturally and geographically homogeneous group of tribes also tends to be homogeneous. The greater cultural diversity in the western half of the country (fig.4) is reflected in its greater musical diversity, resulting perhaps from its geographical diversity and isolating effect of the mountain ranges.

(ii) Plains. The best-known regional style is that of the Plains tribes, whose territory extends from the Mississippi river to the Rocky mountains, and from Texas to south-central Canada (see §1(v) above). This region includes such tribes as the Arapaho, Blackfoot, Crow, Omaha, Kiowa, Pawnee and Sioux; the area is shared by some Plateau tribes, notably the Flathead. Plains musical style is characterized by tense, nasal vocal production, with heavy pulsations on sustained tones, especially at phrase endings (in musical transcriptions, this is shown as a row of dots over the sustained note). Typically Plains melodies have a descending contour, often with stepwise progressions known by scholars as 'terraced descent'. Groups sing in unblended monophony. A variety of scales are used, but the most common types are anhemitonic tetratonic or pentatonic scales (ex.2). Plains song texts

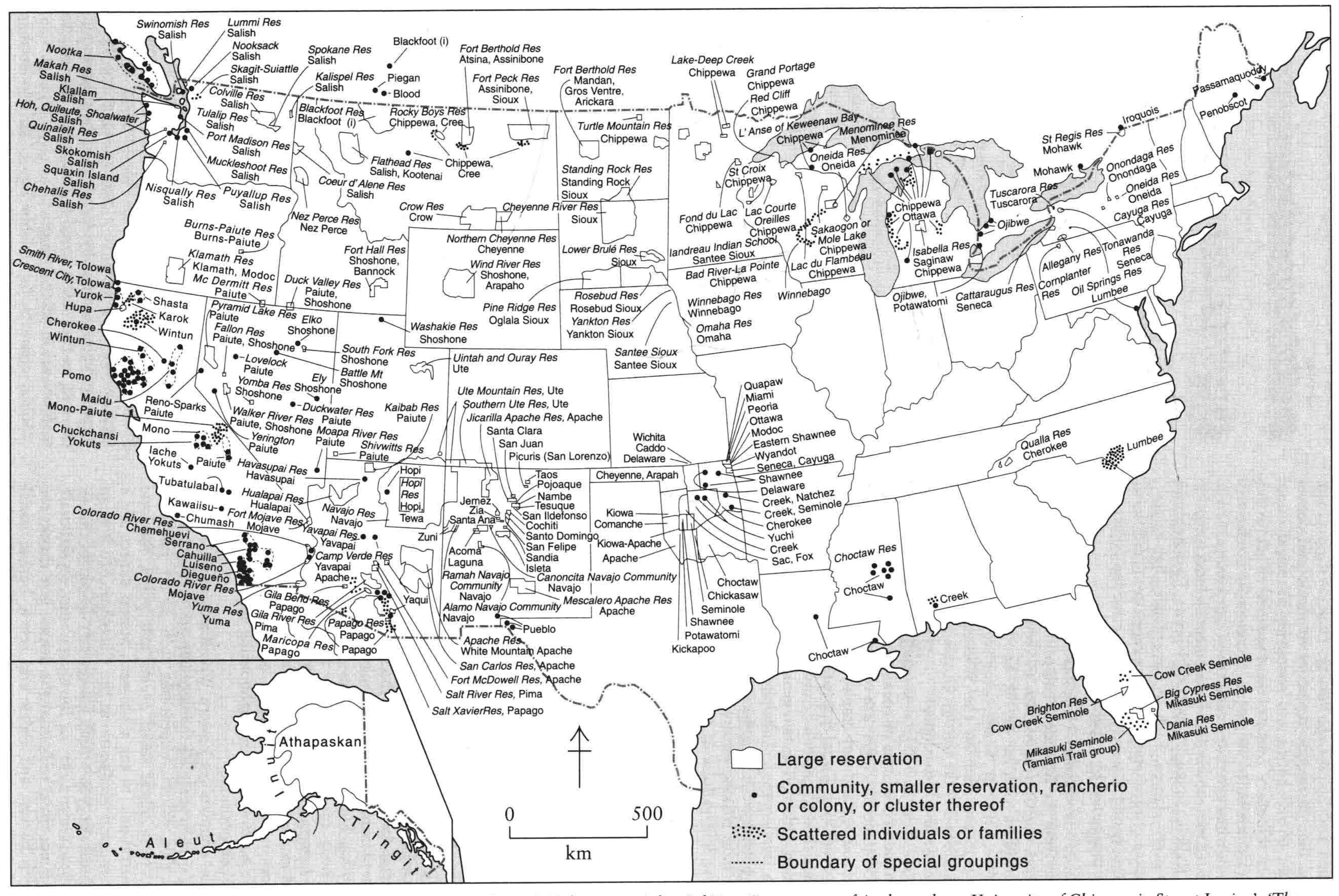
Ex.2 Arapaho song, transcr. B. Nettl



are largely or entirely of vocables, non-lexical syllables that are fixed and constitute an integral part of the poetry. Words in song texts are used sparingly and are framed by vocables. Plains drumming is distinguished by an off-the-beat style, the drumstrokes sounding just before or after the melodic beats.

The most common song form of the Plains is a strophic style known by scholars as 'incomplete repetition'. The strophe is divided into two sections: the first, called the 'lead' or 'push-up' by Plains musicians, is performed solo by the song leader. The other singers join in to repeat the lead, called the 'second'. The second is often a variation or expansion of the lead. The lead and second constitute the first section of the strophe. The 'chorus', or second section of the strophe, contains two or more phrases sung in unison by the entire ensemble. The chorus is repeated once, completing the strophe (*AA′ BCD BCD*). Ideally, the entire strophe is repeated four times. Plains tribes compose new songs, borrow songs from other groups and also believe songs are given by spirits in dreams or visions.

One of the most important social contexts for the performance of Plains music is the powwow. Other contexts include sacred rituals, ceremonies performed by men's warrior societies and a variety of more recreational social events. Sacred music from this area includes songs for communal ceremonies such as the Sun dance, ceremonies associated with ritual objects such as pipes or medicine bundles, curing songs and personal songs believed to be received by individuals from guardian spirits. Music associated with warrior societies or men's age-grade organizations includes songs for the Omaha *Hethuska*, Pawnee *Iruska*, Kansa *Inloshka* and Kiowa



4. Map of the USA showing the location of Amerindian groups in the mid-20th century (after Sol Tax, Department of Anthropology, University of Chicago, in Stuart Levine's 'The American Indian Today', Deland, FL, 1968)

Tiah-pah and Black Legs Society. Each of these events had its own distinctive repertory of music and dance, focussed on recounting and honouring historical events and acts of bravery. Many of these societies remain active or have contributed to the development of a relatively new intertribal ceremony called the Gourd dance. Music orientated more towards entertainment includes songs for Owl, Rabbit, Snake, Round, Oklahoma Two-step and 'Forty-niner' dances. Each of these dances has its own distinctive musical style and song repertory. Traditional gambling games that involve finding a hidden object are also accompanied by a special song genre.

(iii) Eastern Woodlands. The Eastern Woodlands region extends from the Atlantic ocean to the Mississippi river, and from the Gulf of Mexico to New Brunswick. This area includes peoples of the Southeast, such as the Cherokee, Choctaw, Creek, Seminole and Chickasaw; of the Northeast, such as the Wabanaki, Iroquois and Delaware; and of the western Great Lakes region, such as the Ojibwa and Menominee.

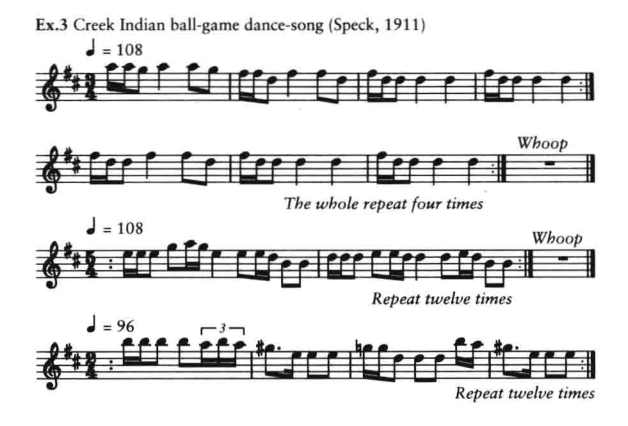
Singers from this region generally use a moderately relaxed and open style of vocal production, although in some communities singers use vocal pulsation to articualte phrase endings and may employ other special techniques such as yodelling, glottal stops and rapid vibrato. Melodic contours tend to descend or undulate with a descending inflection, although certain genres, such as curing songs, have a level contour. Anhemitonic scales with four, five or six pitches are most common.

The most striking feature of Eastern Woodlands music is the widespread use of antiphony or call-and-response in many genres of dance music, a choral style not heard elsewhere. Shouts on indeterminate pitches may be performed to mark the beginning or end of a song. Song texts emphasize vocables, although curing songs and some genres of communal dance-songs also include words. In Eastern Woodlands music percussive accompaniment usually coincides with the melodic beat.

Eastern Woodlands singers use several kinds of iterative, sectional and strophic forms. Songs in iterative form have several brief, repetitive phrases strung together in rapid succession; these occur in genres such as the Stomp dance and Standing Quiver dance-songs. Songs in sectional form, particularly in the south-east, have two or more self-contained sections, each of which is musically and textually distinctive. Strophic forms are most common in animal-dance songs; often the strophe begins with an unmetred introduction, which may by performed solo by the leader. Song leaders express individuality through their choice of repertory and by their improvised variations. Among many peoples in this region, the music of sacred rituals is believed to have been a gift from the Creator at the time of origin; other sources of music include borrowing from neighbouring cultures and individual composition.

Social contexts for Eastern Woodlands music include curing rituals, seasonal thanksgiving and world renewal ceremonies, ritual competitions such as the Ballgame (ex.3), recreational social events and public folkloric demonstrations. In the south-east, Stomp dances are a major musical event among the Cherokee, Muskogean and Yuchi peoples. Stomp dances may be performed as part of the Green Corn (or *Busk*) ceremony, an elaborate midsummer ritual to honour the deities, give thanks for the corn harvest and repair and renew human social relationships.

Ex.3 Creek Indian ball-game dance-song (Speck, 1911)
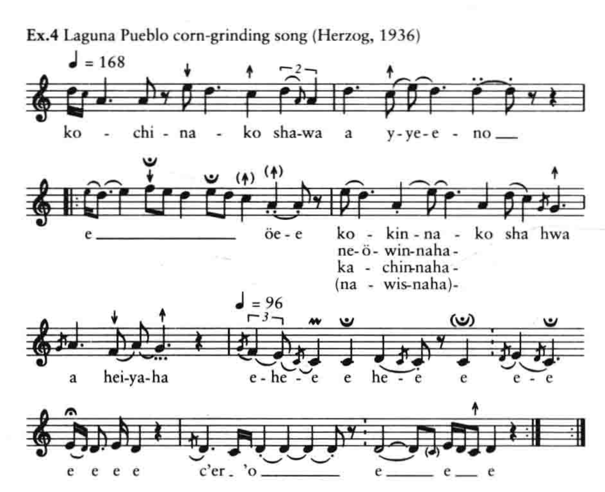


Among the Iroquois peoples of the north-east, musical performance centres on longhouse ceremonies associated with the religion founded by the Seneca prophet Handsome Lake in 1799. The most important longhouse event is the annual midwinter ceremony. The rituals of Iroquois medicine societies, such as the False Face (*Kakoh'sa*) and Husk Face (*Gadjisa*) societies, also involve extensive musical performance. Social dancing occurs on many occasions among the Iroquois and includes the Standing Quiver (or Stomp) dance.

(iv) Southwest and California. The Southwest region includes New Mexico, Arizona, the northern part of Sonora (Mexico), the southern parts of Utah and Colorado and parts of California. Inhabitants include: the Pueblo Indians (including the Hopi, Zuni, Acoma and Rio Grande Pueblos); the Apache and Navajo (related to other Athapaskan-speaking peoples in western Canada, from where they migrated before 1500); desert-dwelling tribes such as the Yuma, Pima and Papago; and peoples from southern to central California. These groups have had extensive cultural and musical interchange, so that Yuman songs can be found in the Pima repertory and substantial Pueblo influences can be found in Navajo music and ceremony.

Pueblo music features an open, relaxed style of singing that emphasizes the lower part of the vocal range. Melodies are long and complex, and ceremonial songs are performed by large choruses in blended monophony. Pueblo songs have pentatonic, hexatonic and heptatonic scales with intervals of approximately a major 2nd. Song poetry focusses on water imagery, spirit beings and other symbolism associated with horticulture; elaborate lexical texts may be framed by and interspersed with vocables. Pueblo songs are rhythmically complex, with frequent changes of metre, hemiola and patterned pauses. Ceremonial songs are generally composed in five sections, each with several phrases of music and poetry articulated by introductory and cadential formulae. The form (*AABBA*) is integrated with the choreography of the dance. A traditional composition method of the Pueblos involves a process of collective revision. The composer creates a song, which is revealed to a performing group during preparation for a ceremony; members of the group modify the song as they learn it and further adapt the song for performance in other settings.

Social contexts for Pueblo music include seasonal communal ceremonies for preparing, planting and har-



Ex.4 Laguna Pueblo corn-grinding song (Herzog, 1936)
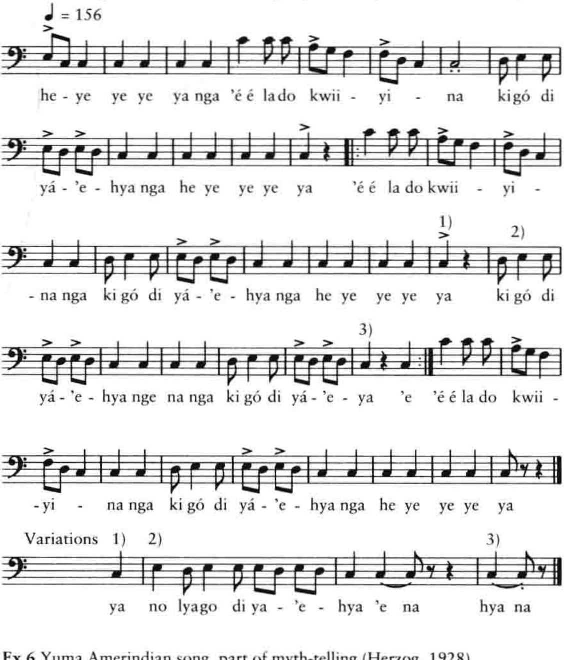
vesting crops. These ceremonies include *kachina* dances (with masked representations of ancestral spirits), maskless *kachina* dances, dances to honour game animals and corn dances that are sometimes connected to Catholic feast-day observances. Other Pueblo genres include lullabies, songs for healing, story-telling, corn-grinding (ex.4) and gambling games. Some eastern Pueblos also perform the *matachinas*, a Spanish-derived dance ritual accompanied by fiddle and guitar.

Navajo and Apache singers cultivate a tense, nasal vocal style emphasizing the upper or middle vocal ranges, with occasional use of falsetto. Group songs are performed in unblended monophony. A variety of scale types and melodic contours are used, depending on the song genre. The content and structure of southern Athapaskan song poems vary by genre, but vocables are combined with words in most songs. Most Apache songs have a strophic form that alternates verse and chorus; the verse may be sung in a parlando style on one or two pitches, in contrast with free-ranging melody of the chorus. Navajo music uses strophic forms as well as a variety of sectional forms with intricate phrase designs and interwoven motifs (ex.5).

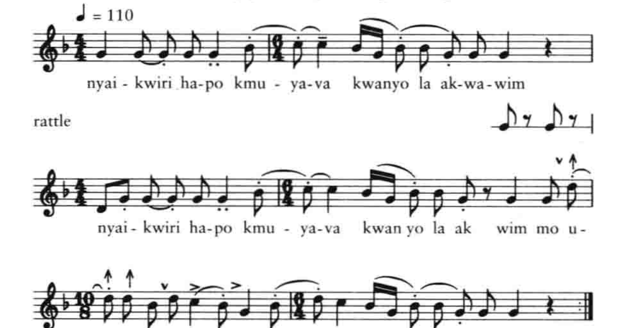
The most important contexts for traditional Athapaskan music are life-cycle rituals and curing ceremonies. Among the Apache the girls' puberty ceremony is the central musical event. During this four-day ceremony, long song cycles tell the story of White Painted Woman, the source of fertility and creator of human beings in the Apache origin narrative. The Navajo perform curing ceremonies to restore balance and harmony within the person who is ill. These curing ceremonies re-enact episodes from the Navajo creation story and may include hundreds of songs performed over several days. Other southern Athapaskan genres include social dances and moccasin game-songs.

The third style of the Southwest belongs to speakers of the Yuman language family, shared with some of the small tribal groups in southern and central California such as the Luiseño, Diegueño, Cahuilla and Yokuts. Their musical style is characterized by relaxed vocal production, undulating melodic contour and pentatonic and heptatonic scales. Many songs have a special sectional form known as the 'rise', a melodic unit (phrase or several phrases) repeated several times, occasionally interrupted by a slightly higher-pitched melody (*AAAAB AAB AB AAAB AAB*; '*B*' is the rise; ex.6). During the rise, the dancers raise their hands. In this area, major contexts for musical performance include epic stories, mourning rituals, puberty ceremonies and gambling games.

(v) Great Basin. The Great Basin region ranges from the eastern slopes of the Rocky mountains to the Sierra Nevada and the Cascade range, and from the Colorado river basin to the Fraser river. Peoples include the Washo, Ute, Paiute and Shoshone. Great Basin singers use a relaxed, open vocal quality, emphasizing the middle range; they perform subtle melodic ornamentation through special breathing techniques, such as aspirated attacks and releases. Great Basin songs typically have tetratonic or pentatonic scales, using major 2nds and minor 3rds. The melodies are short with a narrow range and tend to undulate, sometimes with a descending inflection. Historically, communal dance-songs were performed monophonically and, unlike most Amerindian
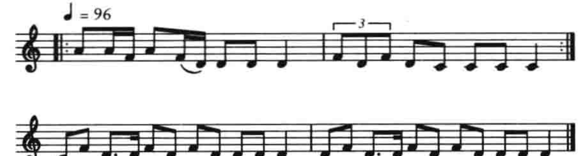


Ex.5 Gift Song from the Navajo Enemyway ceremony (McAllester, 1954)



Ex.6 Yuma Amerindian song, part of myth-telling (Herzog, 1928)

dance-songs, were not accompanied by percussion instruments. Great Basin song texts may be composed entirely of vocables or a mixture of vocables and words. However, story-telling songs from this region have long, detailed lexical texts, and songs from seasonal ceremonials involve a subtle, evocative imagery. Great Basin songs have a variety of iterative and strophic forms. Most seasonal round dances have a paired-phrase structure (ex.7), single,

Ex.7 Ute Amerindian song (Herzog, 1935)



consecutive repetitions of each phrase in such combinations as *AABB* or *AABBCC*. The Great Basin style was the basis of the widespread Ghost dance style, which diffused throughout the Plains in the late 19th century.

The most important social contexts for the performance of traditional Great Basin music include life-cycle rituals such as birth, naming and puberty ceremonies, shamanistic curing rituals, mourning rites, hand games, story-telling and seasonal first-fruits celebrations, such as the Paiute Round dance or the Ute Bear dance. Another genre from this region is the 'song recitative', sacred narratives in which each animal character has its own distinctive melodic and rhythmic style.

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III. Musical instruments

Amerindians have a great variety of instruments, most of them confined to a percussive role. The main melodic instruments are flutes; other melody-producing instruments, now known only from descriptions in the ethnographic literature, appear to have served mainly as drones. In some cases, instruments are used purely for their tone-colour; sometimes they imitate sounds of nature (e.g. animal cries and birdcalls) or suggest the voices of supernatural beings. Instruments of indeterminate pitch are often associated with ceremony and ritual, often as a background to singing. An example is the bullroarer, whose non-melodic sonorities serve both to accompany singing and to mesmerize when they help to induce the shaman's state of trance.

1. Idiophones. 2. Membranophones. 3. Chordophones. 4. Aerophones.

1. IDIOPHONES. The most widespread Amerindian instruments are those that vibrate when struck, shaken, rubbed or plucked. Among the simplest are those that are rhythmically struck with sticks: boxes and poles have been used for this purpose on the Northwest Coast and by the Salish tribes; bark idiophones are found among the tribes of the north-east; baskets have been used similarly by the Yuma and Apache tribes of the Southwest and in southern California; and turtle shells were once important rhythmic instruments in southern Mexico. Among the Plains Indians, a suspended piece of unmounted hide (technically a membranophone, not an idiophone) was beaten by several singers simultaneously; one might well regard this as an ancestor of the drum. Finally, the 'foot drum', a plank or log rhythmically stamped upon, was known in California, the extreme Southwest and possibly also on the Northwest Coast.

Among the more complex idiophones, the log drum was evidently diffused from central Mexico to cultures on the West Coast of North America; in a simplified form (without a slit), it became an important instrument of the Northwest Coast tribes.

The most frequently used idiophone was the rattle, which still exists in innumerable forms; most prominent is the container rattle (fig.5), essentially a handle and a closed container holding pebbles or seeds. Most, if not all, Amerindian cultures had some form of container



5. Amerindians with container rattles: engraving from Captain John Smith's 'Historie of Virginia' (1624)

rattle, but the materials used varied from area to area, and the different ceremonial uses in each tribe gave rise to a great regional variety of decoration. Many Amerindian rattles are art objects as well as sound-producing instruments.

The most widespread containers were gourds (found throughout the USA, but particularly in the eastern half of the country) and leather spheres sewn from rawhide (used in the Plains). Basket rattles were used on the West Coast, coconuts in parts of the south-east and cocoons in California. Turtle shells were used for container rattles in the Eastern Woodlands and the Southwest and horn in isolated spots throughout the country. After the coming of Europeans and the introduction of metal, bells of the cascabel type (e.g. sleigh bells) came to be used as container rattles among some Apache groups and have since spread to other tribes, where they are sometimes worn on ceremonial costumes, enhancing the dance with rhythmic jingles.

The other important rattle, particularly in the west, is the suspension type, consisting of a series of perforated objects that are strung together and shaken. Among the objects used are deer-hooves (particularly in the Great Basin area of Nevada and Utah), rattles taken from rattlesnakes (in the Southeast and California), bird beaks, bones and animal claws (on the Northwest Coast), animal shells (by the Pueblo of the Southwest) and, in more recent times, metal (in many different areas).

Finally, there are split-stick clappers, played in California and on the Northwest Coast, and the rasp, a notched stick placed on a basket or an inverted piece of pottery for resonance and scraped with another stick. The rasp is used in the Great Basin, the Plains and in the area round the Gulf of Mexico.

2. MEMBRANOPHONES. Membranophones are, with idiophones, the only type of instrument widely used by Amerindians. Most widespread is the single-headed frame drum (sometimes erroneously called 'tambourine'), held in one hand and struck with the other (fig.3). Its one skin

is attached to a frame typically about 30–60 cm in diameter, with four thongs (or sets of thongs) tied on the opposite side from the skin into a massive knot that is used as a handle for the instrument. This type of drum is found in the vast majority of Amerindian cultures; the only important exception appears to be the California culture area.

Double-headed drums are found aboriginally in only a few places: isolated spots in the Great Lakes area, the Gulf Coast, the Great Basin and New England. They may be of recent origin, influenced by European bass and snare drums. In any event, drums with two heads, particularly large drums capable of being beaten by several players, have become widespread throughout the eastern two-thirds of the USA during the 20th century.

Small kettledrums, held and beaten by one player, are found in much of the USA, from the East Coast to the Plains. In the Plains area, they are filled with water to permit tuning and to effect a distinct sonority. The Plains Indians appear to have adopted the kettledrum only recently (in the 19th and early 20th centuries) and use it only for the Peyote ritual (see §IV, 2 below).

Throughout the USA, drums are generally beaten with wooden sticks whose ends are sometimes padded with rawhide. The beating of drums with hands or fingers has been relatively uncommon and is restricted to a few tribes in the Great Basin and California.

3. Chordophones. The only chordophone used by the Amerindians before their first contact with Europeans was the musical bow, though the presence of even this simple instrument is not substantially documented: its existence is inferred only from reports, and hardly anything is known of its music. The musical bow occurred only in the Southwest, California and (sporadically) the Great Basin. In most cases, it appears to have been a simple hunting bow, occasionally adapted to musical use. Among the Apache it was fitted with a resonator, and in California bows were sometimes built specifically for music. Information about the music produced on the musical bow can be inferred from the music of certain Indian tribes in South America, where it has been used as a solo instrument or to accompany singing, normally with a range of two or three notes within an interval of a 4th. Related to the musical bow is the ***kízh kízh díhí***, also called the 'Navajo violin' or 'Apache fiddle' (fig.6).

4. Aerophones. The most important melodic instrument is the flute, found in many different forms over much of the country, but especially in the west and south. Flutes are almost always solo instruments, though in some cultures, such as that of the Plains, the flute repertory appears to have consisted largely of music that could also be sung.

The most important materials used to make flutes have been wood, cane or bark. Pottery flutes have been sporadically used in the Southwest, and bone flutes on the Northwest Coast, in California and on the Plains. The number of finger-holes in flutes has varied from three to six. The majority of Amerindian flutes are end-blown, but there are also duct flutes, in which a hole is drilled into the side of the flute, a plug inserted and the hole partly covered by a separate, often elaborately sculpted piece of wood that is tied to the instrument. Occasionally (in the Great Basin and among the Salish-speaking tribes of the plateau of Washington and Idaho), side-blown flutes have



6. Apache Indian playing the kízh kízh díhí (fiddle): photograph, c1885

been used and nose flutes appear to have been known in the Great Basin. Single-note bone and wood whistles were widely used, for musical and ritual purposes, in the west; in California, they were sometimes tied together in groups to form panpipes.

Multi-tubed whistle flutes are also found in the Northwest Coast cultures. Bone flutes, either without finger-holes or having up to six, were used as a courting instrument in Plateau cultures and have also been located in archaeological sites in Newfoundland. Whistles made out of quills or goose feathers had ceremonial uses in the Inuit cultures of Baker Lake and the Mackenzie Delta. The willow flute, with from one to six finger-holes, occurred in cultures as widely separated as the Mi'kmaq (Mi'kmaw; Micmac), Nlaka'pamux (Thompson), Caribou Inuit and the Slavey. The most distinctive type is the vertical whistle flute with a sliding external block and gasket to cover the tone-hole. In Canada this instrument was used by Eastern woodlands groups, both nomadic and sedentary, in the Northern Plains, the Plateau and some of the Northwest Coast cultures. It uses a whistle mechanism to produce the sound, with the 'block' (also referred to as saddle, bird or rider) forming the windway for the air located on the outside of the flute. In length and diameter it may vary from 34·3 to 84 cm and 2 to 5 cm (Conlon, 34). Its mouth end may be blunt, tapered or a small tube. Many examples are beautifully carved from wood and decorated with leather, beading, feathers etc. Usually there are six open finger-holes but both the literature and examples found in museums indicate that these varied from four to seven holes. The ideal flute was one that produced a full, vibrating sound when all of the

holes were closed. Its main use was as a courting instrument by young men but it could also be used for signalling in wars.

Reeds have occasionally been used for producing sound, and there have been trumpets of various sorts – gourd, shell, wood and bark. Little is known about these instruments, but they appear to have been used ceremonially and to have played only single notes.

The bullroarer consists of a flat piece of bone or wood with serrated edges, which is attached to a string or rawhide thong and whirled rapidly through the air. It has been used most widely in the west, extending eastwards into the Plains. Shamans used the bullroarer when seeking to control the weather (as in the Great Basin area of Nevada and Utah) or to invoke a trance; sometimes it was a signal for the assembly of the tribe, and in recent times it has been a toy. A similar instrument, the bone buzzer, consists of a rounded piece of bone with holes; two pieces of twined string are attached and as they are pulled apart the buzzer rotates rapidly, producing a low, whining sound.

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IV. Developments after European contact

Amerindian musics, like all other musical traditions, have continually changed, reflecting native concepts of history and underlying attitudes towards change itself. Many groups believe that history proceeds along a recursive spiralling path rather than a linear chronology. Therefore, Amerindians tend to adapt historic repertories to new social realities, blending older styles with fresh components and merging the genres of one community with those of another. Western influence has sometimes resulted in more abrupt musical change. Entire tribes were obliterated through disease and war brought by contact with Europeans. Conversion to Christianity and the Westernization of native social and economic patterns prompted the adoption of new repertories and the creation of new performance contexts. During the 20th century, tourism played a significant role in the development of Amerindian music and dance. Through adaptation, blending and merging, Amerindians have selected European musical values, styles and instruments to enrich and diversify their own traditions.

1. Early influences. 2. Peyote music. 3. The Ghost dance. 4. New Amerindian musics.

1. EARLY INFLUENCES. The first substantial contact that the Amerindians had with European music occurred in the Southwest as early as the 16th century. Little is known of the effect of these first contacts on the Amerindians' musical life. One description tells of an early 17th-century incident in which friars taught the Pueblo Indians to sing and to play instruments. A Navajo chief came to visit the Santa Clara Pueblo, and the friars, who wished to convert him to Christianity, had bells rung and trumpets and shawms played, which evidently impressed him greatly.

Throughout the continent, the teaching of Western church music to Amerindians was a major missionary activity. Nevertheless, Amerindians usually kept their knowledge of Western music separate from their traditional music. They did not develop the kinds of mixed styles that arose in Africa, in black cultures of the New World, in India and in the Middle East. This stylistic separatism is probably due to the great differences between the Amerindian styles and those of the European music known to them.

The greatest degree of integration occurred in the Southwest, where Spanish became a common language. The Pueblo have many rituals of Hispanic origin that exist side by side with their Amerindian traditions. An example is the Tewa Pueblo *matachines* dance described by Kurath and Garcia, which has acquired a respected place in Pueblo ceremonial repertories and is performed around Christmas. Some of the tunes are European in origin, with guitar and rattle accompaniment, but some are probably of Amerindian origin. Pueblo music, with its variety of scales and melodic forms, evidently lent itself better to the creation of mixed styles than did other North American styles.

It is thought that contact with Europeans may have given rise to the *kízh kízh díhí* used by the Navajo and the Apache in the Southwest (fig.6), which is a combination of the musical bow and a string instrument. It consists of a length of century-plant stalk 45 to 60 cm long and 7 to 10 cm in diameter, along which is stretched a single string of horsehair supported by bridges and tuned by a peg (examples with two strings are also known). It is played with a simple horsehair bow. Its repertory consists of songs in the traditional Apache and Navajo styles but occasionally includes Westernized tunes, which can also be performed vocally.

2. PEYOTE MUSIC. The peyote cactus, whose buttons are chewed for hallucinogenic effect, was the basis of a religious cult in central Mexico several centuries ago. By the early 18th century, the cult had penetrated to the south-western USA, where it was practised by the Apache. After that time, it spread to many tribes, particularly those of the Plains and the west, bringing with it a special religious cult and a peculiar musical style. By the middle of the 20th century the Peyote religion – officially the Native American Church, with headquarters in Washington, DC – was the most important religious movement among Amerindians (fig.7), and Peyote music perhaps their most prominent musical style.

Peyote meetings consist largely of singing, and Peyote songs may be sung outside the religious context. The tenor of the religion is conciliation with non-Amerindians and it has Christian overtones. The rapid spread of the religion has given many tribes a new musical style and repertory, which have accompanied or sometimes supplanted older traditions. This religious and musical phenomenon is primarily a result of modernization, arising from the greater need for mutual support and friendly contact among Amerindians facing the problems resulting from Westernization.

The style of Peyote music probably derives from Apache and Navajo styles. It has long tunes made up of short phrases, frequently using a single main rhythmic motif and closing with a standardized final formula (ex.8). The form is frequently the incomplete repetition form of the Plains. The melodic contour may be undulating or

descending in the terraced fashion common in Plains music. The singing style is more relaxed and gentler in tone than Plains singing and, indeed, is different from all other known Amerindian singing styles. The tempo is quick, and the accompaniment uses a gourd rattle and a small kettledrum partly filled with water. The texts are frequently non-lexical but use characteristic configurations of syllables such as 'he yo wi ci na yo' or 'he ne yo wi ci ne'. Such syllabic combinations are employed by all Amerindian tribes using the Peyote ceremony and are thought by each tribe to have originated in another. Occasionally words in the Amerindian vernacular are used and sometimes English words with Christian content as well.

Ex.8 Comanche Peyote song (McAllester, 1949)

♩ = 142

drum introduction: ♫♫ etc ya hi ya na he - ne ne he - ne

A 1) B
we - ki na hi na no - ka na we - ki na

C 2)
hi ya no - ka na - we - ki na hi ya no i

3) D
kai - na we - ki ne hi ya no hai na

E 4)
we - ki ne hi ya na he - ne yo wa repeat CCDDEE

Variations:
1) 2) 3) or
hi na noi na na

4) E *last time* *poco accel.*
we - ki ne hi ya na he - ne yo wa

drum

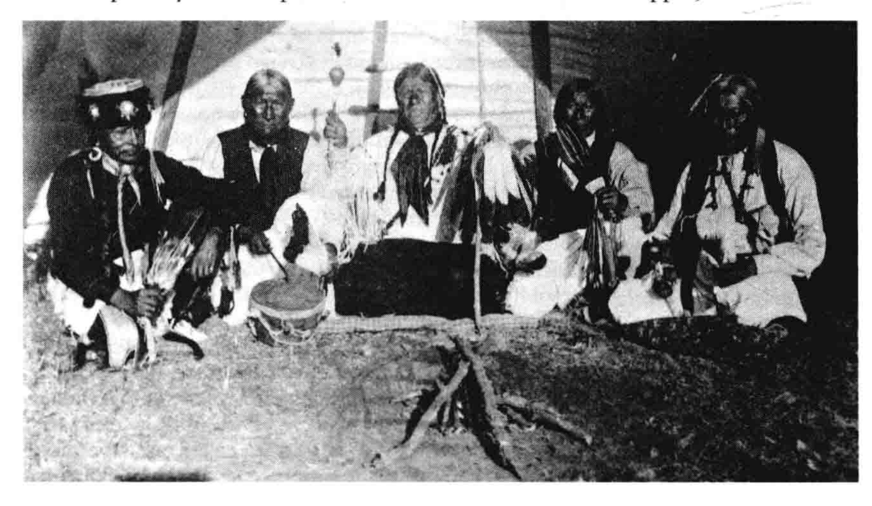
◡ = note shortened by no more than 1/3 of value indicated
↑ = pitch slightly raised
↓ = pitch slightly lowered

3. The Ghost dance. In contrast with the Peyote religion, which has a history of several centuries and finally became a movement of reconciliation with non-Amerindians, the Ghost dance was cultivated for only a short time, representing a final attempt by some Amerindians to rid themselves of the effects of Westernization. Like the Peyote religion, its practice became an intertribal movement and gave rise to a peculiar musical style that was adopted by various tribes and provided diversification.

The Ghost dance began in 1870 among the Paiute of western Nevada and spread rapidly during the 1880s, particularly among the Sioux, culminating in the 'Sioux Outbreak' of 1890, after which it was outlawed. The musical style that accompanied it was derived from that of the Great Basin of Nevada, whence the movement came, and consisted of relatively simple songs with a small melodic range and a characteristic form in which each phrase was repeated (e.g. *AABB*, *AABBCC* or *AABBCCAABB*). The phrases are short and unequal, and the singing style relatively tense and pulsating. In contrast to the Peyote religion, which was still flourishing in the mid-20th century and for which many songs were being composed, the Ghost dance survives largely in the memory of older individuals, and new songs have not been added to the repertory. The style is found mostly in Plains Indian repertories; the Ute Indian song (see ex.7 above) also shows the characteristics of the Ghost dance style.

4. New Amerindian musics. In addition to the development of Christian hymnody and pan-tribal styles such as the Ghost dance and Peyote music, Amerindians have adopted styles and repertories from other American ethnic groups. Many tribes have developed fiddle traditions based on those introduced by their European neighbours in the 18th and 19th centuries. Native composers and performers participate in the full range of popular idioms, including rock and roll, folk rock, jazz, gospel and country and western music.

Bands such as Xit write song lyrics that comment on current sociopolitical concerns and issues, or reflect the realities of contemporary Amerindian life. Some individual performers, including Buffy Sainte-Marie and Jim Pepper, have achieved widespread popularity in the



7. Peyote meeting of Comanche Amerindians, c1923: Marcus Poco (centre) and Chebabta (extreme right) hold gourd rattles; the body of the drum (left of centre) is an iron pot and its skin is fastened by rawhide thongs wound round stones

mainstream of American music. The group Ulali has explored inter-ethnic musical and historical connections through native south-eastern song genres with lyrics in English and performed with African-American vocal harmonies. Finally, the Plains courting flute has become a musical icon of the New Age movement through the success of composer/performers such as Carlos Nakai.

In the 19th century, some Amerindians began to compose in European genres using European notation. Thomas Commuck (1805–55), of the Narragansett tribe, wrote and published a collection of 120 hymns for the Methodist Episcopal Church in 1845. More recent native composers include Jack Kilpatrick (Cherokee), Louis Ballard (Cherokee-Quapaw) and Brent Michael Davids (Mohican). Davids, who has received international acclaim, has had commissions from the Joffrey Ballet, the Kronos Quartet and the National Symphony Orchestra. His works reflect images and concepts from contemporary Amerindian life, incorporating Amerindian musical instruments and instruments of his own design into the European symphony orchestra, string quartet and other ensembles.

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V. Research

The music and musical culture of the Amerindians have been studied since the late 19th century, and extensive collections of recordings have been deposited at various archives – notably in the Library of Congress (Washington, DC), the Archives of Traditional Music, Indiana University (Bloomington), and the National Museum of Canada (Ottawa).

1. Canada. 2. USA.

1. Canada. Recording of indigenous music began with cylinders made by Franz Boas (of Plateau and Northwest Coast material) and Alexander Cringan (Iroquois) in the 1890s. At this time, a policy of assimilation was being pursued by the Canadian government which had banned the potlatch and religious rituals of Northwest Coast Amerindians in 1884 and the sun or thirst dances of the Plains area in 1895. These prohibitions remained in effect until 1951. Consequently there was an urgency with many projects undertaken in the 20th century to record songs that would be otherwise irrevocably lost. Hundreds of songs were recorded, but often without full exploration or documentation of context or informants, or a translation of the texts being obtained. Subsequently some of these recordings were released commercially without receiving clearance from the nation concerned or from the particular owners of the songs. In many cases some of these songs should only be heard traditionally by certain persons and in particular situations. As a result of this misuse of their musical heritage, many indigenous nations within Canada during the 1980s drew up guidelines on what may be recorded, released commercially and used for demonstration purposes by outsiders of the culture. Emphasis is being placed on preparing videos, making recordings and preparing courses of studies including traditional music to be used in schools, but these are normally restricted for use within the territory of the nation. This direction has encouraged indigenous elders and students to research and write about their own musical traditions. With the commencement of the new territory of Nunavut (official languages Inuktitut, Inuinnaqtun, English and French) and the western territory (official languages North Slavey, South Slavey, Nehiyaw; (Cree), Chipewyan, Dogrib, Gwich'in, English, French and Inuvialuktun) of the former Northwest Territories beginning in 1999, preparation of such materials is increasing dramatically.

A careful reading of existing written documentation and oral accounts by indigenous persons verifies that traditional music has constantly undergone some change. Those changes often became more dramatic through contact with other cultures, particularly that of Euro-Canadian settlers. Christian missionaries soon realized the attraction of their sacred music for the indigenous peoples. Nehiyaws using a hymn to calm turbulent waters, Mi'kmaqs and Mohawks using hymns instead of traditional dirges for wakes, Iroquois gathering to sing hymns at a house-party rather than traditional social songs, a Dene drummer performing a 'prayer song' modelled on the traditional medicine song within a mass, or the Innu praying in a country tent by singing hymns turned outwards to the tent wall beyond which the spirits are encircled, all indicate that Christian hymnody is functioning in a manner parallel to the musics of indigenous parent cultures.

The Canadian government gave responsibility for the schooling of indigenous peoples largely to church organizations. The music of the church according to the denomination responsible was reinforced in these usually residential schools. To support the assimilationist governmental policy, use of indigenous languages and traditional music was banned, while many schools had bands, and instruction in string and keyboard instruments to perform European-derived compositions.

Involvement with Euro-Canadian music increased rapidly in the 20th century through better transportation systems and the media including recording devices, radio and television. Today Canadians of indigenous heritages are working in a wide variety of musical styles depending on what musical influences and kinds of education they have had. (For a brief overview of their contributions to concert music and fiddle music, contemporary popular musics, *see* Canada, §II, 4.).

2. USA. Amerindian music has been much studied by American scholars because the groups have been readily accessible and because most Amerindians have, for several generations, been able to speak English. Other causes have been the growth of American musical nationalism during the late 19th and early 20th centuries and the growing interest of Americans in the cultures of minority groups.

Scholars have published transcriptions of Amerindian songs in Western notation, comparative studies covering

the entire continent, monographs on individual tribal styles and investigations of special historical and theoretical topics. Among the most enterprising and distinguished have been Frances Densmore, who recorded, transcribed, and published songs of many tribes for the Bureau of American Ethnology; Alice C. Fletcher, Theodore Baker and Benjamin Ives Gilman, who were early pioneers in this field; Willard Rhodes, who made large numbers of recordings and published a number of studies; David P. McAllester, whose interest has been confined largely to music of the Southwest, especially the Navajo tribe; Gertrude P. Kurath, whose contributions have been mainly in the area of Amerindian dance; Helen H. Roberts, who published the first monograph relating the musical styles to different geographical areas; George Herzog, who used the methodology of the Berlin ethnomusicologists E.M. von Hornbostel and Carl Stumpf in several studies of individual Amerindian tribes; Alan P. Merriam, who in his monograph on the music of the Flathead tribe gave equal attention to the anthropological and structural aspects of their music; and Bruno Nettl, whose work on Blackfoot music and ritual drew on ethnohistory and mythology as well as contemporary fieldwork. Nettl is also known for his contributions to mapping the musical areas of the Amerindians (1954). The ethnomusicologists Hornbostel, Stumpf, and Otto Abraham and the anthropologist Franz Boas, though their main work lay elsewhere, also made important contributions to the study of American Indian music.

Scholars of the next generation include Charlotte Frisbie, who has focussed on the Navajo; Leanne Hinton, who has studied Havasupai music and language; William Powers, Orin Hatton and Tara Browner, who have emphasized the Plains region; Thomas Vennum, whose work centres on the Ojibwa; Richard Keeling, who has focussed on northern California; Judith Vander, who has studied Shoshone music and the ghost dance; Charlotte Heth, Marcia Herndon, David Draper and Victoria Levine, who have focussed on the Southeastern region; Richard Haefer and Brenda Romero, whose work emphasizes the Southwest; and Virginia Giglio, who has worked with southern Cheyenne singers.

While 20th-century Amerindian music is fairly well-known, scholars have only recently begun to develop methods to research its earlier history. Some tribes used graphic notations, but these were not widespread, and tended to convey information about song texts, and their number and sequence in ceremonies, rather than melodies or rhythm. Archaeology has not contributed greatly to music research as most Amerindian musical instruments were made from natural materials subject to deterioration. Scholars interested in historical processes have worked with ethnohistorical materials, sacred narratives and oral history, combined with what is known of the movements of tribes and the geographic distribution of stylistic features. Therefore, most scholars have concentrated on the period since 1890 when sound recording began; many historic and contemporary recordings are available commercially from the Library of Congress Archive of American Folk Culture, Smithsonian/Folkways Recordings, Indian House and Canyon Records.

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BRUNO NETTL/VICTORIA LINDSAY LEVINE (I; II, 2; III; IV; V, 2), ELAINE KEILLOR (II, 1; V, 1)

Amerus [Aluredus, Annuerus, Aumerus] (*fl* 1271). English theorist, active in Italy. He was a clerk and a member of the household of Cardinal Ottobono Fieschi (later Pope Adrian V), and wrote his *Practica artis musice* in the cardinal's house, perhaps in August 1271 at Viterbo where the cardinal was staying for the conclave. The work is explicitly designed for teaching practical music to boys and includes all the conventional notions of the period concerning *musica plana*. The central part of the work

contains the tonary according to the practice of the French and English churches and the Roman curia. There is a chapter towards the end devoted to the composition of polyphonic music (*cantilene organice*); this chapter may be the first treatise on measured music written in Italy. The simple notes described are the long, *brevis* and *semibrevis*, in a binary relationship (i.e. the long equals two *breves* and four *semibreves*). Ligatures are equated to various rhythmic feet, and the greatest value is normally assigned to the last note.

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F. ALBERTO GALLO

Amerval, Eloy d'. *See* ELOY D'AMERVAL.

Ames, Charles (*b* Pasadena, CA, 1 March 1955). American composer, theorist and computer programmer. He studied at Pomona College (mathematics and music composition, BA 1977) and SUNY, Buffalo (MA 1979, PhD 1984); his teachers included Morton Feldman, Lejaren Hiller, Kohn, Kotoński, John Steele Ritter and Dorrance Stalvey. In 1995 he was appointed Senior Programmer Analyst with Client Logic Corporation (also known as the Softbank Services Group, UCA&L and Upgrade Corporation of America). He has also served as a visiting instructor for numerous courses in computer music, automated composition and systematic compositional procedures at SUNY, Buffalo, the New England Conservatory and the Kurzweil Foundation.

Ames is most noted for his work in systematic approaches to music composition. His use of computers in the composition of works for acoustic instruments has been influenced by techniques originated by Xenakis, Gottfried Michael Koenig and Hiller. His interests range from music cognition and hierarchical structures in music to computer-verified modelling of musical styles. His computer music programs, most notably Cybernetic Composer (1986–8, designed for jazz, rock and ragtime composition), Markov (1988) and Compose (1989, based on elements of serialism and systems devised by Joseph Schillinger, Xenakis, Koenig, Andre Andreevich Markov and Noam Chomsky) are inexorably intertwined with his compositional style.

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KRISTINE H. BURNS

Ameyden, Christian (*b* Oirschot, Brabant, *c*1534; *d* Rome, 20 Nov 1605). Flemish singer and composer. After studying with his uncle, who was a singer at Antwerp Cathedral, he went to Rome, and by 1 March 1564 was a tenor in the papal chapel. He was released from this appointment on 31 August 1565, with 13 other musicians. On 10 March 1569 he was appointed a singer in the Cappella Paulina, made a canon, and given the prebend recently vacated by the death of Simon Sauvage. Returning to the papal chapel, he became abbot on 2 January 1572 and *punctator* (responsible for choir attendances) in 1573. In 1593 and 1594 he was named head of the singers' society, and in 1596 he retired from his singing duties and was pensioned. The last significant Flemish musician in the papal chapel, Ameyden was highly regarded by his fellow chapel members. He is buried in S Maria dell'Anima, Rome. *I-Rvat* C.S.30 contains a five-part mass, *Fontes et omnia*, and C.S.29 a four-part *Magnificat primi toni*. Lassus's third book of five-part madrigals (Rome, 1563, 8/1589; RISM 1563[11]) included Ameyden's *Quel dolce suon*.

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LAVERN J. WAGNER/MITCHELL BRAUNER

Amfitheatrof [Amfitheatrov; Amfiteatrov], **Daniele (Alexandrovich)** (*b* St Petersburg, 16/29 Oct 1901; *d* Rome, 7 June 1983). Italian composer and conductor of Russian origin. A grandson of the composer Nikolay Sokolov and a brother of the cellist Massimo Amfitheatrof, he studied with Vītols in St Petersburg and Křička in Prague, but the greater part of his training was undertaken in Rome, where he studied composition with Respighi at the Conservatorio di S Cecilia (diploma 1924) and the organ at the Pontifical Academy of Sacred Music. He was engaged as a pianist, organist and chorus assistant at the Augusteo (1924–9), also conducting the orchestra under Molinari's supervision. Thereafter he was artistic director of the Genoa and Trieste radio stations and conductor and manager for Italian radio in Turin; he also conducted elsewhere in Europe. In 1937 he went to the USA as associate conductor of the Minneapolis SO, and in 1939 he settled in Hollywood as a film composer, becoming an American citizen in 1944. He moved to New York in the 1950s and then to Venice.

Most of Amfitheatrof's works are in a Respighi-like Romantic-Impressionist style marked by vivid orchestral colouring. His more than 70 film scores are occasionally experimental in their instrumentation, and, though lacking in personality, reveal considerable versatility. Amfitheatrof worked with such directors as Max Ophüls, Fritz Lang, Henry Hathaway, Anthony Mann, Sidney Lumet, George Cukor and Sam Peckinpah, gaining Academy Award nominations for *Guest Wife* (1945) and *Song of the South* (1946). He did not, however, adjust to the profound linguistic changes in film music of the 1970s, and this led to his prematurely cutting short his work.

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CHRISTOPHER PALMER/SERGIO MICELI

Amicis, Anna Lucia de. *See* DE AMICIS, ANNA LUCIA.

Amiconi [Amigoni], **Jacopo** (*b* Venice or Naples, 1682; *d* Madrid, 1752). Italian designer. He studied in Naples and with Belluchi in Düsseldorf, and was employed at the court of Bavaria (1717–27). He went to England with Farinelli and Giovanni Bononcini in 1729, and probably through their influence was engaged as principal painter at the King's Theatre in London. According to Henry Angelo (*Reminiscences*, i, London, 1828, pp.12–13), 'nothing had been seen equally splendid and imposing with this department of stage effect, in England, before this epoch'. John Rich engaged him for the opening of the Covent Garden Theatre in 1732, for which he designed the ceiling and where he worked as scene painter. He returned to Venice in 1739 and was also in Paris and at the court of St Petersburg. He returned to the King's Theatre in 1741, remaining there for only one season, after which he became court painter at Madrid, where he decorated palaces and theatres for Fernando VI. His self-portrait appears twice: with Metastasio, Teresa Castellini and Farinelli, about 1750 (now in the Gallery of Victoria, Melbourne); and with Herrando, Farinelli and Domenico Scarlatti, about 1752 (*see* SCARLATTI, fig.6).

SYBIL ROSENFELD

Ami du clavier, Un (*fl* 1738). Pseudonym of the composer of *Sei concerti a cinque, cembalo concertino, violino primo, violino secondo, alto viola e violoncello, avec quatre fugues pour l'orgue* (Strasbourg, 1738), of which an incomplete manuscript copy exists in the Bibliothèque Nationale, Paris. An engraved 'nouvelle édition' (1751) contains the concertos only. Handel's influence is clear, especially in an air with variations inspired by the 'Harmonious Blacksmith', and that of Hasse is likely. There are many oddities, including finales in which the violin takes over completely as the solo instrument while the harpsichordist accompanies from a figured bass. (B. Gustafson and D. Fuller: *A Catalogue of French Harpsichord Music, 1699–1780*, Oxford, 1990)

DAVID FULLER (with BRUCE GUSTAFSON)

Amiens. City in France, capital of Picardy. Christianity was introduced in the 4th century, St Firminus being the city's first bishop. The cathedral of Notre Dame, the largest in France, was built between 1220 and 1270. During the Middle Ages the town's prosperity was based on the cloth trade. By the Treaty of Arras (1435) King Charles VII ceded Amiens to Duke Philip the Good of Burgundy, but Louis XI recaptured the city in 1471 and, except for brief occupations by the Spanish in 1597 and the Germans in 1914 and 1940, the town has since remained part of northern France.

The history of the city's music centres on the cathedral. The first evidence of plainchant dates from after the Norman invasion, when Bishop Gervin (1091–1102) engaged several choirboys, clerks and a cantor named Rogerus. Surviving manuscripts include a late 13th-century 'Liber ordinarius' in troped plainchant and a 14th-century 'Liber organicus' in polyphony. By 1146 a *schola cantorum* was established to train the choristers and the adult *vicarii*. During the 13th century the choir was increased from ten (including four boys) to 16, under a precentor and by the early 16th century the number of boys had increased to ten. The trouvères Simon d'Authie and Richard de Fournival were canons in the Chapter in 1228 and 1246 respectively. The late 13th-century composers – Guillaume d'Amiens and Petrus de Cruce (Pierre de la Croix) – were both from Amiens. The cathedral musicians included Firmin Caron (1422), Jean Mouton (*Maistre des enffans*, 1500), François Dulot (1514) and Laurent Bonard (1547–53). The composer Vulfran Samin was a chorister at the brotherhood of the Notre Dame du Puy in 1543–4. In 1500 Mouton petitioned the town council to present a Mystère de la Passion which had previously been given at the nearby town of Doullens; and in 1559 a company of actors and musicians led by Roland Guinet offered ten days of moralities and farces with 'jeux de viole et de musique'.

During the 17th century outstanding musicians in the cathedral included Jean de Bournonville (choirmaster 1619–31), his pupil Artus Aux-Cousteaux (choirmaster, *c*1632–4), Valentin de Bournonville (choirmaster, 1643), Jean Cathala (*c*1650) and François Cozette (1658–64) who was perhaps the composer of two masses published in Paris by Ballard. In the 18th century the *vicarii* were chosen according to their talent as singers or instrumentalists and apart from the organist, two serpent players were engaged (one doubling on bassoon), supplemented by two cellos on feast days. Choirmaster-composers included Nicolas Grogniard (1710–16), Esprit Blanchard (1736–8) and Dominique Leuder (*c*1770–75) whose choirboys included J.-F. Le Sueur. The choirmasters generally directed the concerts of an Academy of Music active from 1738. This later continued as a Music Society known as Les Apollons which, between 1745 and 1776, gave concerts with music by Percolesi, Tartini and Leclair and Jolliez. The cathedral's strong musical tradition survived until the Revolution, under the direction of Antoine Blanchard (1734–99) and others, but subsequently Amiens lost its importance as a musical centre.

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FRANK DOBBINS

Amiot, (Jean) Joseph (Marie) (*b* Toulon, 8 Feb 1718; *d* Beijing, 8 Oct 1793). French writer on music. After a classical education, he entered the Society of Jesus as a novice in 1737, taught in Jesuit colleges for ten years, then, on being ordained, requested assignment to the China mission. He arrived in Beijing in 1751 and remained there until his death.

Amiot's remarkable output of monographs, translations, dictionaries and voluminous scholarly correspondence includes several extensive works on Chinese music – among the first serious Western studies of any non-Western music. He first translated the 17th-century book *Guyue jingjuan* ('Commentary on the Classic of Ancient Music') by Li Guangdi; although paraphrased by Amiot and others, the translation was never published and the manuscript was lost. His next work on Chinese music, the *Mémoire sur la musique des Chinois*, was edited for publication by Abbé Pierre Joseph Roussier, a theorist specializing in ancient and foreign music; however, Roussier added lengthy, pedantic notes of little value while deleting many plates, all Chinese characters, and significant portions of the text, thus obscuring the original and impairing its value for future scholars. Other important manuscripts remain unpublished, including a study of contemporary Chinese music practice and a notebook containing 54 tunes transcribed into staff notation.

Amiot was a competent and sincere scholar who attempted to convey Chinese music in a Chinese manner. His work was frequently quoted throughout the 19th century; used with caution it is still a significant source for the state of Chinese music and theory at the end of the 18th century, and for the history of ethnomusicology.

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FREDRIC LIEBERMAN

Amiran-Pugashov, Emanuel (*b* Warsaw, 8 Aug 1909; *d* Yakum Kibbutz, Israel, 18 Dec 1993). Israeli composer and teacher of Russian descent. He received his early musical education in Moscow. In 1924 he emigrated with his family to Palestine, where he continued his musical studies with Shlomo Rozovsky (1928–9). He began to compose in 1930. From 1934 to 1936 he studied music education at Trinity College, London, and composition with Bantock and Rowley; at the same time he also studied at Tonic Sol-fa College, London. With the formation of the Israeli Army, he was appointed First Officer for music, founding the orchestras of both the army and the cadets. In 1949 he became the central inspector for music education at the Ministry of Education, a post he held until his retirement in 1975.

Amiran was one of the *Ereṣ Yisrael* composers who developed the character of what became known as typical Israeli folksong. His vast number of songs (around 600), many of which set biblical texts, were published in a wide array of pamphlets and song books. The most notable of these include: the nursery songs *Yad el yad* ('Hand in hand', 1941); *'Amir* ('Sheaf'), songs for the seasons (1943); and three song books, *El ha-ma'yan* ('To the (water) spring'), *Har ha-mor* ('The Mor mountain') and *Li-lakh* ('To me – to you') (1980), which together contain 430 songs. He also published 120 choral arrangements (1982). His other works include incidental music, compositions for national events, festivals and celebrations (including the Tel-Aviv Purim carnival, 1929–35; the Harvest celebrations in Haifa, 1933–5 and the Beit Hasho'eiva celebration in Jerusalem, 1933) and film scores. His book on musical philosophy, *Traffic-Lights and Sign Posts in Musical Education*, was published in 1976.

NATAN SHAHAR

Amirkhanian, Charles (Benjamin) (*b* Fresno, CA, 19 Jan 1945). American composer and administrator of Armenian descent. He studied at Fresno State University (BA in English 1967), San Francisco State University (MA in interdisciplinary creative arts 1969) and Mills College (MFA in electronic music and recording media 1980), where his teachers included David Behrman, Robert Ashley and Paul de Marinis. He has served as music director for KPFA Radio (Berkeley, California, 1969–92), executive director of the Djerassi Artists Program (1993–7), and both artistic (from 1993) and executive director (from 1998) of the Other Minds Festival (San Francisco). His honours include ASCAP's Deems Taylor Award for innovative musical programming (1989) and residencies at the Tyrone Guthrie Centre, Ireland (1997), and the Bellagio Study and Conference Centre, Italy (1997).

Amirkhanian's experiences as a percussionist and radio presenter have informed all of his works. Between 1961 and 1969 he wrote many pieces for live performance, often involving percussion or tape. In 1965 he began to compose tape pieces using the spoken voice and ambient sounds, sources he continued to employ in later music. His vocal settings, the texts of which are sometimes drawn from literature, take words out of context and exploit them for their rhythmic and timbral qualities. Works such as *Seatbelt Seatbelt* (1973) and *Dutiful Ducks* (1977), made up largely of the words in their titles, display a laconic, affectionate humour and a taste for surreal combinations. He has also created *Hörspiele* that process both abstract and representational sounds; these include

Metropolis San Francisco (1985–6), *Walking Tune 'A Room-Music for Percy Grainger'* (1986–7) and *Pas de voix* (1987). Among his other works are homages to Nicolas Slonimsky and Lou Harrison and compositions that refer to American and Armenian culture. He has devoted much of his career to publicizing and producing the works of other composers, and to administrative work in new music; he is a central figure in the network of West Coast composers and musicians.

WORKS
(*selective list*)

LIVE PERFORMANCE

Genesis 28 Four Speakers, 4 spkrs, 1965; Sym. no.1, 2 solo perc, perc duo, amp perc, tpt trio, trbn, pf/cl, va, 1965; Composition nos.1–5, amp ratchet, 1965–7; Ode to Gravity (theatre piece), graphic score, any medium, 1967; Serenade II 'Jance Wentworth', graphic score, any medium, 1967, collab. T. Greer; Egusquiza to Falsetto (theatre piece), chbr orch, tape, 1979, collab. M. Fisher; Spoilt Music (theatre piece), 1v, tape, 1979; collab. C. Law; His Anxious Hours, chbr ens, tape, 1987; Octet, 8 ratchets, 1998; many other works

TEXT-SOUND (TAPE)

Words, 1969; Oratora konkurso rezulto: autoro de la jaro (Portrait of Lou Harrison), 1970; Radii, 1970, rev. 1972; If In Is, 1971; Dzarin bess ga khorim, 1972; Just, 1972; Sound Nutrition, 1972, rev. 1972; Heavy Aspirations (Portrait of Nicolas Slonimsky), 1973; Mugic, 1973; Seatbelt Seatbelt, 1973; Much-Rooms, 1974; RAY MAN RAY, 1974; she she and she, 1974; Mahogany Ball Park, 1976; Dutiful Ducks, 1977; Dreams Freud Dreamed, 1979; Church Car, 1980; Dot Bunch, 1981; History of Collage, 1981; Hypothetical Moments (in the Intellectual Life of Southern California), 1981; Andas, 1982; Dog of Stravinsky, 1982; Gold and Spirit, 1983; Metropolis San Francisco, 1985–6; Dumbek Bookache, 1986; Walking Tune (A Room-Music for Percy Grainger), 1986–7; Pas de voix (Portrait of Samuel Beckett), 1987; Politics as Usual (1988); Bajanoom, 1990; Im Frühling (1990); Loudspeakers (for Morton Feldman), 1990; Vers les anges (for Nicolas Slonimsky), 1990; Chu Lu Lu, 1992; Miatsoom, 1994–7; Ka himeni hehena, 1997; Marathon, 1997; Son of Metropolis San Francisco, 1997; Varsity Pewter, 1998; many other works

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PAUL ATTINELLO

Amirov, Fikret (Meshadi Jamil') (*b* Gyandzha [later Kirovabad], 22 Nov 1922; *d* 2 Feb 1984). Azerbaijani composer. The son of a famous *tar* player and singer, he studied at the Kirovabad Music College (*tar* class 1938) and then at the Baku College in the composition classes of Burshteyn and Karnitskaya. In 1939 he entered Zeydman's composition class at the Azerbaijan State Conservatory, and he also studied the foundations of Azerbaijani music under Hajibeyov with enthusiasm. His years at the conservatory, marked by active creative work, were interrupted by the war. He was wounded at the front and, being demobilized, returned to his studies, which he completed in 1948, presenting as his diploma work the opera *Ulduz*. Other compositions of this period include his most famous pieces: the symphony *Pamyati Nizami* ('To the Memory of Nizam', 1947), *Shchur* and *Kyurd Ovsharï* (1948), both symphonic *mugam*, and the opera *Sevil'* (1953). Throughout his career he has taken a leading part in music administration: he was artistic director of the Kirovabad PO (1942–3) and the Baku PO (1947), director of the Azerbaijani State Theatre of Opera and Ballet (1956–9) and secretary to the Azerbaijani Composers' Union. In 1965 he received the title National Artist of the USSR.

Amirov's best orchestral works are the first two symphonic *mugam*, which won him a State Prize in 1949. In them he created a new symphonic genre based structurally on the folk *mugam* form; the majority of the traditional divisions are retained, as is the principle of alternating episodes of a quasi-improvisational type with rhythmically strict passages in song or dance style (for these Amirov used carefully selected folk melodies). The free development inherent in the traditional *mugam* combines naturally with the variational and polyphonic treatment. In 1970 Amirov produced a further symphonic *mugam* showing his mastery of the form, *Gyulistan – Bayatï shirazi*.

Sevil', the first national lyrical-psychological opera, holds a very important place in the operatic art of Azerbaijan. The plot, after Jabarlï's play, concerns the liberation of Azerbaijani women, and the work has met with widespread success by reason of the sharpness of its dramatic conflicts, the delicate musical characterization of its personalities and its decisively national idiom. Vocally the work is dominated by an aria style; indeed, free vocal melody is native to Amirov's talent, and the melodic style of his opera strongly influences its harmony. In general his music combines the traditions of Azerbaijani folk music with those of Russian and European art music. His use of the orchestra is notable above all for its clarity and, at times, picturesqueness.

WORKS
(*selective list*)

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Orch: Poèma, 1941; Pamyati geroyev Otechestvennoy voynï [To the Memory of the Heroes of World War II], sym. poem, 1943; Pamyati Nizami [To the Memory of Nizam], sym., str, 1947; Shchur, Kyurd Ovsharï, sym. mugam, 1948; Uzeir Hajibeyov, dedication, unison vns/vcs, pf, orch, 1949; Suite 'Azerbaijan', 1950; Kontsert na arabskiye temï, pf, orch, 1957, collab. Ye. Nazirova; Azerbaydzhanskoye kaprichchio, 1961; Simfonicheskiye tantsï, 1963; Simfonicheskiye portretï, 1970

Vocal: Gyulistan – Bayatï shirazi, sym. mugam, Mez, timp, chamber orch, 1970

Inst: Pamyati Asafa Zeynallï [To the Memory of Asaf Zeynalla], vc/va, pf, 1948; 12 miniatyur, pf, 1955; Syuita na albanskiye temï, 2 pf, 1955, collab. Nazirova

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YURY GABAY

Amish and Mennonite music. The Protestant denominations of the Amish (56,200 adult members in the USA in 1990) and Mennonites (380,500 in North America) have a common source in the Anabaptist movement of 16th-century Europe. In the 1520s the first group, the Swiss Brethren, separated from the early Reformers and the Roman Catholics for reasons more radical than those of Luther or Zwingli: believers' baptism (thus Anabaptists, Rebaptizers), separation of Church and State, and the commitment to discipleship of Christ to the point of rejecting participation in war. Anabaptists emerged in Bohemia, south Germany and the Netherlands within the following decade.

Although a few Anabaptist leaders followed Zwingli's example in advocating the complete elimination of music from church services, Anabaptists who were persecuted for their faith soon produced a distinctive hymnody. The first publication, *Etlicher schöner christlicher Geseng* (1564), was a collection of 53 hymns composed by prisoners at Passau between 1535 and 1540. It was followed by *Ausbund, das ist etliche schöne christliche Lieder* (1583), its first part consisting of 80 Anabaptist hymns from as early as 1524 onwards and its second of all but three of the 53 hymns from the 1564 collection. Up to 1838 the *Ausbund* appeared in 11 known European editions.

Mennonites, as 17th-century Anabaptists were called – after Menno Simons (*d* 1561) – took the *Ausbund* to America in 1683, when they began a long succession of emigrations. The Amish, following the Swiss bishop Jacob Ammann, broke away from the Mennonites in Europe in 1693 over matters relating to stricter discipline and adherence to uniformity of dress. They first emigrated to America in about 1720 and also took the *Ausbund* with them. It was printed at Germantown, Pennsylvania, in 1742 and has remained in print ever since. The *Ausbund*, still the most used hymnal of the Old Order Amish, is thus unique in Protestant hymnody in having been in continuous use for over 400 years.

The retention of past traditions is essential to the Amish, who still speak in a German dialect, dress in 17th-century fashions and reject many aspects of a technological age. Their church singing is unique: always monophonic, melismatic, unaccompanied, non-metrical and extremely slow. Because they do not record their worship on principle, few recordings exist. The *Ausbund* had no printed tunes. However, a heading to each hymn indicated its association with a secular or sacred folktune, a Latin hymn or a melody from other Reformers; a few hymns named their own tunes. Jackson, the first to trace relationships between the ornamented versions the Amish now sing and the 16th-century forms of the specified tunes, speculated that oral transmission of the melodies at a slow tempo gradually resulted in group alterations and embellishments of the original. (For transcriptions of Amish melodies, see Yoder, 1942; Burkhart; and Hohmann.)

In contrast to the Amish, the Mennonites have, slowly but continuously, assimilated the culture around them. They moved beyond the *Ausbund* in the early 19th century with two German hymnals: *Die kleine geistliche Harfe der Kinder Zions* (1803), published by the descendants of the Germantown settlers, and *Ein unpartheyisches Gesang-Buch* (Lancaster, PA, 1804). Both books consist of selected German hymns, and French Calvinist psalms in Ambrosius Lobwasser's translation; the 1804 book borrowed 68 *Ausbund* songs as well.

The most important Mennonite tunebook is Joseph Funk's *A Compilation of Genuine Church Music* (1832, rev. 5/1851 as *Harmonia sacra*, rev. 12/1876 as *New Harmonia sacra*, 25/1993). Funk had published a German tunebook in 1816, but *Genuine Church Music* reflected the Mennonites' appropriation of English. Its oblong format and didactic function paralleled similar American books. Funk began with the rudiments of music and music-reading in the four shapes (*mi*, *fa*, *sol*, *la*) of W. Little and W. Smith's *The Easy Instructor* (1798; *see also* SHAPE-NOTE HYMNODY). The music of Part II, for public worship, included English psalm tunes, American hymn tunes, and revival melodies of the early 19th century. Funk notated some of the oral folktunes, possibly for the first time, and incorporated early American anthems, which are still used in Mennonite congregations. Part-singing – three parts, with the melody in the middle, expanding to four parts in the 12th edition – probably entered Mennonite worship through Funk's influence.

The first Mennonite hymnal in English was *A Selection of Psalms, Hymns, and Spiritual Songs* (1847, 7/1877/*R*; title from 2nd edn, *A Collection . . .*). It consists only of texts, and the editors specified that *Genuine Church Music* be used as the companion tunebook, recommending specific combinations of text and tune. *Hymns and Tunes for Public and Private Worship, and Sunday School Songs Compiled by a Committee* (1890) borrowed heavily from it.

The General Conference Mennonite Church, organized at Donnelson, Iowa, in 1860, chose and republished a hymnal from south Germany. Successive emigrations from Prussia and Russia greatly enlarged the group. Through these German-speaking immigrants the chorale and hymn traditions of the German Lutherans and Pietists were revived and strengthened. They brought their hymnal, *Gesangbuch in welchem eine Sammlung geistreicher*, published in Russia in 1844 but harking back to the Prussian *Geistreiches Gesangbuch* of 1767. Its roots probably extended back to the Dutch Anabaptist martyr hymns of *Veelderhande Liedekens* (1556). The Old Colony Mennonites of Mexico still use it. In 1890 the General Conference Mennonites published a hymnal, *Gesangbuch mit Noten* (16/1936), which combined their German traditions. They turned to a mainline Protestant book, *Many Voices*, when in 1894 they also needed an English hymnal.

In 1969 the Mennonite Church and the General Conference Mennonite Church published *The Mennonite Hymnal* (in both round- and shape-note editions), which drew together these historical strands and incorporated songs from the Moody-Sankey revival as well. In 1992 North American Mennonites and the Church of the Brethren published jointly *Hymnal: a Worship Book*. Mennonites today tend to sing in four parts, either *a cappella* or accompanied, although until the mid-1960s the Mennonite Church vigorously rejected the use of

instruments in worship; the first organ appeared in the General Conference Mennonite Church in 1874.

Other groups of Mennonites have unique musical traditions that reveal their religious, geographic or ethnic situations. The Mennonite Brethren, for example, who began their emigrations from Russia in 1874, were influenced by German Pietism, and their hymns tend to be evangelical and folklike in character.

In 1982 the Mennonite Indian Leaders' Council published a book of Cheyenne spiritual songs, *Tsesema'heone-nemeototse*, based on traditional Cheyenne music. It illustrates the expansion of Mennonites beyond their Germanic roots to 78 languages on six continents. The Mennonite World Conference handbook of 1990 indicated a total membership of 856,600 adults. This Conference produced an *International Songbook* in 1978 (3/1997).

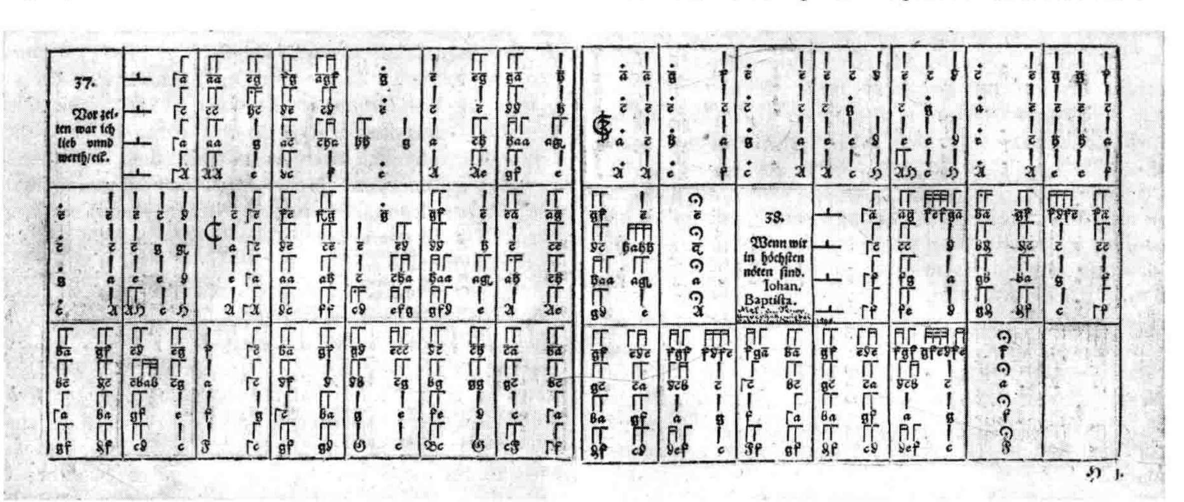
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MARY K. OYER

Ammerbach, Elias Nikolaus (*b* Naumburg, *c*1530; *d* Leipzig, bur. 29 Jan 1597). German organist and keyboard music arranger. In the foreword of his 1571 tablature Ammerbach stated that he had 'from childhood on, even from birth, a singular desire and love, charm and inclination' towards music so that he 'proceeded to eminent masters in foreign lands, to probe, bear, and endure much for it'. He enrolled for half a year at the University of Leipzig in 1548–9. From 1 January 1561 to April 1595 Ammerbach served as organist at the Thomaskirche in Leipzig. The civic records during his long tenure testify to an easy-going attitude (perhaps even resignation) to his financial difficulties and the death of his first two wives. His third wife and five children survived him.

In his first publication Ammerbach introduced what has since been called new German organ tablature in which pitches are expressed in letter notation with rhythm-signs above them. The decoration of vocal pieces when played on instruments, however, is a technique that undoubtedly predates even the earliest known written instrumental music. Ammerbach's first tablature is also the first printed German organ music. 'Instrument' in the title, according to Ammerbach, includes 'positive, regal, virginal, clavichord, clavicembalo, harpsichord and the like'. Ammerbach arranged the contents of this book, *Orgel oder Instrument Tabulatur* (1571), into five progressively more difficult categories. Little or no coloration occurs in the first group of 44 German songs in four voices (for nos.37 and 38 see illustration). The composers of many are unknown; some pieces have been borrowed from Le Maistre, Forster, Buchner, Senfl, Isaac and others. A group of 27 dances, several of them paired, follows. These employ repeated chords and a minimum of decoration, except in the passamezzos of the third section, where the varied top voice requires considerable decora-



Two German songs from Ammerbach's 'Orgel oder Instrument Tabulatur' (Leipzig, 1571)

tion. In the fourth section (12 four-part vocal works) and in the fifth (seven five-part vocal works) lavish coloration occurs on every line. The sacred and secular vocal models are by Clemens non Papa, Zirler, Senfl (2), Heintz, Hofhaimer, Buchner, Lassus (4), Scandello and Ivo de Vento. The bass range extends to C, the treble to *a″*. (In the tablature of 1583 Ammerbach extended the treble to *c‴*.)

Ein new künstlich Tabulaturbuch (1575) includes 40 vocal intabulations and one praeambulum. The 26 sacred works, with one exception, have Latin titles; the remaining secular works have German titles. Identified composers of the sacred repertory include Lassus (10), Clemens non Papa (3), Formellis (2), Meiland (2), Arcadelt, Berchem, Crecquillon, Dressler, Gastritz, Ville Font (1 each). The secular songs were composed by Lassus (7), Scandello (5) and Ivo de Vento (2). Five-part settings outnumber six-part settings, with even fewer four-part settings. These pieces, more than the ones in the first book, come from the popular international repertory. All lines carry profuse ornamentation.

In 1583 Ammerbach revised and expanded his 1571 publication. He added more works with German titles than with French and Italian. Composers new to this edition include Meiland, Regnart, Josquin, Sandrin, Rore, Crecquillon, Godard, Ferrabosco, Berchem and Arcadelt. In the 1583 tablature Ammerbach gave all these songs without coloration; some may in fact have been simplified for students, to whom the work is addressed. The number of dances was substantially increased, since pieces found also in instrumental publications of Gervaise, Le Roy, Phalèse and others were added.

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Ein new künstlich Tabulaturbuch (Leipzig, 1575)

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CLYDE WILLIAM YOUNG

Ammon [Amon], **Blasius** (*b* Imst, Tyrol, *c*1560; *d* Vienna, between 1 and 21 June 1590). Austrian composer. He may have belonged to a Franconian family who moved to Imst from Bamberg in the mid-16th century. He was a choirboy in the Hofkapelle of Archduke Ferdinand I at Innsbruck and probably attended the choir school there (it was founded in about 1569). According to the first of two dedications in his 1590 motet collection, he later went to Venice for further study, presumably when his voice broke. After he returned (in 1577 or 1578) he was in the employ of the Franciscan order until 1580, when he probably entered the service of Johannes Ruoff, abbot of the Cistercian monastery at Zwettl, north-west of Vienna, to whom he dedicated his 1582 book of introits. He was Kantor at the Cistercian monastery of Heiligkreuz from 1585 to 1587, when he entered the Franciscan monastery in Vienna. He later took his vows at this house and died there during the printing of his 1590 collection.

Ammon was perhaps the first of a number of late 16th- and early 17th-century composers north of the Alps whose work was strongly influenced by Venetian music. His 1582 introits, by their very nature, are in short sections, and he seems to have been concerned with rich sonority, all five voices being kept busy for most of the time. Chordal writing predominates, enlivened by strong, verbally derived rhythms and syncopations of one voice against the rest. Imitation is usually found only at the beginning of a piece and in the more melismatic codas on such words as 'Alleluia'; it is for the most part short-winded. The motets of 1590 for four to eight voices are much more varied and make use of the split ensembles so beloved of the Venetians. The three eight-part motets are real double-choir pieces, much in the style of Andrea Gabrieli, with long passages for single choir punctuated by tuttis and close echo effects. Many short passages in the six- and seven-part motets, and even in the five-part *Magi videntes*, are scored for two contrasting groups. The five-part *O vos omnes* is a remarkably expressive piece, in contrast to the fanfares of *Canite tuba*, for instance, and it uses at the outset a remarkable A-G♯-A ostinato that is heightened to E-D♯-E in the soprano part. Ammon seems to have adopted a forward-looking, tonal attitude to leading notes and to accidentals generally.

WORKS

Edition: *B. Ammon: Kirchenwerke I*, ed. C. Huigens, DTÖ, lxxviii, Jg.xxxviii/1 (1931/*R*) [H]

Liber sacratissimarum quas vulgo introitus appellant cantionum selectissimus, 5vv (Vienna, 1582); H
Missae quatuor ... quibus unica ... pro fidelibus defunctis est adiecta, 4vv (Vienna, 1588)
Sacrae cantiones, quas vulgo moteta vocant, quibus adiuncti sunt ecclesiastici hymni de nativitate, resurrectione & ascensione Domini, 4–8vv (Munich, 1590); H
Breves et selectae quaedam motetae, 4–6vv (Munich, 1593)
Introitus dominicales per totum annum, 4vv (Vienna, 1601)
Works (possibly incl. some reprs. from above vols.) in 1603[1], 1609[1], 1627[1], 1628[2]
Ave Maria, 4vv, *A-Wm* (according to *EitnerQ*)
Vocavit me Dominus, 5vv, *D-Z* (according to *EitnerQ*)
For other MSS and list of concordances see H

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ANTHONY F. CARVER

Ammon, Conrad. *See* PRAETORIUS, CONRAD.

Ammon, Wolfgang (*b* Elsa, nr Coburg, 26 Jan 1540; *d* Marktbreit, Bavaria, 26 Jan 1589). German clergyman and hymn writer. He matriculated at the University of Wittenberg on 13 October 1561, at the University of Jena in September 1562 and at Wittenberg again in October 1564; he took the MA in 1565. Ordained at Ansbach in 1566, he first went to work at Weidelbach, near Dinkelsbühl, Bavaria, and from 1567 was deacon of the Protestant Spitalkirche at Dinkelsbühl. He lost this post in 1579 because his teaching was out of line with Lutheran christological doctrines, but in the same year he was reinstated as a vicar at Marktbreit. He published *Libri tres odarum ecclesiasticarum, de sacris cantionibus* (Frankfurt, 1578, repr. 1579) which contains 66 German congregational songs, with Latin translations and 64 well-known melodies. *New Gesangbuch teutsch und lateinisch*,

darinn die fürnembste Psalmen und Gesänge der Kirchen Augsp. Confession (Frankfurt, 1581, 5/1606) is an edition of it in four books instead of three and with 20 songs added. In supplying Latin translations of the German texts Ammon had the needs of schools in mind, for with the help of his work the Protestant services could be celebrated in Latin by 'pupils and scholars'. Moreover as he pointed out 'foreigners who had a grasp of Latin but no German would have access to the true doctrine and would therefore be better able to unite in a proper understanding of the Christian faith'.

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AUGUST SCHARNAGL/CLYTUS GOTTWALD

Ammonius. *See* HAYMO OF FAVERSHAM.

Amner, John (*b* Ely, bap. 24 Aug 1579; *d* Ely, bur. 28 July 1641). English composer and organist. He was born into a family which had close connections with the music of Ely Cathedral; a Michael Amner, who was a lay clerk there from 1576 to 1588, was John's uncle, and a Ralph Amner (possibly John's brother or cousin) was a lay clerk successively at Ely, Windsor and the Chapel Royal. John himself left Ely to study music at Oxford under the patronage of the Earl of Bath, but returned in 1610 to succeed George Barcroft as *Informator choristarum*. He did not, however, graduate BMus until 1613. Two years later his only publication, *Sacred Hymnes of 3, 4, 5 and 6 parts for Voyces and Vyols* appeared. Amner was subsequently ordained to the diaconate, and later appointed *vicarius* (minor canon); so he drew the annual stipends of both organist and prebendary. Throughout his tenure of office (31 years) he continued to compose for the Anglican liturgy. As late as 1640 he graduated MusB of Cambridge. Only two years after his death, choral services were discontinued at Ely at the instigation of Oliver Cromwell personally.

As a contemporary of Orlando Gibbons, Thomas Tomkins and Weelkes, Amner occupies an interesting period in the history of provincial cathedral music between the Reformation and the Commonwealth. His early compositions reflect the stylistic patterns of his predecessors at Ely – Tye, Robert White, John Farrant, William Fox and George Barcroft – clearly favouring a simple syllabic setting of readily intelligible texts. But with the rise of the high-church movement of such men as Laud and Cosin (as well as of his own dean, Henry Cesar, a generous patron of the cathedral's music), he adapted his idiom to that of the more intricate verse-anthem and polyphonic choral styles.

Of Amner's service music, two sets of Preces survive, both for five voices; the first belongs with a festal setting of Psalm lxxxix for Evensong on Christmas Day, while the second was evidently intended for the morning Office, as it is followed by *Venite* in the manuscripts. The lack of concomitant settings of the responses after the Creed precludes their frequent use today. Of the four settings of the daily canticles, only two survive complete. One is cast in the form of a 'short' service, avoiding repetitions and lengthy elaborations. The other, known as 'Cesar's Service', is a verse setting of great beauty in which the verse sections are allocated to groups of soloists rather than single voices. Of the incomplete settings, the evening canticles, known as the 2nd Verse Service, are of particular interest: the surviving organ part indicates that the verse sections were disposed among all the different voices, singly as well as in ensemble. The final 'Amen' is identical with the ending of 'O ye little flock', suggesting that the service was in six parts.

Of the shorter four-part anthems, the surviving sources of *O God my King* and *O Lord of whom I do depend* show that they were simple note-against-note settings without contrapuntal points, while *Blessed be the Lord God* is built around short overlapping imitative phrases. *Come let's rejoice*, a madrigalian setting of a paraphrased text from *Venite*, ending with a melismatic 'Alleluia', is only of passing interest. *Woe is me* is a simple but effective lament about the exile of the Jews. *Christ rising again* begins as a straightforward homophonic setting of part of the Easter Anthems, but the intensity of the text prompted Amner to expand the original texture by dividing the meane, alto and tenor parts.

Among the five-part anthems, *Lift up your heads* is the most interesting, both in its tonal scheme and in its treatment of the text. Here Amner attempted a rapprochement between the full and the verse styles: of the three sections, the second uses a three-part verse texture to pose the question 'Who is the King of Glory?', and the final section brings in the full choir with the answer 'It is the Lord'. The penitential *Remember not, Lord, our offences* sets a collect from the Litany with unusual poignancy; the opening section makes use of the lower tessituras of the voices as well as chromatic vocal lines. In contrast, *He that descended* sets a joyful Ascensiontide text with great verve, at one point using the voices to imitate trumpet calls, as Byrd had done in *Sing joyfully*. The exuberant *O come hither and hearken*, which follows 'Cesar's Service' in the York Partbooks as 'the anthem to the service', culminates in a joyful homophonic outburst, 'Praised be God which hath not cast out my prayer'. The two seven-part anthems, *Sing, O heav'ns* and *O sing unto the Lord*, represent Amner's most ambitious choral writing in the full style. They are both settings of laudatory texts, and both feature overlapping imitative phrases of the doubled voices which lend a driving rhythmic inevitability to the rich vocal texture.

The verse anthems show Amner's superb ability to match music with text in an antiphonal context. The two long Christmastide pieces from the *Sacred Hymnes*, *O ye little flock* and *Lo how from heav'n*, skilfully juxtapose verse and full sections. Perhaps Amner's most beautiful anthem is *Consider, all ye passers by*, a setting of a Passiontide text of great fervour for solo counter-tenor with five-part chorus. *I will sing unto the Lord* features a solo tenor; here the main interest is in the verse sections, where Amner used sequential writing to good effect for the repetitions, especially when triplet movement is introduced for 'my joy shall be in the Lord'. The whole anthem builds up to an impressive climax for the full 'Praise the Lord'. In *My Lord is hence removed* Amner again made use of a tenor soloist, but this time a single verse section leads into the full 'Alleluia'. The only verse anthem to make use of a solo bass is *Glory be to God on high*, which is described in the manuscripts as 'an anthem

for Easter Communion'. In *Hear, O Lord* two solo meanes imitate and complement each other during three verses, while a four-part chorus echoes both music and text of the soloists.

Amner's only extant keyboard piece is unique in that it is the only known set of variations on a metrical psalm tune. The melody appeared in Day's *Certaine Notes* (1565), composed by Tallis for *O Lord in thee is all my trust*. Each of the eight variations bears testimony to the scope of Amner's rhythmic, melodic and contrapuntal invention, as well as to his skill as a performer.

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SACRED

1st Service (TeD, Jub, Ky, Cr, Mag, Nunc), inc., *GB-Cu*
2nd Service ('Cesar's'; Ven, TeD, Jub, Ky, Cr, Mag, Nunc), 4/5vv, *Cp, Cu, DRc, Lbl, Y*; Mag, Nunc, ed. A. Greening (London, 1967)
3rd Service ('short'; TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, *Cp, Cu, Lbl, Y*; Mag, Nunc, ed. A. Greening (London, 1969)
1st Preces with Psalm lxxxix, 5vv, *Cp*
2nd Preces with Venite, 5vv, *Cp*
Evening Canticles ('2nd Verse Service'), inc., 6vv, *Ob*
A stranger here, 6vv, *Cp, Cu, Lbl, Ob, US-NYp, BEm*; ed. N. Ponsonby (London, 1924)
Away with weak complainings, 3vv, SH; ed. J.A. Pilgrim (London, 1958)
Blessed be the Lord God, inc., 4vv, *GB-Cu*; ed. A. Greening (London, 1969)
Christ rising again, 4vv, *Lbl, US-NYp*
Come let's rejoice, 4vv, *NYp, GB-Lbl*, SH; ed. J.A. Pilgrim (London, 1958)
Consider, all ye passers by, inc., 1/5vv, *Ob, Och*; ed. A. Greening (London, 1969)
Distressed soul, 4vv, SH
Glory be to God on high, 1/4vv, *Cp, Cu, US-NYp*
Hear, O Lord and have mercy, 2/4vv, *NYp, GB-Cp, Cu*; ed. A. Greening (London, 1968)
He that descended man to be, 5vv, *Lbl, Ob, US-NYp*, SH; ed. N. Ponsonby (London, 1927)
How doth the city, 5vv, *GB-Cp, Ob, US-NYp*, SH
I am for peace, inc., *GB-Ob, Och*
I will sing unto the Lord as long as I live, 1/5vv, *Ckc, Cp, Cu, DRc, Lbl, US-NYp*; ed. A. Greening (London, 1968)
I will sing unto the Lord, for He hath triumphed, 5vv, *GB-Lbl, Ob, US-NYp*, SH; ed. A. Greening (London, 1992)
Let false surmises perish, 3vv, SH
Lift up your heads, inc., *GB-Cp, US-NYp*, ed. A. Greening (London, 1972)
Like as the hart, inc., *NYp*
Lo, how from heav'n like stars, 2/6vv, *NYp, GB-Ob*, SH
Lord, I am not high minded, 5vv, *Cp, Cu, Lbl*; ed. A. Greening (London, 1969)
Lord in thy wrath reprove me not, inc., *Cu, Lbl, Ob, Och, Ojc, US-NYp*
Love we in one consenting, 3vv, SH; ed. J.A. Pilgrim (London, 1957)
My Lord is hence removed and laid, 1/6vv, *NYp*, SH; ed. A. Greening (London, 1974)
My shepherd is the living Lord, inc., *GB-Och, US-NYp*
O come hither and hearken, 5vv, *GB-Cp, Cu, Ob, Y, US-BEm, NYp*; ed. A. Greening (London, 1969)
O come thou spirit divinest, 3vv, SH; ed. N. Ponsonby (London, 1926); ed. R. Proulx (Chicago, 1994)
O God my King, inc., 4vv, *GB-Cu*
O Lord of whom I do depend, inc., 4vv, *Cu, US-NYp*; ed. A. Greening (Croydon, 1973)
O love beseeming well, 3vv, SH
O magnify the Lord our God, inc., *GB-Och, US-NYp*
O sing unto the Lord, 7vv, *GB-Cp, Cu, GL, Lbl, US-NYp*; ed. A. Greening (London, 1967)
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O worship the Lord, inc., *US-NYp*
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St Mary now, 4vv, *NYp, GB-Lbl*, SH
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Sweet are the thoughts, 4vv, *Lbl, US-NYp*, SH; ed. J.A. Pilgrim (London, 1959)
The King shall rejoice, inc., *NYp, GB-Och*
Thus sings the heav'nly choir, 5vv, *Ob*, SH; ed. J.A. Pilgrim (London, 1959)
With mournefull musique (elegy for Thomas Hynson), 6vv, SH
Woe is me that I am constrained, 4vv, *Cp, US-NYp*, SH; ed. M. Neville (London, 1969)

INSTRUMENTAL

Pavan, Galliard, viols, inc., *GB-Lbl*
Variations for keyboard on O Lord in Thee is all my trust, *US-NYp*; ed. A. Greening (London, 1970)

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ANTHONY J. GREENING

Amodei, Cataldo (*b* Sciacca, nr Agrigento, *c*1650; *d* Naples, *c*1695). Italian composer. He went from his native Sicily to Naples to complete his musical education and remained there until his death. He was *maestro del coro* of S Paolo Maggiore and later of the Conservatorio di S Onofrio (1681–8). On 14 September 1687 he was appointed second *maestro di cappella* of the Conservatorio di S Maria di Loreto 'to teach the boys, in the morning, to play and sing'. The governors there described him as 'one of the outstanding personalities of the city', but in 1689 he had to resign 'because of his many commitments', as is stated in the governors' document appointing Alessandro Scarlatti in his place. He dedicated his op.1 to the Emperor Leopold I of Austria.

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RENATO BOSSA

Amon, Blasius. *See* AMMON, BLASIUS.

Amon, Johannes Andreas (*b* Bamberg, 1763; *d* Wallerstein, nr Nördlingen, 29 March 1825). German conductor and composer. He studied singing with Fracasini and the violin with Bäuerle at Bamberg. After his voice broke, he studied the horn with Punto, who took him on concert tours in Germany, France and Austria. From 1781 to 1782 they stayed in Paris, where Amon studied composition with Sacchini. During his subsequent travels, Amon met J.A. Hiller, Reichardt, Hoffmeister, Haydn and Mozart. He continued to tour with Punto until 1789, when he accepted the post of musical director at Heilbronn. Poor health forced him to give up playing the horn, and he concentrated on improving his violin, viola and piano technique. In 1817 he became Kapellmeister to the Prince of Oettingen-Wallerstein, in whose service he remained for the rest of his life.

Amon was an expert conductor and a versatile musician, a good performer on the horn, and later on the violin, viola and piano; he also taught singing and a variety of instruments. His many compositions include duos, trios, quartets, quintets, symphonies, marches, solo sonatas for various instruments and sonatas and variations for piano. He also wrote concertos, two Singspiels, two masses, cantatas, songs and a requiem which was performed at his funeral. Many of his works are unpublished. His eldest son Ernest wrote a set of variations for flute and orchestra.

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JEFFRY MARK/GAYNOR G. JONES

Amorevole. *See* AMOROSO.

Amorevoli, Angelo (Maria) (*b* Venice, 16 Sept 1716; *d* Dresden, 15 Nov 1798). Italian tenor. He established his reputation in serious roles at a remarkably early age, singing in *Amore e gratitudine* and in Vivaldi's *Ottone in Villa* (both 1729, Treviso), in Porpora's *Mitridate* and *Siface* (1730, Rome) and in Hasse's *Dalisa* (1730, Venice). Thereafter, he appeared in major productions at Turin, Milan and eslewhere in northern Italy (1731–5) before transferring to Naples (1736–40), where he sang in 11 operas, including Sarro's *Achille in Sciro*, which inaugurated the Teatro S Carlo (4 November 1737). His appearances in Vienna also attracted attention, most notably in Vivaldi's *Feraspe* (1739), and he was highly prized as a tenor in Florence, at least until 1741. Holmes (1993) has shown that Amorevoli was paid an unusually high salary as the primo uomo. Horace Mann heard him in Giuseppe Scarlatti's *Arminio* (1741, Florence) and recommended him to Horace Walpole, who reported that the pasticcio *Alexander in Persia* (1741, London) owed its success entirely to Amorevoli. After singing in ten productions at the King's Theatre (October 1741 to May 1743) and in Milan (1744–5), he made Dresden his home from 1745 in order to sing Hasse's music, except for visits to Vienna (where Metastasio praised his singing in 1748) and Milan (1748–9 and from 1759). After his retirement from the stage in 1764 he returned to the Dresden court as a chamber and church singer, retaining the post unitl at least 1771. Burney wrote that he had heard better tenor voices 'but never, on the stage, more taste and expression'. An engraved portrait of Amorevoli with a group of singers was made by Antonio Fedi and printed between 1801 and 1807.

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SVEN HANSELL/KAY LIPTON

Amoroso (It.: 'loving', 'affectionate', 'amorous'). A performance direction found throughout the 18th century. Rousseau (1768) equated it with the French *tendrement*, with the qualification that *amoroso* had 'plus d'accent, et respire je ne sais pas quoi de moins fade et de plus passionné' ('more emphasis and is perhaps a little less insipid and more impassioned'). Other forms encountered include *amorevole* (also an adjective) and *con amore*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Amoyal, Pierre (*b* Paris, 22 June 1949). French violinist. He studied the violin with Rolland Charmey privately and at the Paris Conservatoire, winning the *premier prix* aged 12. He won the Ginette Neveu Prize (1963) and the Paganini Competition at Genoa (1964) before studying with Heifetz – at the latter's invitation – in the USA (1966–71) and winning the Enescu Prize (1970). He made his début in Paris in 1971 playing the Berg Concerto with the Orchestre de Paris under Solti, his Wigmore Hall début in 1978 and his Carnegie Hall recital début in 1985; he subsequently appeared with leading international orchestras and conductors. He has given first performances of works by contemporary composers, including Hoddinott's Violin Sonata no.4 (1976) and René Koering's Violin Concerto 'Allegria Kochanski' (1992). Amoyal has also made some notable recordings; and his Brahms and Fauré sonatas with Pascal Rogé won special critical acclaim. From 1977 to 1986 he was a professor at the Paris Conservatoire, and he began teaching at the Lausanne Conservatoire in 1987. He is artistic director at the Lausanne Summer Music Academy, which he founded with the pianist Alexis Weissenberg in 1991. His playing shows the influence of Auer (through his training with Heifetz) and he plays the 'Kochanski' Stradivarius dated 1717.

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MARGARET CAMPBELL

Ampadu, Nana Kwame (*b* Adiemmra, Ghana, 31 March 1945). Ghanian popular guitarist, singer and master of guitar-band. HIGHLIFE and concert parties. He formed the African Brothers International Dance Band in 1963, a band that produced important musicians such as the late Eddie Donkor. Ampadu acquired rudimentary guitar skills with the help of P.K. Yamoah and worked briefly at the Ministry of Agriculture in his home district area. He performed briefly with the T.O. Jazz band led by T.O. Ampoma in 1962, but it was not until 1966 that he landed his first major recording contract with Philips West Africa Limited in Accra with the song, *Agyanka Dabere*. His most popular highlife single release was *Ebi Tie Ye* (1967), a song that illustrates his skills as musician, storyteller, moralist, satirist and social commentator. As a master of the concert party genre and a musician rooted in Akan verbal lore, the songs of Ampadu address a wide range of personal, political and social issues in very humorous and satirical ways.

Ampadu's music has won several national awards, including the 1972 National Guitar Band Competition, and typically draws on a variety of sources, including afrobeat, reggae and indigenous musical traditions. Ampadu's band included up to four guitars, an organ and a selection of local and imported percussion instruments. African Brothers has toured internationally, and Ampadu was featured in the 1984 British television series, *Repercussions*. He has produced over 50 albums and 110 singles; he also served as vice-president of the Musicians' Union of Ghana (MUSIGA).

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DANIEL AVORGBEDOR

Amphion (i). Ancient Greek mythological figure, son of Zeus and Antiope. When he and his twin brother Zethus built the walls of Thebes (Homer, *Odyssey*, xi.260–65), the stones set themselves in place through the power of his lyre (Hesiod, frag.96, ed. Evelyn-White). According to Pausanias (ix.5.8), Hesiod's near contemporary Eumelus of Corinth called Amphion the first lyre player, taught by Hermes; late sources made further claims typical of the feats credited to Orpheus, Marsyas and other names in the pre-history of Greek music. To Virgil Amphion was simply a pastoral singer (*Eclogues*, ii.23–4); Horace mentioned the miraculous power of Amphion's singing (*Odes*, iii.1–3, invocations to Mercury and the lyre).

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WARREN ANDERSON/THOMAS J. MATHIESEN

Amphion (ii). French firm of music publishers. It was founded in 1943 in Grenoble by Hervé Dugardin (1910–69). At first Dugardin published works of composers whom he knew (Arrieu, Pierre Auclert, Barraud, Daniel-Lesur, Mihalovici, Sauguet and Wissmer). In 1946 the firm was transferred to Paris, and a shop was opened in the Théâtre des Champs-Elysées. In the early 1950s Dugardin published some highly significant contemporary works including Boulez's First Piano Sonata (1951) and his *Sonatine* for flute and piano (1954), as well as Dutilleux's First Symphony (1954). In the 1960s Amphion published works by Ohana and Marius Constant. After Dugardin's death, Isabelle Berthou, the current director, took over, and in the course of the 1960s and 70s added several notable younger composers to the catalogue including Aperghis, André Bon, Antoine Bonnet, Fenelon, Thierry Lancino, Mâche, Manoury and Risset, alongside Amy, Eloy and Tona Scherchen-Hsiao. In 1986 Amphion was purchased by Durand, though the catalogue has retained its editorial identity.

JEREMY DRAKE

Ampichordo. *See* ARPICORDO.

Ampico. Trade name for a REPRODUCING PIANO introduced by the American Piano Co. (*see* AEOLIAN (ii), (2)) in 1913.

Amplifier (Fr. *amplificateur*; Ger. *Verstärker*; It. *amplificatore*). An electrical circuit which increases the strength of its input, and normally acts as an interface between an otherwise incompatible input and output. Certain hi-fi systems and large-scale amplification installations feature separate power amplifiers, which drive one or more loudspeakers, and preamplifiers, which boost and match the different electrical characteristics of a variety of inputs; preamplifiers are otherwise incorporated into other devices, such as mixing consoles and stereophonic hi-fi amplifiers. At its simplest the amplification chain can be seen as microphone (or other source)–amplifier–loudspeaker. The rock music 'amp' (combination unit or 'combo') consists of a portable loudspeaker cabinet containing an appropriate power amplifier and preamplifier. *See also* ELECTRONIC INSTRUMENTS, §I, 5(i).

In certain areas, primarily among hi-fi perfectionists and rock music keyboard players (and for diametrically opposed reasons), the precision or colouration of the sound produced by earlier amplifiers based on electronic valves is still preferred, and continues to be catered for by some manufacturers. In the case of rock music the valve-generated sound was coloured by distortion in louder music, in a manner very different from that produced by transistorized systems.

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HUGH DAVIES

Amplitude. The maximum amount of disturbance from the equilibrium state in a vibration or wave. *See* SOUND, §5.

Amram, David (Werner) (*b* Philadelphia, 17 Nov 1930). American composer, horn player and conductor. As a youth he played the piano, trumpet and horn, developing a strong interest in jazz as well as classical music. After a year at Oberlin Conservatory (1948), where he studied the horn, he attended George Washington University (BA in history, 1952). He was engaged as a horn player with the National SO, Washington, DC (1951–2), and then played with the Seventh Army SO in Europe; during his three years there he also toured as a soloist, performed with chamber ensembles, and in Paris took part in jazz sessions. He returned to the USA in 1955 and enrolled in the Manhattan School, where he studied with Mitropoulos, Giannini and Schuller; he was also a member of the

Manhattan Woodwind Quintet. He was awarded honorary degrees from Moravian College, Bethlehem, Pennsylvania (1979) and St Lawrence University (1994).

In 1956 Amram began a long association with Joseph Papp, producer for the New York Shakespeare Festival, who commissioned incidental music for *Titus Andronicus*; during the period 1956–67 Amram composed scores for 25 Shakespeare productions at the festival, and in 1968 completed his comic opera *Twelfth Night*. Among his many subsequent commissions for television, jazz bands, films and the theatre is the incidental music for Archibald MacLeish's *J.B.*, which won a Pulitzer Prize in 1959. Amram formed friendships with Jack Kerouac and Allen Ginsberg and other writers of the 'Beat Generation', and provided notable film scores for *Pull my Daisy* (1959), narrated by Kerouac, *Splendour in the Grass* (1961) and *The Manchurian Candidate* (1962). Amram was the first composer-in-residence with the New York PO (1966–7), and in 1972 he was appointed conductor of the Brooklyn Philharmonia's youth concerts. He has also undertaken several State Department tours: he visited Brazil in 1969 (an experience that was to affect his compositional style), Kenya in 1975 (with the World Council of Churches), Cuba in 1977 with Dizzy Gillespie, Stan Getz and Earl Hines, and the Middle East in 1978. He became music director of the International Jewish Arts Festival in 1982. Amram's works reflect his love of music of all cultures; they are romantic, dramatic and colourful, and are marked by rhythmic and improvisatory characteristics of jazz.

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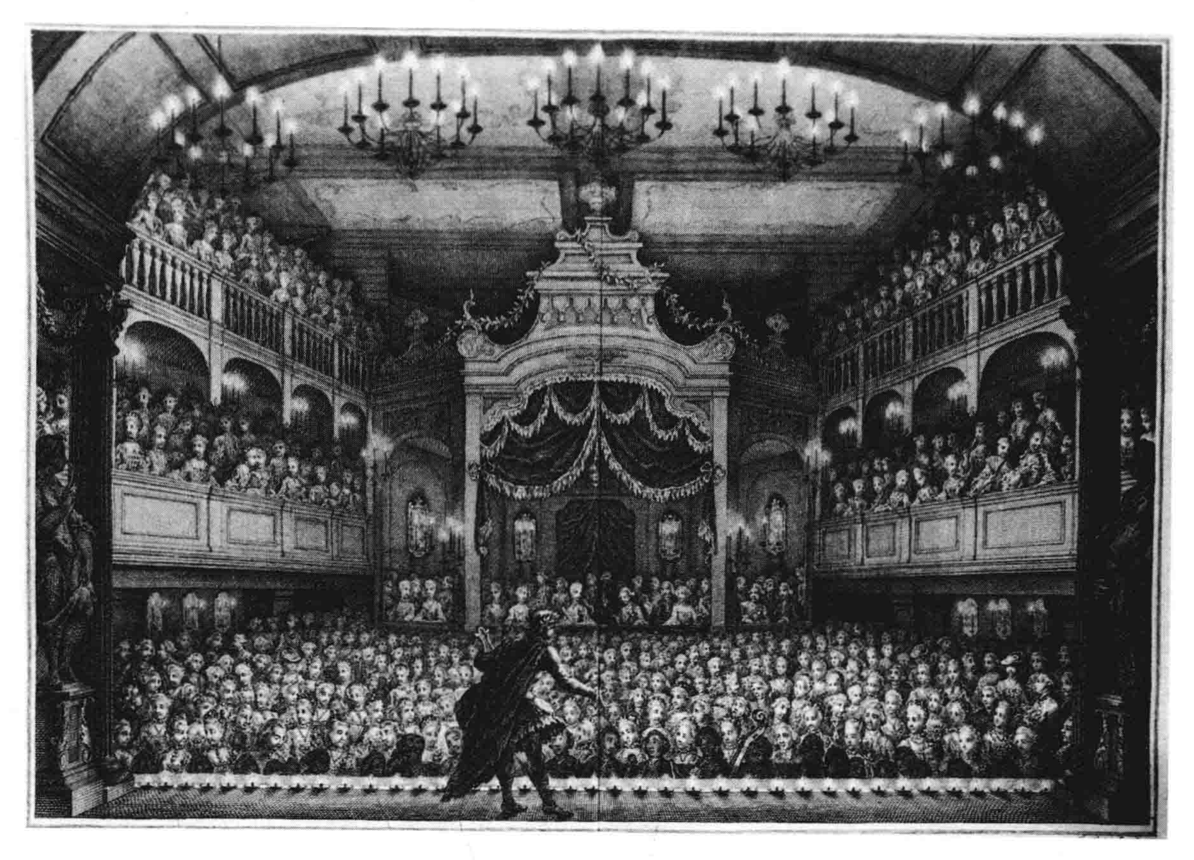
AMS. *See* AMERICAN MUSICOLOGICAL SOCIETY.

Amsterdam. Capital city of the Netherlands. Its musical history reflects the city's rapid growth from a small settlement in the 13th century to a centre of world trade as a result of 17th-century Dutch colonial expansion. During this period the city government, merchants and patricians promoted music not only as a leisure activity, but also to add to their status. Civic encouragement of music has continued since then, notably in support of the Concertgebouw Orchestra (founded 1888), which has received international acclaim over many years.

1. Religious institutions. 2. Opera. 3. Concert life. 4. Education. 5. Music printing and publishing. 6. Instrument making.

1. RELIGIOUS INSTITUTIONS. Amsterdam's musically important churches in the late Middle Ages were the Nicolaaskerk or Oude Kerk (*c*1300), the Onze-Lieve-Vrouwekerk or Nieuwe Kerk (*c*1410), the Heilige Stede or Nieuwezijdskapel (1347) and the St Olofskapel or Oudezijdskapel (*c*1450): all had organs. From 1537 the Heilige Stede used the Occo Codex, from the workshop of Pierre Alamire, with polyphonic music by Josquin, Mouton, Isaac and others. In the 16th century laymen were admitted to the choirs, and in 1561 the parish schools acquired a songbook, printed in Leuven by Pierre Phalèse (i). Protestants took over the Catholic churches after 1578, and organ playing was forbidden during services until 1680; organs were used primarily as solo instruments. The government organized 'promenade organ concerts', open to the public. Peter Swybbertszoon was an organist of the Oude Kerk (*c*1564–73), as were his son Jan Pieterszoon Sweelinck (*c*1580–1621) and grandson Dirck (1621–52). After 1578 Catholics were initially forced to hold services in private homes, but these still included music. From 1691 to 1867 the Mozes- en Aäronkerk had a choir and an orchestra, Zelus Pro Domo Dei; among the conductors were Johannes Bernardus van Bree and his son Hermanus Johannes Jacobus van Bree.

2. OPERA. The Schouwburg on the Keizersgracht (see fig.1), inaugurated in 1638, soon became the cultural centre of Amsterdam, giving ballets, plays with music and French opera. The whole audience paid for their seats; enormous surplus profits were given to charities. In 1680 an opera house was opened on the Leidsegracht: it had an initial success, but failed financially and closed in 1682. In the 18th century the popularity of opera grew rapidly and some theatres thrived outside the city boundaries. Dutch, Italian and German operas predominated. The Flemish troupe of Jacques Toussaint Neyts performed French and other operas in Dutch. In 1772 the Schouwburg burnt down; the company moved first to nearby Haarlem, then to the Overtoomseweg just outside Amsterdam, and finally to the new Schouwburg (later the Stadsschouwburg on the Leidseplein, which opened in 1774); its principal conductor was Bartholomeus Ruloffs.



1. Interior of the Schouwburg on the Keizersgracht, Amsterdam, during a performance arranged for the official visit of Prince Willem V on 1 June 1768: engraving by Simon Fokke

After 1770, various societies were founded in Amsterdam to break the monopoly of the Schouwburg. The Collège Dramatique et Lyrique (founded 1781/2) built the Théâtre Français (1788–1853; rebuilt in 1948 as the Kleine Komedie) on the Amstel river; at first it was open only to members, but the invasion by the French (1795) forced its opening to the general public, with performances of French and Italian opera. The Hoogduitsche Schouwburg on the Amstelstraat (from 1852 to 1940 the Grand Théâtre) opened in 1791 and regularly staged German and Italian operas until 1853. Local Italian companies flourished only under Louis Bonaparte (1806–10), but foreign troupes often presented Italian opera, both in the Schouwburg on the Leidseplein and in the Hoogduitsche Schouwburg.

The demand for German opera, superseding French, increased throughout the 19th century. From 1846 to 1859 J.E. de Vries's Hoogduitsche Opera presented German repertory in the Stadsschouwburg and the Hoogduitsche Schouwburg was forced to close. 1858 saw the Dutch première of *Tannhäuser* before it reached London or Paris. After De Vries left in 1859, the Stadsschouwburg was used by visiting companies, principally those of the Koninklijke Franse Schouwburg of The Hague and the Hoogduitsche Opera of Rotterdam. The Wagnervereeniging was founded in 1883 by Henri Viotta, its regular conductor until 1919. In 1893 the society staged *Siegfried* in the Paleis voor Volksvlijt (Industrial Palace). Viotta conducted *Parsifal* in 1905, although Cosima Wagner wanted the work staged only in Bayreuth. He also introduced works by Richard Strauss, Humperdinck and other contemporary composers; Strauss conducted his *Ariadne auf Naxos* in 1924 and *Arabella* in 1934. The performances were generally given with the Concertgebouw Orchestra. The society gave its last performance in 1959. The Opera Italiana, formed in 1897 by Michel de Hondt, performed in the Theater Carré (opened 1887; still extant as the Koninklijk Theater Carré) on the Amstel river. In 1907 it staged *Salome* in the Paleis voor Volksvlijt, with Strauss conducting. The Hollandsche Opera (later Nederlandse Opera), founded in 1886 and based in the former Parkschouwburg (opened 1883), was the first of various short-lived Dutch opera companies around 1900.

The present Stadsschouwburg on the Leidseplein opened in 1894 (its predecessor had burnt down in 1890). The German occupation (1940–45) brought an increase of operatic activity there, necessitating an expansion of backstage facilities. In 1946 the Stichting de Nederlandse Opera was formed, the first state-subsidised opera company. From 1965 a new foundation, the Nederlandse Operastichting, gave numerous premières in Amsterdam, including works by Ton de Leeuw, Guillaume Landré, Peter Schat, Ton de Kruyf and Theo Loevendie. Productions of Baroque and early Classical operas attracted international attention. In 1966 the Opera Studio for training young singers was opened. The Muziektheater on the Waterlooplein opened in 1986.

3. Concert life. Whereas elsewhere in Europe cultural life was financially supported by courts, in Amsterdam



2. *Grote Zaal of the Concertgebouw, Amsterdam, opened 1888*

burghers took this responsibility in the 17th century. Public concerts were given for a paying audience in the Schouwburg in 1643, the earliest known instance of this practice in Western music. Collegia musica were formed; Sweelinck led such performances and dedicated works to his benefactors, and a group of leading poets, scientists and connoisseurs associated with Pieter Corneliszoon Hooft made music at the castle in Muiden. The city employed such musicians as Joseph Butler, Jacobus Haffner, the Sweelincks and the van Noordts. Local composers of the period included Carolus Hacquart, Hendrik Anders, Johannes Schenck and David Petersen.

Leading figures in the 18th century were Elias Bronnemüller, Pieter Hellendaal, Willem de Fesch and P.A. Locatelli (active in Amsterdam *c*1729–64). In 1777 the Maatschappij Felix Meritis (Felix Meritis Society) was founded by Willem Writs, with departments devoted to commerce, science and the arts. It opened a concert hall on the Keizersgracht in 1788, employing an orchestra until 1884–5 and giving regular concerts; performers included Robert and Clara Schumann and Brahms. From 1796 onwards concerts were also given on Sundays by Eruditio Musica in the Hoogduitsche Schouwburg with an orchestra of 75 players; this practice was discontinued in 1824. Both societies contributed much to the popularity of Mozart in the Netherlands. The Felix Meritis Society's concert activities ceased with the opening of the Concertgebouw in 1888.

In the 19th century a lively concert life – some 500 concerts and opera performances were given in 1840–41 – was dominated successively by J.B. van Bree and Johannes Verhulst. The latter was conductor of both the choir of the Afdeeling Amsterdam of the MAASTCHAPPIJ TOT BEVORDERING DER TOONKUNST (founded 1829), and the Maatschappij Caecilia orchestra (founded 1841) from 1864 and the Felix Meritis orchestra from 1865. Although a fine conductor, he was conservative: he never performed works by Wagner, Berlioz or Liszt or the contemporary French school. In 1886 he resigned his positions. The Parkorkest (founded 1849), one of the first professional orchestras in the Netherlands, was the house orchestra of the Parkzaal, which was the centre of Amsterdam concert life from when it was built in 1851 until its demolition in 1881. The Paleis voor Volksvlijt had a symphony orchestra from 1865 to 1895. The Odeon on the Singel was known for its excellent small concert hall. Daniël de Lange's Amsterdamsch A Cappellakoor and the Klein Koor A Cappella under Anton Averkamp were well known around 1900.

By the end of the 19th century the city's musical culture was profiting from renewed economic growth. The Concertgebouw Ltd was established in 1882 to construct a new concert hall to replace the Parkzaal, which had been demolished in 1881. The Concertgebouw, with the superb acoustics of its Grote Zaal (fig.2) and Kleine Zaal, was built in the Van Baerlestraat and inaugurated in 1888. Later that year the Concertgebouw Orchestra was formed. Its principal conductors have been Willem Kes (1888–95), Willem Mengelberg (1895–1945), Eduard van Beinum (1938–59), Eugen Jochum (1961–4), Bernard Haitink (1961–88) and Riccardo Chailly (from 1988). Kes created a skilled ensemble with a varied repertory, including contemporary works. Under Mengelberg the orchestra achieved international fame and he too included works by important contemporaries. He conducted Dutch music festivals in 1902, 1912 and 1935, as well as a Mahler festival in 1920 and a French festival in 1922. Many concerts were performed with the Amsterdam Toonkunst Choir (founded in 1829 and still extant), which was directed in turn by Verhulst, Julius Röntgen and from 1898 Mengelberg, who gave annual performances of Bach's *St Matthew Passion* from 1899 to 1944. Guest conductors of the Concertgebouw included Arthur Nikisch, Richard Strauss, Hans Richter, Felix Mottl, Felix Weingartner, Gustav Mahler, Arnold Schoenberg, Igor Stravinsky, Adrian Boult, Fritz Busch and Igor Markevich, some presenting their own compositions.

During the German occupation, from 1940, new regulations came into force. At first no music by Jewish and 'entartete' composers was to be played in public; then

in 1941 the 'aryanization' of Dutch orchestras began, which meant that all Jews were dismissed. With the consent of the German authorities new Jewish orchestras and ensembles were formed. The Joodsch Symphonie-Orkest, conducted by Albert van Raalte, gave 25 performances from 16 November 1941 to 9 July 1942, with works by Jewish composers, and with Jewish soloists, for an exclusively Jewish audience, in the Joodsche (formerly Hollandsche) Schouwburg on the Plantage Middenlaan. Shortly after the last performance the theatre became the gathering point for concentration camps. In 1947 the theatre was assigned to the municipality; in 1967 it was made a monument to the Jews who were transported from there.

Willem Mengelberg did not oppose the Nazi regime; after the liberation he was banned from Dutch musical life. His successor, Eduard van Beinum, is remembered for his performances of Haydn, Mozart, Beethoven, Bruckner, late 19th-century and 20th-century French music and new compositions including Dutch music. Bernard Haitink continued the impressive Bruckner and Mahler tradition and also became known for his interpretations of works by Richard Strauss and Shostakovich. Riccardo Chailly, a warm advocate of contemporary music, continued the symphonic tradition and also conducted opera. In 1952 the Concertgebouw Orchestra became independent of the organization and the building for which it was named; in 1988 it received the epithet 'Royal'. The second Mahler Festival in 1995 was held in cooperation with the Berlin PO and Vienna PO. The first of many recordings of the Concertgebouw Orchestra was made in 1926.

The Amsterdams Philharmonisch Orkest (Amsterdam PO), formerly Kunstmaandorkest, was founded in 1953 and the Nederlands Kamerorkest (NKO) in 1955, led for 22 years by the violinist Szymon Goldberg. In 1985 the Nederlands Philharmonisch Orkest (NedPhO) was formed from a merger with the Amsterdam PO, the Utrecht SO and the NKO. The Stichting Nederlands Philharmonisch Orkest has managed it and the NKO, both under the chief conductor Hartmut Haenchen since 1986. Vassili Sinaiski has been permanent conductor of the NedPhO since 1992–3, and Philippe Entremont of the NKO since 1993. From 1988 both orchestras were based in the Beurs van Berlage on the Damrak, the former Bourse (1898–1903), designed by H.P. Berlage. The Nederlands Balletorkest, founded in 1965, performs with the Nationale Ballet and the Nederlands Danstheater. The Nationaal Jeugd Orkest was formed in 1957, the Nederlands Blazersensemble gave their first public concert in 1960 and the Nieuw Sinfonietta Amsterdam was founded in 1988, under Lev Markiz. The Nederlands Kamerkoor, formed in 1937 by Felix de Nobel, from 1988 under Uwe Gronostay and from 1998/9 under Tõnu Kaljuste, specializes in *a cappella* repertory; Poulenc, Frank Martin, Hendrik Andriessen, Henk Badings and Rudolf Escher have all composed for it.

Touring jazz musicians and light music performers played in the Concertgebouw from the 1950s. The dance hall Sheherazade, in Wagenstraat, was for a short time the centre of Dutch jazz through performances by the percussionist Wessel Ilcken and the singer Rita Reys, as well as jazz musicians from abroad. In 1960 Boy's Big Band with Boy Edgar was founded. The jazz concerts in Paradiso on the Weteringschans, started by the saxophonist Hans Dulfer in 1968, achieved international renown. The Concertgebouw also staged rock concerts. Initiatives by the periodical *Hitweek* led to the founding of the multimedia halls Fantasio and Paradiso (both opened 1968), and later, in 1995, the Melkweg. In 1969 a group of musicians, Notenkraker (active until 1970), protested against established musical practices, and alternative ensembles were formed. From 1974 the BIM-Huis on the Oude Schans specialized in jazz and improvised music; notable in the field were Theo Loevendie, the Willem Breuker Kollektief and the Maarten Altena Ensemble (founded 1980). The De Volharding orchestra was formed in 1972 by the composer Louis Andriessen with classical and jazz musicians, including Breuker, performing improvised and socially engaging music. Contemporary music and young composers are supported by the GAUDEAMUS FOUNDATION, founded in 1945. Since 1981 De Ijsbreker on the Weesperzijde, which has a small concert hall, has been a centre for contemporary music. The summer HOLLAND FESTIVAL, held annually since 1948, is based in Amsterdam.

Since World War II Amsterdam has become important in the revival of early music, starting with the organist and harpsichordist Gustav Leonhardt. Ton Koopman founded the Amsterdam Baroque Orchestra in 1979 and, together with Simon Schouten, the Amsterdam Baroque Choir in 1992. In 1981 the Orkest van de Achttiende Eeuw (Orchestra of the Eighteenth Century) was founded by Frans Brüggen.

4. EDUCATION. Among Sweelinck's pupils were founders of the so-called North German organ school, as well as dilettantes from well-to-do families. During the 17th and 18th centuries instrument makers also gave music lessons to their customers and apprentices. Music, mainly singing, was taught in elementary schools in the 18th century. Didactic books were published and such societies as the Maatschappij tot Nut van 't Algemeen (1784) were founded with the improvement of music education among their aims.

In 1827 the Koninklijke Muziekschool opened (later called the Stedelijke Muziekschool, 1844–52). The Maatschappij tot Bevordering der Toonkunst started a new music school in 1853, with J.B. van Bree as its director; it closed in 1857. In 1862 Toonkunst opened a 'Zangschool' for dilettantes. The Amsterdam Conservatory was founded in 1884 with Frans Coenen as director, followed by Daniël de Lange and Julius Röntgen. Bernard Zweers, Willem Pijper and Ton de Leeuw taught composition there. The Orkestschool, an initiative of Willem Kes, was opened in the Concertgebouw in 1890. When Kes left Amsterdam in 1895, it was taken over by the Concertgebouw; it merged with the Amsterdam Conservatory in 1915. A group of teachers, dissatisfied with the conservatory, founded the Muzieklyceum in 1921. In 1976 the two institutions merged as the Sweelinck Conservatorium Amsterdam. Since 1994 the Sweelinck Conservatorium has been part of the Amsterdamse Hogeschool voor de Kunsten with the Hilversum Conservatory. Following a merger of the two in 1998, it was renamed the Conservatorium van Amsterdam.

The KONINKLIJKE VERENIGING VOOR NEDERLANDSE MUZIEKGESCHIEDENIS, the oldest surviving musicological society in the world, was created in 1868 by the Maatschappij tot Bevordering der Toonkunst (it received the 'Royal' in 1993). At the University of Amsterdam

music history was first taught by K.P. Bernet Kempers in 1929. Ethnomusicology was introduced in 1936 at the Koloniaal Instituut (now the Instituut voor de Tropen) by Jaap Kunst, and is now taught at the University of Amsterdam.

5. MUSIC PRINTING AND PUBLISHING. In the 17th century the increased demand for printed music led Amsterdam to become a leading printing centre. The first important Amsterdam music seller was the book publisher and wholesale dealer Cornelis Claeszoon (*c*1550–1609). Paulus Matthysz was the first in the republic to specialize as a music printer. The important music publishing firm of Estienne Roger (*fl c*1696–1716) was continued by Michel-Charles Le Cène after 1723; it was superseded in the second half of the 18th century by the Hummel firm. In 1898 G. Alsbach & Co. moved from Rotterdam to Amsterdam. Active until 1961, they published the majority of Dutch composers in the first half of the 20th century. The Stichting Donemus (Documentatie in Nederland voo Muziek; DONEMUS FOUNDATION), founded in 1947 to promote Dutch musical life, went on to become the most important publisher of contemporary Dutch music.

6. INSTRUMENT MAKING. Jan van Covelens (*d* 1532), who was based in Amsterdam, built, enlarged and repaired organs, creating a new organ type that served as the model for the northern Netherlands throughout the 16th century and exercised influence in the southern Netherlands and France. Van Covelens taught Hendrik Niehoff from Brabant, and probably also Claes Willemszoon and the Utrecht organ maker Cornelis Gerritszoon. Niehoff and his assistants built two organs in the Oude Kerk in 1539–45; the larger, later used by Sweelinck, was very modern in its day.

In the 17th and 18th centuries expensive organs were made in a number of churches by first-class builders: Jacobus Galtuszoon van Hagerbeer, Roelof Barentszoon, Johannes Duy(t)schot, Cornelis van Hoornbeeck, Christian Müller and Johannes Stephanus Strumphler. Amsterdam was also an important centre of house organs in the 18th century. In the 17th century, carillons were made by the brothers François and Pieter Hemony. The making of woodwind instruments flourished from about 1670 to 1810, with 1685–1735 as the peak, notable for recorders, flutes, oboes and bassoons. New inventions were applied and new instruments developed such as the 'akkoordfluit' (double recorder). The firm of Meincke and Pieter Meyer (established 1779) was the first of several in Amsterdam to specialize in the manufacture of fortepianos, continuing to 1840 and following instruments from centres such as London, Augsburg, Vienna and Paris. Violin-making has thrived in Amsterdam for centuries, notable periods being 1650–1728, 1760–1820 and since about 1900.

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JAN VAN DER VEEN/JOHAN GISKES (1, 3, 4), MICHAEL DAVIDSON, JOHAN GISKES (2), JOHAN GISKES (5, 6)

Amsterdam Baroque Orchestra. Dutch period-instrument orchestra. Founded by TON KOOPMAN in 1979, it has toured widely and has made numerous recordings, notably of music by Bach (including a complete cycle of cantatas), Handel and Mozart. Koopman performs regularly with the orchestra both as conductor and as harpsichordist and organist. Under his directorship it has acquired a reputation for lively, warm-toned, stylistically distinctive playing.

NICHOLAS ANDERSON

Amu, Ephraim (*b* Peki-Avetile, 13 Sept 1899; *d* Peki-Avetile, Jan 1995). Ghanaian composer. After studying the rudiments of music and the harmonium at the Basel Mission Seminary at Kwahu Abetifi, Ghana (1916–19), he received formal lessons in harmony and composition from Emmanuel Allotey-Pappo; a teaching career at Akropong Teacher Training College gave him opportunities to embark on a series of choral works. The existing framework of African identity and personality, as proclaimed by Kwame Nkrumah, Ghana's first president after independence, greatly influenced Amu's attitude and general compositional language in his later years. After being dismissed from the college in Akropong for his overt articulation of African ideas, he moved to Achimota Training College (1934). Gordon Jacob was among Amu's teachers during his diploma studies at the RCM (1937–41), in which harmony and counterpoint were emphasized. He taught and served as head of music at the college in Achimota (1949–51), and continued in these capacities at the University of Science and Technology, Kumasi (1952–60); he was head of the school of music and drama (now the school of performing arts) at the University of Ghana from 1962 until his retirement in 1972.

His early works (*c*1923–7) are mostly choral and are characterized by homophonic textures and functional harmonies. In works from his middle period (*c*1928–40), such as *25 African Songs* (1932), he favoured complex rhythmic and contrapuntal treatments, emphasizing cross-rhythms, triplets and speech-tone contours. The late period (*c*1941–95) shows an avoidance of modulation, an increasing reliance on speech-tones and the employment of 2/4 as the predominant time-signature. Call-and-response and parallel and interlocked thirds are important compositional elements that are partly shaped by indigenous vocal and rhythmic traditions. His main sources of inspiration were the Akan and Ewe musical traditions; most of his songs are in the Twi language. His song *Yen Ara Asase Ni* is performed as an second Ghanaian national anthem. Together with the Asante court flautist Opanyin Kofi, Amu redesigned the indigenous bamboo flutes, the *atenteben* and the *odurugyaba*, both of which gained wide usage in schools, popular bands and concert works. In 1969 Amu toured the USA with his male-voice choir. His pioneering contribution, so broad that almost all Ghanaian composers have been influenced by him, is recognised in the annual Amu Choral Festival. His awards include a national Grand Medal, an honorary doctorate from the University of Ghana (1971) and a UNESCO international music performance prize (1977).

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Inst: Prelude, atenteben, pf; Pipe Trio, 3 atenteben; Pipe Tune no.1, 4 atenteben; Miato Agbema, atenteben ens; Pipes and Drums, 2 atenteben, odurugya, odurugyaba (1969)

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DANIEL AVORGBEDOR

Āmulī, al- (*d* 1352). Persian scholar. The section on the mathematical sciences (quadrivium) in his encyclopedia *Nafā'is al-funūn* ('Treasures of the sciences'), written in about 1340, contains a chapter on music which is one of the few theoretical texts in Persian from the period between the works of Quṭb al-Dīn Shīrāzī (*c*1300) and 'Abd al-Qādir al-Marāghī (early 15th century). In addition to Quṭb al-Dīn it draws heavily on the earlier formulations of Ṣafī al-Dīn al-Urmawī and al-Fārābī to provide a succinct survey of concepts of sound, melody, intervals, mode and rhythm.

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OWEN WRIGHT

Amy, Gilbert (*b* Paris, 29 Aug 1936). French composer and conductor. Having won national first prize in the philosophy Baccalaureat in 1955 he began to compose, and went to study music at the Paris Conservatoire (1955–60), where his teachers included Milhaud, Messiaen and Loriod. But his ideas about composition were particularly galvanized by meeting Boulez in 1956 and his subsequent attendance at the Darmstadt summer courses in 1958 and 1960; the first performance of *Mouvements* in 1958 by the Domaine Musical marked the beginning of international interest in his work. He began conducting professionally in 1962, and in 1965 he attended Boulez's conducting course in Basle, going on to succeed him as director of the Domaine Musical from 1967 until it disbanded in 1973. He was then appointed musical adviser to the ORTF, and in 1976 founded the Nouvel Orchestre Philharmonique de Radio-France, an ensemble of variable forces with a particular commitment to contemporary music; he was its chief conductor and artistic director until 1981. In 1982 he taught composition and analysis at Yale University, before taking up a post as director of the Lyon Conservatoire (from 1984); since then he has produced some of his largest and most ambitious works, and continues to attract awards and honours.

Amy's early works trace an assured and rapid progression from the refined and expressive songs of *Oeil de fumée* (1955), which are freely atonal, through the Variations (1956) with their delicate instrumental writing, deft handling of classic serial techniques and occasional reminiscences of Messiaen, to the *Cantate brève* (1957) which reflects Amy's recent discovery of *Le marteau sans maître* in its elusive serial workings and the constantly shifting relations between voice and instrumental ensemble. Subsequent works show how closely Amy identified with the ideals and aims of the European serial movement; their notation reflects the complexity of their underlying conception, and they require great interpretative sophistication as well as virtuosity from the performer. *Mouvements* for large ensemble (1958) works out an elaborate scheme of concurrent tempi, while the Piano Sonata (1957–60) explores mobile form, inspired by Boulez's 3rd Sonata, and is a *ne plus ultra* of labyrinthine multiplicity; the same preoccupations reappear in the more concise *Epigrammes* (1961) and *Cahiers d'épigrammes* (1964). *Inventions* (1959–61) is the first of six works written over the following seven years which explore the implications of similarly fractured, contrapuntal and highly unstable writing with ensembles of three to six players, though occasional passages of homophony also begin to appear. Aspects of mobile form are still apparent in these works, if necessarily curtailed and simplified by comparison with the solo piano music.

Amy had already shown that, for him, composing for orchestra meant working with the disposition of sound in space: his *Antiphonies* (1960–63) was written in the wake of hearing Stockhausen's *Gruppen* in 1958 and is scored for two principal orchestras (with separate conductors) mediated by a smaller 'concertino' group. Similar issues are explored more economically in *Diaphonies* (1962) for two symmetrically arranged ensembles with one conductor, a work in which the customary severity of Amy's writing at this stage in his career is tempered by an increased sensuality and delicacy of timbre. With *Triade* (1965) he embarked on a series of four orchestral scores: though these are still the product of a severely exacting compositional discipline, the typically nervous rapidity of volatile gestures begins to give way to a compelling and hallucinatory continuity.

In 1970 Amy completed the last of the numerous film and theatre scores which he had been producing alongside his concert music since 1957, and wrote five highly contrasted pieces for a variety of smaller ensembles. The sombre *Cette étoile enseigne à s'incliner* (1970) is the first of several works which show Amy's fine instinct for combining an electroacoustic tape part with live voices and instruments. *Récitatif, air et variation* from the same year is more extrovert and overtly dramatic, exploiting the full sonic capabilities of a vocal ensemble, while *Jeux* (also 1970) plays again with the interaction of interpretative choice and 'rules', allowing for varying possibilities both in the scoring (for one to four oboes, some of which may be recorded) and the (mobile) form. Like the spare but striking ... *D'un désastre obscur* for mezzo-soprano and clarinet (1971), *Jeux* led to a further work in which an added ensemble follows up ramifications of the original idea.

The following year Amy's return to orchestral forces again produced highly contrasted works, the muted restraint of *Refrains* (1972) complementing the grander and more elaborate *D'un espace déployé* (1972–3), scored for two unequal orchestras (with two conductors) and a solo soprano. Here as in the *Récitatif, air et variation* a new emphasis is placed on the physical drama implicit in the positioning of the performers; this sense of certain players taking 'roles' continues to inform his music throughout the later 1970s, especially when a soloist moves from one group of instruments to another during the course of the piece.

Other important changes can be heard during these years. The bare, long notes at the beginning of *Echos XIII* (1976) introduce a bold, harsh simplicity into Amy's vocabulary which became increasingly characteristic of his music in the 1980s. Rhythms and the coordination of different parts begin to reflect a regular underlying pulse, as the notational ingenuities of earlier works are renounced in favour of conventional metre and score-layout: what had been brief snatches of homophony in complex rhythms are now stately 'chorales'. Sometimes the pulse itself rises obviously to the surface, allowing opportunities for polymetre and (later) metric modulation. Though Amy's music had for a long time made use of separate 'blocks' of material, intricate elisions and overlaps served to disguise this from the listener; now the blocks emerge distinct and clearcut.

Amy's approach to word-setting changed too: rather than submitting a few words to phonetic fragmentation, he began to take on increasingly substantial texts and allow them a much greater degree of naturalistic continuity. An extreme case is represented by two works in which texts are spoken by an actor: in *Une saison en enfer* (1980) the narration of Rimbaud's 'fabulous journey' is divided among three personae (child, poet, man) and given a 'resonance' by the piano, percussion and electro-acoustic sounds. *Ecrits sur toiles* (1983) for reciter and ensemble brilliantly combines variation form with Rilke's descriptions of four paintings; Amy's pared-down harmonic style and blunter gestures now enable him to incorporate material from Stravinsky without stylistic strain. Stravinsky also haunts the *Missa cum jubilo* (1981–3), a monumental work in which the huge forces lend their weight to counterpoint of great sparseness and economy (often the orchestra simply doubles the vocal lines) and poignant moments of quasi-tonal harmony. The shorter but equally massive *Choros* (1989) is overtly dramatic, almost melodramatic in its projection of an apocalyptic vision (from Blake).

With these works Amy progressed a long way indeed from his early music, in almost every respect, from the scoring and form to the rhythmic and motivic language. Yet his music from the 1980s onwards, no less than before, stems from a rigorous attempt to realize the consequences of an initial problem or idea. This is well illustrated by *Orchestrahl* (1985–9), or his First String Quartet (1990–92), both works of great seriousness and stylistic purity, in which symphonic proportions are built from terse, concentrated material and lessons learned from Bach, Beethoven and Bartók are wholly assimilated into the structure. With the orchestral *Three Scenes* (1995) Amy approached the sound-world of his full-length opera *Le premier cercle* (1996–9), in which the orchestra plays a 'symphonic', even Wagnerian role, projecting and psychologically elaborating an oppressive, haunting drama drawn from Solzhenitsyn's novel. Though the musical idiom remains essentially modernist, the work encompasses an eclectic range of references, from overt quotations to 'filtered memories', and may be felt to emulate Berg's operatic achievement in its equivocation between synthesis and disintegration; no less Bergian is the beautiful and poignant lyricism of the vocal writing, especially for the female roles.

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JEREMY THURLOW

Ana [Anna], **Francesco d'** [Franciscus Venetus, Francesco Varoter, etc.] (*b* ?Venice, *c*1460; *d* Venice, late 1502, or before 6 Feb 1503). Italian composer and organist. He was appointed the first player of the second new organ at S Marco, Venice, in 1490, having previously been organist at S Leonardo there. He held the position at S Marco until shortly before 6 February 1503 when he was replaced by Giovanni de Marino and was described as 'recently deceased'. He is therefore not identifiable with Francesco d'Ana of Padua who was appointed organist at Concordia Sagittaria Cathedral on 15 March 1554.

Many of Ana's works are marked only with the initials 'F.V.' in Petrucci's frottola books. In a list of corrections to *Tenori e contrabassi intabulati ... libro primo* (1509) Petrucci named 'F.V.' as Francesco Varoter (Francesco the furrier). On the basis of this, Disertori attributed to Varoter all the other works ascribed to 'F.V.'. This is improbable, and it is far more likely that the two musicians are the same. *Nasce l'aspro mio tormento*, ascribed to 'F.V.' in the 1509 book, was ascribed to 'Fran. Vene. Orga.' in the original source, Petrucci's *Frottole libro secondo* (1505), and it must be that Ana came from a family of furriers. In 1497 Ana (referred to as 'Francesco Varotaro') was to have taken a harpsichord to Ferrara for the great instrument maker Lorenzo da Pavia, whose shop was in Venice. Instead of doing this, however, he accompanied a member of the noble Venetian Grimani family to Padua, presumably for musical purposes. These notices, together with the overwhelmingly secular nature of his works, indicate that Ana was highly active in the secular, as well as sacred, musical life of Venice.

Ana wrote one motet and 28 frottolas. Two more frottolas may be by him: one that is also ascribed to Tromboncino, and one that is ascribed to 'F.'. He seems to have been one of the earliest of the important frottolists: his music appears in two early manuscripts (*I-MOe* α, F.9,9, compiled in Padua in 1496 and *GB-Lbl* Eg.3051), which also seems to predate Petrucci's first printed frottola collection of 1504. After Petrucci's *Tenori e contrabassi intabulati ... libro primo* no more music by Ana appeared; thus he seems to have played little part in the move towards higher-quality texts in the frottola. He did set two sonnets however: *Quest'è quel loco* and *Chi vi dara più luce*. The first of these is the earliest printed sonnet setting and treats a text by Niccolò da Correggio, one of the most important and artful of the frottola poets. In both sonnets Ana set both the first quatrain and the first tercet.

In his *barzellette* Ana generally set only the *riprese* and refrains: only four of his 16 settings provide new music for the stanzas. They are characterized by syllabic text settings and many repeated notes in the melodic lines. The lower voices alternate between non-imitative polyphony and homorhythmic movement with the cantus. *Dal ciel crudo* was still known in 1649 when King João IV of Portugal cited it as an example of an antiquated style. In contrast to the *barzellette*, Ana's 12 *strambotti* have extremely melismatic lines.

Ana's one sacred work, *Passio sacra nostri Redemptoris*, is not a true Passion, but rather a motet in two sections, using selected passages from the Gospels. It is generally homorhythmic and has many fermatas.

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WILLIAM F. PRIZER

Anabathmoi. In the Byzantine rite, a set of three or four short antiphons to the gradual psalms (verses from Psalms cxix–cxxx and cxxxii) sung at Sunday ORTHROS. There is a set for each of the eight modes. Although they were compiled in the 8th century, probably by Theodore of Stoudios (*c*794–7), the oldest surviving melodies are contained in manuscripts from the 10th and 11th centuries and are written in Chartres notation (*GR-ATSgreat lavra* γ 67; *ATSvatopedi* 1488; *see* BYZANTINE CHANT, §3 (i)(b)). These settings provide unique evidence for ancient psalmodic practice and the use of cadence formulae in the Byzantine psalm tones.

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DIMITRI CONOMOS

Anabolē (Gk.: 'prelude'). A term used in ancient Greece in the period of Pindar for the prelude or introduction to a song but subsequently associated with the melodically extravagant, chromatically inflected solo songs or monodies of which Timotheus of Miletus was the most significant exponent. Hans Kotter used the term (in Greek) in the early 16th century for a freely constructed keyboard prelude in a tablature (in *CH-Bu*) assembled for the humanist Bonifacius Amerbach (ed. in SMd, vi, 1967; facs. in W. Apel: *The Notation of Polyphonic Music, 900–1600*, Cambridge, MA, 1942, 5/1961, p.29; transcr. also in HAM, no.84*g*).

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See also MELANIPPIDES and PROOIMION.

MICHAEL TILMOUTH/R

Anacker, August Ferdinand (*b* Freiberg, Saxony, 17 Oct 1790; *d* Freiberg, 21 Aug 1854). German Kantor and composer. He studied at the Freiberg Gymnasium, then at Leipzig University, where he took the master's degree. He continued his education with J.G. Schicht, W.F. Riem, G.C. Härtel and Friedrich Schneider and lived in Leipzig as a singer, pianist and music teacher. In 1821 he was given a post in Freiberg as the city's music director, becoming the cathedral Kantor and a teacher at the Gymnasium and the teachers' training college; he also founded the Singakademie in 1823 and reorganized the Bergmusikkorps. He visited Beethoven in Vienna and became a champion of his music; he was also a friend of Mendelssohn, Reissiger and Wagner. His most important pupils were K.F. Brendel, Reinhold Finsterbusch and Robert Volkmann.

Anacker anticipated the modern German Kantor who was principally concerned with musical education and artistic competence. His compositions, mainly sacred and secular choral, are distinguished for their modernity and emotional intensity; the oratorio *Bergmannsgruss* (1831–2) was one of the most popular and best-known choral works of the 19th century.

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WALTER HÜTTEL

Anacreon (*b* Teos, *c*570 BCE; *d* 490 or 485 BCE). Greek lyric poet. An Ionian by birth and upbringing, he spent his professional life in the service of Polycrates, tyrant of Samos, and later at Athens under the patronage of Peisistratus's son Hipparchus. His poetry reflects the gay, sophisticated atmosphere of the courts where he was musical arbiter; underlying it is the cultural heritage of his native Ionia, especially the distinctive tradition of lighthearted monody.

Although the writings of Anacreon include elegiac and iambic poetry as well as lyric, extant musical references occur only in the lyrics. He speaks of 'the lovely *pēktis*' and 'the 20-string *magadis*' of his homeland (Edmonds, frag.18.2–3; 19.1–2); he also mentions auloi with only three finger-holes instead of the usual six (frag.22). Critias, an early 5th-century writer (in Athenaeus, xiii, 600d), portrayed the poet himself as an antagonist of the aulos and fond of the BARBITOS. Anacreon is the first Greek musician of whom credible personal portraits are known, two vase-paintings that come from his own time. Both show him holding the barbitos (*see* ALCAEUS), and a late source (Athenaeus, iv, 175e) even credits him with having invented it. Many poems were written in imitation of his style until five centuries or more after his death; these had a literary and musical influence of their own.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Anacreontic Society. London society of aristocratic and wealthy amateur musicians founded in 1766. *See* LONDON, §V, 2.

Anacrusis. *See* UPBEAT.

Anagnino, Spirito. *See* ANAGUINO, SPIRITO.

Anagnōstēs. A reader in the Orthodox Church. His function is to announce the PROKEIMENON of the day and to chant the appropriate lessons from the Old Testament or the Epistles (*see* EKPHŌNĒSIS). The related term 'anaginōskos' (Gk.: 'reader') already appears in the description by Justin Martyr (*d c*165) of scripture reading in the Eucharist (*Apology I*, 67).

JAMES W. McKINNON

Anagrammatismos. A kalophonic ('embellished') setting of certain Byzantine *stichēra* (*see* STICHĒRON) used on festal occasions. Only a part of the hymn text is used, and this is preceded and followed by very florid *teretismata*; *see* KALOPHONIC CHANT.

□

Anaguino, Spirito (*fl* 1617–25). Italian composer. His name has sometimes been incorrectly spelt 'Anagnino' and 'Agnanino'. He was an Augustinian monk and lived for part of his life in Naples. He published several volumes of music but only two survive (and the second of these is incomplete): *Nova sacra cantica . . . liber secundus*, for one to four voices and continuo (Naples, 1617), and *Sacro convito celeste* op.6, for two to six and eight voices and continuo (Orvieto, 1625).

□

Analysis. A general definition of the term as implied in common parlance might be: that part of the study of music that takes as its starting-point the music itself, rather than external factors. More formally, analysis may be said to include the interpretation of structures in music, together with their resolution into relatively simpler constituent elements, and the investigation of the relevant functions of those elements. In such a process the musical 'structure' may stand for part of a work, a work in its entirety, a group or even a repertory of works, in a written or oral tradition. The relationship between the structures and elements proposed by analysis, and experiential, generative and documentary perspectives on music, has circumscribed analysis differently from time to time and from place to place, and has aroused debate. Less controversially, a practical distinction is often drawn between formal analysis and stylistic analysis; but this is unnecessary insofar as on the one hand any musical complex, no matter how small or large, may be deemed a 'style'; and on the other hand, all the comparative processes that characterize stylistic analysis are inherent in the basic analytical activity of resolving structures into elements.

I. General

1. THE PLACE OF ANALYSIS IN THE STUDY OF MUSIC. The phrase 'musical analysis', taken in a general sense, embraces a large number of diverse activities. Some of these are mutually exclusive: they represent fundamentally different views of the nature of music, music's role in human life, and the role of the human intellect with regard to music. These differences of view render the field of analysis difficult to define within its own boundaries. (Such a definition will be the concern of §§2 and 3 below.) Underlying all aspects of analysis as an activity is the fundamental point of contact between mind and musical sound, namely musical perception (*see* PSYCHOLOGY OF MUSIC, §II).

More difficult, in some ways, is to define where precisely analysis lies within the study of music. The concerns of analysis as a whole can be said to have much in common on the one hand with those of musical aesthetics and on the other with those of compositional theory. The three regions of study might be thought of as occupying positions along an axis that has at one extreme the placing of music within philosophical schemes and at the other the giving of technical instruction in the craft of composition. There are complicating factors, however, concerning theory and criticism. Music theories have been developed that find their practical expression not in composition but in analysis; from the obverse point of view one might say that such theories derive stable concepts by abstraction from the data that analysis provides. The relationship is thus one of mutual dependency. A similarly mutual though less dependent relationship might be thought to exist in principle between analysis and criticism. Many writings that are intended primarily as critisism and lie within its traditions are recognizably analytical in their concern with the direct description and investigation of musical detail. Conversely, analytical writing expresses a critical position, albeit sometimes merely by implication, but often in a sophisticated manner through the multiple connotations of the theories it applies and the comparisons it draws. Even a wordless analysis – which would seem the least capable of doing so – passes a value judgment in asserting that its musical subject is worthy of study and explication.

The analyst and the theorist of musical composition (*Satztechnik*; *Kompositionslehre*) have a common interest in the laws of musical construction. Many would deny a separation of any kind and would argue that analysis is a subgroup of musical theory. But that is an attitude that springs from particular social and educational conditions. While important contributions have been made to analysis by teachers of composition, others have been made by performers, instrumental teachers, critics and historians. Analysis may serve as a tool for teaching, though it may in that case instruct the performer or the listener at least as often as the composer; but it may equally well be a private activity – a procedure for discovering. Musical analysis is no more implicitly a part of pedagogical theory than is chemical analysis; nor is it implicitly a part of the acquisition of compositional techniques. On the contrary, statements by theorists of compositional technique can form primary material for the analyst's investigations by providing criteria against which relevant music may be examined.

Of greater significance is the fact that analytical procedures can be applied to styles of performance and interpretation as well as to those of composition. But the point at which composition ceases and interpretation begins is rarely incisive. Most Western analysis takes a score as its subject matter and implicitly assumes it to be a finalized presentation of musical ideas. If it is true that the notated form in which a medieval, Renaissance or Baroque work survives is an incomplete record, it is even more to the point that for the analyst of ethnomusicological material, jazz improvisation or popular music recorded on tape, vinyl or CD, a score is only an intermediary artefact which in no way marks off 'composer' from 'performer'. It provides a coarse communication of a recorded performance, much of which will have to be analysed by ear or with electronic measuring equipment. Similar considerations apply to the analysis of performing practice in Western music, though here the written score may be used as a constant point of reference in measuring and comparing different realizations of it in performance.

Briefly, then, analysis is concerned with musical structures, however they arise and are recorded, not merely with composition. Moreover, within the subject matter that analysis and compositional theory have in common, the former is by definition concerned with resolution and explanation, so that its reverse procedure – synthesis – is no more than a means of verification; the latter is concerned directly with the generation of music, and analytical method is only a means of discovery. The fields

overlap but with essential differences of subject, of aim and of method.

Similarly, the analyst, like the aesthetician, is in part concerned with the nature of the musical work: with what it is, or embodies, or signifies; with how it has come to be; with its effects or implications; with its relevance to, or value for, its recipients. Where they differ is in the centres of gravity of their studies: the analyst focusses his attention on a musical structure (whether a chord, a phrase, a work, the output of a composer or court etc.), and seeks to define its constituent elements and explain how they operate; but the aesthetician focusses on the nature of music *per se* and its place among the arts, in life and reality. That the two supply information to each other is undoubted: the analyst provides a fund of material which the aesthetician may adduce as evidence in forming his conclusions, and the analyst's definition of the specific furnishes a continual monitoring service for the aesthetician's definition of the general; conversely, the aesthetician's insights provide problems for the analyst to solve, condition his approach and method, and ultimately furnish the means of exposing his hidden assumptions. Their activities may overlap so that they often find themselves doing similar things. Nonetheless, they have two essential differences, which may be characterized in terms of the relative importance of empiricism and reflection: analysis tends to supply evidence in answer to the empirical questions of aesthetics, and may be content to explore the place of a musical structure within the totality of musical structures, whereas the aesthetician's concern is with the place of musical structures within the system of reality. (For further discussion, *see* PHILOSOPHY OF MUSIC.)

Criticism is inseparable on the one hand from aesthetics and on the other from analysis. Within criticism there has been constant debate as to the extent to which it is a descriptive or a judicial activity. The 'descriptive' critic tries to do either or both of two things: to portray in words his own inner response – to depict his responding feelings – to a piece of music or a performance, or to think his way into the composer's or performer's mind and expound the vision that he then perceives. The 'judicial' critic evaluates what he experiences by certain standards. These standards may at one extreme be dogmatic canons of beauty, of truth or of taste – pre-set values against which everything is tested; or, at the other extreme, values that form during the experience, governed by an underlying belief that a composer or performer must do whatever he is attempting to do in the clearest and most effective way. In none of the above does criticism differ categorically from analysis: there is also a latent debate within analysis as to whether the analyst's function is descriptive or judicial.

There is perhaps a difference of degree. In general, analysis is more concerned with describing than with judging. In this sense, analysis goes less far than criticism, and it does so essentially because it aspires to objectivity and considers judgment to be subjective. But this in turn suggests the other difference between analysis and criticism, namely that the latter stresses the intuitive response of the critic, relies upon his wealth of experience, uses his ability to relate present response to prior experience, and takes these two things as data and method, whereas analysis tends to use as its data definable elements: phrase-units, harmonies, dynamic levels, measured time, bowings and tonguings, and other technical phenomena. Again this is a difference only of degree: a critic's response is often highly informed and made in the light of technical knowledge; and the analyst's definable elements (a phrase, a motif etc.) are often defined by subjective conditions. Where subjectivities are acknowledged to be inevitable, the analytical mind will tend not to work with them directly, but to investigate their nature in relation to definable musical phenomena, thus drawing closer to aesthetics in general and to semiology in particular. To say that analysis consists of technical operations and criticism of human responses is thus an oversimplification, though it helps to contrast the general characters of the two. (*See also* CRITICISM, §I.)

A rather different relationship exists between musical analysis and music history. To the historian, analysis may appear as a tool for historical inquiry. He uses it to detect relationships between 'styles', and thus to establish chains of causality that operate along the dimension of time and are anchored in time by verifiable factual information. He may, for example, observe features in common between the styles of two composers (or groups of composers) and inquire by internal analytical methods and external factual ones whether this represents an influence of one upon the other; or, in reverse order, seek common features of style when he knows of factual links. Conversely, he may detect features out of common between pieces normally associated for one reason or another, and proceed to distinguish by comparative analysis distinct traditions or categories. Again, he may use an analytical classification of features as a means of establishing a chronology of events.

In turn, the analyst may view historical method as a tool for analytical inquiry. His subject matter is rather like sections cut through history. When under analysis they are timeless, or 'synchronic'; they embody internal relationships that the analyst seeks to uncover. But factual information, concerning events in time, may, for example, determine which of several possible structures is the most likely, or explain causally the presence of some element that is incongruous in analytical terms. Comparative analysis of two or more separate phenomena (whether separated chronologically, geographically, socially or intellectually) only really activates the dimension of time – becoming 'diachronic' – when historical information relating the phenomena is correlated with the analytical findings. Historical and analytical inquiry are thus mutually dependent, with common subject matter and complementary methods of working. (For further discussion *see* HISTORIOGRAPHY and MUSICOLOGY, §§I and II, 8.)

2. THE NATURE OF MUSICAL ANALYSIS. The primary impulse of analysis is an empirical one: to get to grips with something on its own terms rather than in terms of other things. Its starting-point is a phenomenon itself rather than external factors (such as biographical facts, political events, social conditions, educational methods and all the other factors that make up the environment of that phenomenon). But like all artistic media, music presents a problem, inherent in the nature of its material. Music is not tangible and measurable as is a liquid or a solid for chemical analysis. The subject of a musical analysis has to be determined; whether it is the score itself, or at least the sound-image that the score projects; or the sound-image in the composer's mind at the moment

of composition; or an interpretative performance; or the listener's temporal experience of a performance. All these categories are possible subjects for analysis. There is no agreement among analysts that one is more 'correct' than others, only that the score (when available) provides a reference point from which the analyst reaches out towards one sound-image or another.

Analysis is the means of answering directly the question 'How does it work?'. Its central activity is comparison. By comparison it determines the structural elements and discovers the functions of those elements. Comparison is common to all kinds of musical analysis – feature analysis, formal analysis, functional analysis, Schenkerian analysis, pitch-class set analysis, style analysis and so on: comparison of unit with unit, whether within a single work, or between two works, or between the work and an abstract 'model' such as sonata form or arch form. The central analytical act is thus the test for identity. And out of this arises the measurement of amount of difference, or degree of similarity. These two operations serve together to illuminate the three fundamental form-building processes: recurrence, contrast and variation.

This is a highly 'purified' portrayal of analysis, impartial, objective, yielding the answer 'It works this way ...' rather than 'It works well' or 'It works badly'. In reality the analyst works with the preconceptions of his culture, age and personality. Thus the preoccupation which the 19th century had with the nature of 'genius' led to the phrasing of the initial question not as 'How does it work?' but as 'What makes this great?', and this remained the initial question for some analytical traditions in the 20th century. Since the 'scientific', comparative method was predominant over evaluation in such traditions, and since only works of genius possessed the quality of structural coherence, it followed that comparison of a work with an idealized model of structure or process produced a measure of its greatness.

This is only one example of many. The history of musical analysis in §II below inevitably recounts the application of intellectual outlooks from successive ages to musical material: the principles of rhetoric, the concepts of organism and evolution, the subconscious mind, monism, probability theory, structuralism, post-structuralism and so forth. Ultimately, the very existence of an observer – the analyst – pre-empts the possibility of total objectivity. No single method or approach reveals the truth about music above all others.

3. The role of method in musical analysis. Many of the classifications that have been formulated for musical analysis have distinguished between types of analytic practice according to the methods used, which can then be grouped together into broader categories. For example, there is the widely accepted division into 'stylistic analysis' and 'analysis of the individual work' which was described above as pragmatic but theoretically unnecessary. There is the threefold classification into 'constructional analysis', 'psychological analysis' and 'analysis of expression' put forward by Erpf in *MGG1* (1949–51). This classification does not correspond exactly with, but is roughly equivalent to, Meyer's distinction (1967, pp.42ff) between 'formal', 'kinetic-syntactic' and 'referential' views of musical signification. Dahlhaus (*RiemannL12*, 1967) made a fourfold distinction: 'formal analysis', which explains the structure of a work 'in terms of functions and relationships between sections and elements'; '"energetic" interpretation', which deals in phases of movement or tension spans; and Gestalt analysis, which treats works as wholes; these three make up among them the field of analysis proper, which he distinguished from his fourth category, 'hermeneutics', the interpretation of music in terms of emotional states or external meanings. The first, second and fourth of these correspond broadly with the three categories of Erpf and Meyer, while the third deals with analyses based on the idea of organism.

The principal difficulty with these classifications is that their categories are not mutually exclusive. Thus, for example, Riemann is generally cited as the prime example of a formal and constructional analyst, and yet his work rests on a fundamental idea of 'life force' (*Lebenskraft*, *lebendige Kraft*, *energisches Anstreben*) that flows through music in phases and is actualized in phrase contours, dynamic gradings, fluctuations of tempo and agogic stress. This idea is closer to the kinetic view of music; it suggests that Riemann's work belongs to two of Meyer's three categories.

A different way of identifying analytical methods is partly historical in nature. For example, Schenkerian analysis, so called, has its origins in the work of Heinrich Schenker (1868–1935); but, as a label that identifies a type of analytical practice today, 'Schenkerian analysis' includes a number of developments that have accrued since Schenker's death and are due to his pupils, his pupils' pupils and others (see §II, 5–6). This 'method' is circumscribable because, seen as a tradition communicated orally by teaching and also through a modest number of written sources, it remains reasonably concise. The status of motivic analysis as an identifiable complex of methods is less easy to describe: naturally, it has a history (see §II, 3–5), but the accumulation of developments has been such that some filtering out has also taken place; significantly different synoptic descriptions of motivic analysis as practised today are thus possible. In the case of harmonic analysis, the range of meanings is such that no contemporary synoptic description of it as a 'method' can properly be offered: only its history retains a degree of integrity.

A good example of the emergence of a method by accumulation and selective filtering is seen in the analysis of form, which Cook (*Guide*, 1987) explicitly included in a category of 'traditional' methods. Broadly speaking, one may describe formal analysis historically, identifying principles and refinements as they were newly introduced; and one may present an overview of what is meant by formal analysis today. Neither of these approaches alone, however, can fully reflect the fact that formal analysis has a two-dimensional history of changing accumulations: that the difference between formal analysis around 2000 and formal analysis around 1900, for example, cannot be measured solely in terms of the new ideas that have been added in the intervening century. But it can be traced in the differences between attempts by responsible authors to provide synoptic definitions at various times and places.

The history of formal analysis tells us that during the late 18th century and the 19th, music theorists defined certain structural patterns – not genres or species such as concerto or minuet, but more widely applicable processes of formal construction common to many genres and species – that were reducible to two fundamental patterns: *AB* and *ABA*. These were subsumed in German terminology under the single term *Liedform* (first proposed by

A.B. Marx, 1837–47) in its 'two-part' (*zweiteiliges*) and 'three-part' (*dreiteiliges*) form, and distinguished in English terminology as BINARY FORM and TERNARY FORM. Broadly speaking, these terms referred to small-scale forms; they applied most directly to instrumental dance movements of the 17th and 18th centuries, and relied on the concept of regular phrase structure with the eight-bar period as the principal unit of construction. Later in the history of formal analysis, large-scale formal models came to be regarded as extensions to one or other of the two fundamental patterns: thus SONATA FORM was the extension of the binary pattern, and RONDO of the ternary.

An overview of what is meant by formal analysis might begin with the three basic form-building processes proposed in §2 above: 'recurrence', 'contrast' and 'variation', expressible as *AA*, *AB* and *AA′*. It might further identify a distinction between two basic processes of extension: that of a succession of formal units, and that of development. The former (in German, *Reihungsform* or *plastische Form*) relies on proportion and symmetry, and is architectural in nature; the latter (*Entwicklungsform* or *logische Form*) relies on continuity and growth. The rondo, *ABACADA*, extends ternary form by succession; sonata form extends binary form by development. And the two processes are both brought into operation in the so-called sonata rondo: *ABACAB′A*. There is a further process by which larger forms may be created out of one of the two basic patterns: by the operation of one or both patterns at more than one level of structure (*Potenzierung*, 'exponentiating'). By this means, such structures as *A (aba)B (cdc)A (aba)* are produced. Related to this is the concept of CYCLIC FORM, whereby movements in recognizable forms are grouped together to form larger units such as the suite and the sonata.

Many manuals of form have separate descriptions of 'the contrapuntal forms' and allow a category of 'free forms'. Nonetheless, the underlying idea of formal analysis is that of the 'model', against which all compositions are set and compared and measured in terms of their conformity to or 'deviation' from the norm. But if formal analysis may be distinguished from other kinds of analysis by its concern with the recognition of these processes and the description of works in terms of them, manuals of formal analysis vary in the ways in which they see the totality of musical formations, from the Middle Ages onwards and for all vocal and instrumental media, as governed by these fundamental patterns. Quite apart from the universality of the basic models, there are many difficulties in determining criteria for their recognition. For some analysts, identity or non-identity is determined by thematic character; for others, by key scheme; for others, by length of units. Thus, for Dahlhaus (*RiemannL12*, 1967), the prime conditions of the two-part *Liedform* |:*A*:||:*B*:| are, first, that the first part ends on a half-close in the tonic or a full-close in a related key, and, second, that the parts are melodically different (or related |:*AX*:||:*AY*:| or |:*AX*:||:*BX*:|). For Scholes (*Oxford Companion to Music*, 'Form') binary form rests on the same key scheme |:tonic–dominant (or relative major):||:dominant (or relative major)–tonic:|, and the absence of 'strong contrast' in thematic material. For Prout (1893–7, 1895), key scheme is not really a determinant at all for binary form, for he allowed |:tonic–tonic:||:remote key–tonic:|; nor is thematic relationship, for he allowed *AA′BA″* as well as *ABCB*. The basic determinant for Prout was that the form should constitute 'two complete sentences'. Thus the form |:*A*:||*BA*:|, which for Dahlhaus was three-part *Liedform*, was for Prout binary form unless the first part is itself a complete binary form, self-contained and rounded.

The question might be asked whether analysis as a whole can be described by listing and describing its methods – using this word in the sense explored above. Handbooks of analysis written largely for pedagogical purposes (e.g. Cook, 1987; Dunsby and Whittall, 1988) have adopted this approach virtually out of necessity. Such texts appeared at a time when analysis had emerged for the first time in the English-speaking world as a complex academic discipline it its own right, rather than as an adjunct, however valuable or essential, to other forms of musical activity or training. This moment in the history of analysis was brief, however – perhaps inevitably so, as the high profile of analysis encouraged the questioning of its assumptions and practices (see §II, 6). Arguably, those related disciplines from which this questioning emerged – notably criticism – have in the aftermath taken on many of the lasting priorities and occupations of analysis, themselves becoming significantly changed in the process. Conversely, analysis remains strong, but has revitalized its concerns through closer contact with disciplines that always left more room for debate about the nature and function of music than analysis had come to do.

It follows from all this that a thorough-going typology of musical analysis, widely applicable across times and places, would probably have to encompass several axes of classification. The analyst's view of the nature and function of music would certainly be one of these. But his approach to the actual substance of music would be a second; his method of operating on the music would be a third; and the medium for presentation of his findings would be a fourth. Other axes might be concerned with, for example, the purpose for which the analysis was carried out, the context in which it was presented, the type of recipient for which it was designed.

Under approaches to the substance of music would be categories such as that a piece of music is (*a*) a 'structure', a closed network of relationships, more than the sum of its parts; (*b*) a concatenation of structural units; (*c*) a field of data in which patterns may be sought; (*d*) a linear process; and (*e*) a string of symbols or emotional values. These five categories embrace the approaches of formal analysts such as Leichtentritt and Tovey, structuralists and semiologists, Schenker, Kurth and Westphal, Riemann, hermeneutics, stylistic analysis and computational analysis, information theory analysis, proportion theory, Réti and functional analysis, and much else. The categories are still not exclusive. For example, (*a*) and (*c*) are not wholly incompatible in that approach (*c*) may lead to approach (*a*). Then again, two approaches may co-exist at two different levels of construction: perhaps (*a*) or (*b*) for large-scale form and (*d*) for small-scale thematic development.

Under methods of operating would be categories such as (*a*) reduction technique; (*b*) comparison, and recognition of identity, similarity, or common property; (*c*) segmentation into structural units; (*d*) search for rules of syntax; (*e*) counting of features; and (*f*) reading-off and

interpretation of expressive elements, imagery, as well as symbolism.

Under media of presentation would be categories such as (*a*) annotated score or reduction or continuity line (see fig.12); (*b*) 'exploded' score, bringing related elements together (fig.28); (*c*) list, or 'lexicon' of musical units, probably accompanied by some kind of 'syntax' describing their deployment (see fig.23); (*d*) reduction graph, showing up hidden structural relationships (figs.17–20); (*e*) verbal description, using strict formal terminology, imaginative poetic metaphor, suggested programme or symbolic interpretation; (*f*) formulaic restatement of structure in terms of letter- and number-symbols; (*g*) graphic display: contour shapes (fig.22), diagrams (fig.16), graphs (fig.15), visual symbols for specific musical elements (fig.14); (*h*) statistical tables or graphs; and (*i*) sounding score, on tape or disc, or for live performance. Such media can be used together within an analysis, and elements of two or more can be combined.

II. History

1. Early history (to 1750). 2. 1750–1840. 3. 1840–1910. 4. 1910–45. 5. 1945–70. 6. Since 1970.

1. Early history (to 1750).

Analysis, as a pursuit in its own right, came to be established only in the late 19th century; its emergence as an approach and method can be traced back to the 1750s. However, it existed as a scholarly tool, albeit an auxiliary one, from the Middle Ages onwards. The precursors of modern analysis can be seen within at least two branches of musical theory: the study of modal systems, and the theory of musical rhetoric. Where, in either of these branches, a theorist cited a piece of music as illustrating a point of technique or structure, only a small amount of discussion was necessary before he was using what would now be called the analytical approach.

In a sense, the classificatory work carried out by the Carolingian clergy in compiling tonaries was analytical: it involved determining the mode of every antiphon in a repertory of chant, and then subclassifying the modal groups according to their variable endings ('psalm tone differences': *see* Tonary).

Such theorists as Wilhelm of Hirsau, Hermannus Contractus and Johannes Cotto in the 11th century cited antiphons with brief modal discussion, as did later theorists such as Marchetto da Padova and Gaffurius. Their discussions were essentially analysis in the service of performance. Renaissance theorists such as Pietro Aaron and Heinrich Glarean discussed the modality of polyphonic compositions by Josquin. (For examples *see* Mode, §§II, 2–4; III, 3, 4.)

Such citations of individual works were all concerned with matters of technique and substance. It was only with the development of musical rhetoric that the idea of 'form' entered musical theory. The literature of ancient classical Greek and Roman rhetoric was rediscovered with the finding of Quintilian's *Institutio oratoria* in 1416. But the application of the ideas of classical oratory has been traced back as far as the Notre Dame polyphony of the early 13th century, and its direct impact is clear in late 15th-century music. It was with Listenius (*Musica*, 1537; Eng. trans., 1975) that *musica poetica* – musical rhetoric – was introduced into musical theory. Dressler (1563) alluded to a formal organization of music that would adopt the divisions of an oration into *exordium* ('opening'), *medium* and *finis*. Pietro Pontio (1588) discussed the standards for composing motets, masses, madrigals, psalms and other genres, and similar discussions occur in Cerone (1613), Praetorius (1618), Mattheson (1739) and Scheibe (1738–40).

A plan similar to Dressler's appeared in Burmeister (1606). Burmeister had already proposed (1599, 1601) that musical 'figures' could be treated as analogous to rhetorical figures, and it was he who first set out a full formal analysis of a piece of music. It was Burmeister, too, who gave the first definition of analysis (1606, pp.71ff):

> Analysis of a composition is the resolution of that composition into a particular mode and a particular species of counterpoint [*antiphonorum genus*], and into its affections or periods. ... Analysis consists of five parts: 1. Determination of mode; 2. of species of tonality; 3. of counterpoint; 4. Consideration of quality; 5. Resolution of the composition into affections or periods.

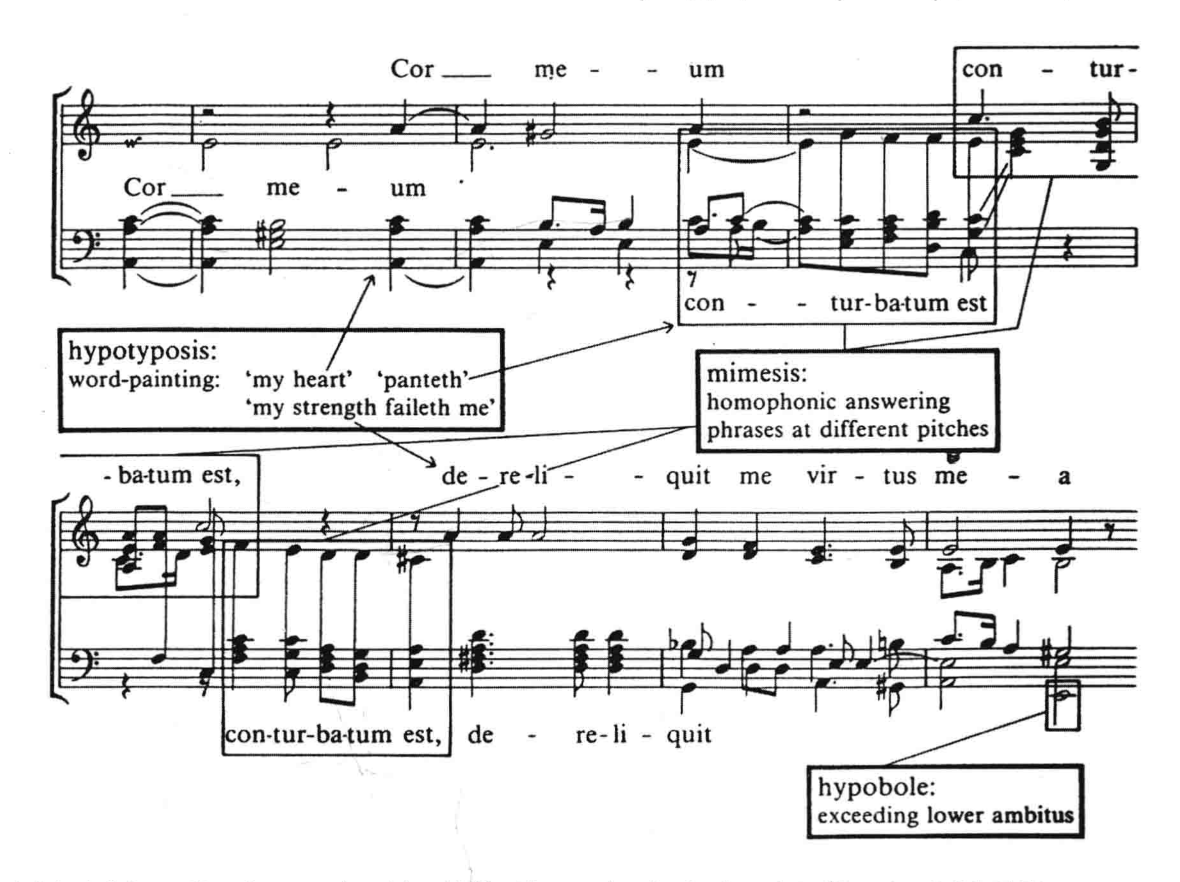
He then discussed each of the parts of analysis in detail, and followed this by his analysis of Lassus's five-voice motet *In me transierunt*. He defined the mode as authentic Phrygian, and discussed the total range of the piece and the individual vocal ranges. He defined the tonality as 'diatonic', the species of counterpoint as 'broken' (*fractum*), the quality as *diazeugmenorum*. Burmeister then proceeded to the fifth stage (pp.73ff):

> Furthermore, the work can be divided up very comfortably into nine periods, of which Period 1 comprises the *Exordium*, which is elaborated with two kinds of ornament: *fuga realis* [regular imitation] and *hypallage* [imitation by contrary motion]. The seven middle periods are the *Corpus* of the work, just like the *Confirmatio* in oratory (if comparison be allowed with a kindred art). Of these, the first [Period 2] is ornamented with *hypotyposis* [word-painting], *climax* [repetition of a figure one step higher or lower] and *anadiplosis* [homophonic passages in multiple restatements at different pitches]. The second [Period 3] is ornamented in like manner, but has *anaphora* [pseudo-imitation of a figure, but not in all the voices] added to it. The third [Period 4] has *hypotyposis* and *mimesis* [homophonic phrases from different sub-choruses, answering each other at higher or lower pitches]. The fourth [Period 5] divides into two sub-choruses, and has *pathopoeia* [a semitone chromatic step expressive of sadness (on the words 'dolor meus' in Tenor I and Bassus)]. The fifth [Period 6] has *fuga realis*, the sixth [Period 7] *anadiplosis* and *noemate* [homophonic passages], the seventh [Period 8] *noemate* and *mimesis*. Period 9, the final one, is like the Epilogue in oratory. The piece ends with a principal cadence [with Tenor I falling to *E* and the Altus ascending to the octave above it].

Passages from this motet are cited elsewhere in Burmeister's treatise to illustrate rhetorical devices, thus giving a very full exegesis of the work. Fig.1 shows his analysis applied to Period 4.

Lippius (1612) discussed rhetoric as the basis of the *forma*, or structure of a composition. Throughout the Renaissance and Baroque periods the principles of rhetoric were prescriptive: they provided routine techniques for the process of composition rather than descriptive techniques for analysis. But they played an important part in the growing awareness of formal structure during these periods, and in particular of the function of contrast and the links between contrasted sections, out of which the analytical faculty was eventually to develop. Mattheson (1739) enumerated six parts to a well-developed composition such as an aria (p.236):

> *Exordium*, the introduction and beginning of a melody, in which its purpose and entire intention must be shown, so that the listener is prepared and his attention is aroused. ...
>
> *Narratio* is a report or a narration in which the meaning and nature of the discourse is [are] suggested. It is found immediately at the



1. Orlande de Lassus: Motet 'In me transierunt', bars 16–23, with annotations showing the analysis of Burmeister (1606), 64, 74

entrance of the voice – or the most important concerted [instrumental] part, and is related to the Exordium ... by means of a suitable association [with the musical idea found in the Exordium].

Propositio briefly contains the meaning and purpose of the musical speech, and is simple or compound ... Such propositions have their place immediately after the first phrase of melody, when actually the bass takes the lead and presents the material both briefly and simply. Then the voice begins its *propositio variata*, joins with the bass, and thus creates a compound proposition.

Confirmatio is the artistic strengthening of the proposition and is usually found in melodies by imaginative and unexpected repetitions, by which is not to be understood the normal Reprise. What we mean here are agreeable vocal passages repeated several times with all kinds of nice changes of decorated additions.

Confutatio is the resolution of objections [i.e. contrasted or opposing musical ideas]. In melody it may be expressed either by tied notes or by the introduction and rejection of passages which appear strange.

Peroratio, finally, is the end or conclusion of our musical oration, and must above all else be especially expressive. And this is not found just in the outcome or continuation of the melody itself, but particularly in the postlude, be it either for the bass line or for a strong accompaniment; whether or not one has heard the Ritornello before. It is customary that the aria concludes with the same material as it began; so that our Exordium also serves as a Peroratio.

Mattheson then went on to apply this sectionalization to an aria by Marcello, complete with discussion and musical examples (pp.237ff), introducing other technical terms as he did so. (*See* RHETORIC AND MUSIC, §II.)

So far this discussion has been occupied with principal developments up to 1750 in the analysis of structural organization. However, if a full appreciation is to be gained of the groundwork of analytical theory, then three other traditions of musical theory must be touched upon at this point: the art of embellishment, the technique of figured bass and the theory of harmony. None of these is itself centred on analysis, but each bears on it.

The tradition of embellishment manuals, stretching from Ganassi (*Fontegara*, 1535) to Virgiliano (*Il dolcimelo*, *c*1600) and then on to the 17th-century vocal and instrumental tutors, was primarily concerned with teaching graces and *passaggi* to performers. This was done by means of tables of ornaments, extended practical examples and formulated rules. In these manuals is established the fundamental concept of 'diminution'. This concept has two aspects: (1) the subdivision of a few long note values into many shorter values; and (2) the application to an 'essential' melodic line of a layer of less essential linear material. In both aspects a hierarchy is created, and in both the possibility exists of the hierarchy becoming multi-layered as an already embellished line is subjected to further embellishment. On the face of it this was a quest for the purely transient affair of the virtuoso performer. In reality much 16th-century music contained elements of embellishment as it was written down; and the modern style of 17th-century *seconda pratica* subsumed ornamentation within its notated exterior. The compositional notion of inventing (or adopting) a basic structure and then elaborating it, which goes back at least to the 9th century and was developed as *contrapunctus diminutus* by 14th-century theorists, was crystallized in

this instructional tradition and was absorbed deep into European musical consciousness. Nowhere was this truer than in the *stile antico* lineage, which led from Diruta (*Il primo libro*, 1580) through Berardi (*Ragionamenti musicali*, 1681; *Miscellanea musicale*, 1689) and Fux (*Gradus ad Parnassum*, 1725) right into the heart of the 19th century. It should not be forgotten that Beethoven was steeped in this tradition and to the end of his life remained profoundly influenced by his lessons from Albrechtsberger. This tradition was to be of incalculable importance to the theories of Heinrich Schenker at the beginning of the 20th century.

The teaching of figured bass was similarly performer-orientated. The line of treatises stretched from Agazzari (*Del sonare sopra'l basso*, 1607) into the 18th century. It tended to foster the concept on which it was founded: that of the chord as an indivisible unit. It evolved a new categorization of consonance and dissonance which, like the concept of diminution, was absorbed profoundly into the mainstream of musical thought. However, it masked the concept of 'root' by concentrating on the actual bass line.

Unquestionably the most influential music theorist of the 18th century was Rameau. Rameau was not himself concerned with analysis of form and large-scale structure. His theory of harmony nonetheless had latent significance for future analysts. Rameau 'conceptualized those principles of tonality which were so thoroughly revolutionizing harmony in the early eighteenth century' (Gossett, ed. and trans.: Rameau: *Traité*, 1971, p.xxi). He asserted the primacy of harmony over melody. At the heart of his theory are the three 'primary consonances', the octave, 5th and major 3rd, and the fact that they are contained within and generated by the single note. (This he saw first through mathematical subdivision of string lengths, as had Zarlino before him, and later through the observed overtone structure of a sounding body, or *corps sonore*.) He saw the octave as the 'replica' (*réplique*) of its source (ibid., 8). From these observations he posited the notion of transposing the natural order of sounds in a harmony, thus isolating the principle of 'inversion' (*renversement*): 'inversion is basic to all the diversity possible in harmony' (ibid., 13). The principle of 'implication' (*sous-entendre*) allows that sounds may be heard in a chord while not existing in their own right. Inversion, replication and implication together yield the notion of 'root' (a concept which had already been grasped by Lippius, 1612, and Baryphonus, *Pleiades musicae*, 1615, 2/1630) and thus also the series of such roots, some present and some implied, that underlies a harmonic progression containing inverted chords. This series of notes Rameau termed 'fundamental bass' (*basse fondamentale*).

What did this theory have to offer to analysis? First, it offered explanations for chordal structures, consonant and dissonant, thereby providing tools for chordal analysis. Second, it presented a highly centralized view of tonality, comprising a very few elements which could occur in a rich variety of ways. Together with the rules for the operation of 'fundamental bass', this paved the way for a reductionist approach to musical structure. Finally, by giving acoustical primacy to the major triad it offered the prospect of scientific verifiability to analytical systems.

Rameau's exact contemporary J.D. Heinichen was almost as prophetic in certain respects. His *Der General-Bass in der Composition* (1728) was written towards the end of the figured-bass tradition and brought that tradition into contact with the theory of composition. Heinichen came close to formulating a theory of chord-progression. Of particular interest to the analyst is his notion of 'fundamental roles' (*Fundamentalnoten*), by which he denoted the principal notes in a melody line after inessential notes have been stripped away.
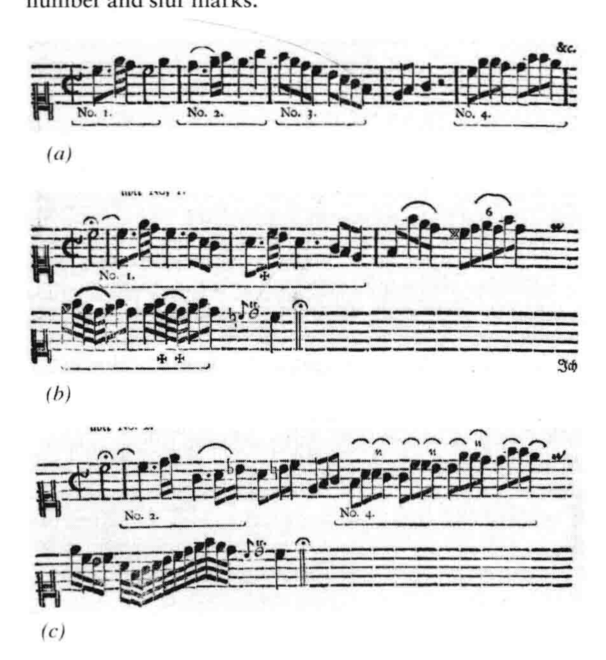
2. 1750–1840. The origins of musical analysis as one now thinks of it lie in early 18th-century philosophy and are linked with the origins of the aesthetic attitude itself. For it was in the 18th century, and particularly with the English philosophers and essayists, that the idea came to the surface of contemplating beauty without self-interest – that is, without motive of personal improvement or utility. This new attitude was termed, by one of its earliest protagonists, Lord Shaftesbury (1671–1713), 'disinterested attention'. It embodied a mode of interest that went no further than the object being contemplated, and was engrossed in the contemplation itself. Leibniz, at about the same time, evolved a concept of perception as an activity in itself rather than as a processing of sense-impressions. This active concept of perception was important in the work of Alexander Baumgarten (1714–62), who coined the word 'aesthetics'. It was during this period that the notion of 'fine art' as such, divorced from context and social function, arose.

In Shaftesbury's equation of disinterested attention with 'love of truth, proportion, order and symmetry in things without' lies the germ of formal theory as it was developed in Germany during the second half of the 18th century. His declaration that '*the Beautiful*, *the Fair*, *the Comely*, were never in the *Matter*, but in the *Art* and *Design*; never in the *Body* itself, but in the *Form* or *forming Power*' (*Characteristicks of Men, Manners, Opinions, Times*, 1711, ii, 405) drew attention to the outward form as the object of contemplation rather than content. Such an attitude came through in, for example, *Der allezeit fertige Polonoisen- und Menuettencomponist* (1757) by J.P. Kirnberger, one of a number of publications that laid down a fixed chord scheme for dances, and supplied several motifs for each bar from which one was to be selected by throwing a dice.
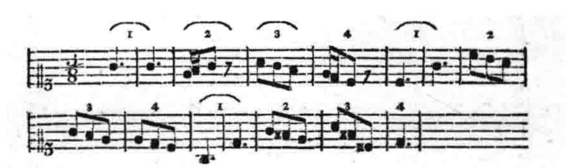
However, it was not in the field of analysis or of criticism, as one might expect, that these perceptually based ideas were fully articulated in music for the first time. It was in composition teaching: in particular in the writings of the theorist H.C. Koch. The most significant aspects of Koch's important work *Versuch einer Anleitung zur Composition* (1782–93) were the twin subjects of phrase structure and formal model. Koch's principle of phrase extension had its forerunner in the *Anfangsgründe zur musicalischen Setzkunst* (1752–68) of Joseph Riepel. In his second chapter (Frankfurt, 1755) Riepel discussed the construction of eight-bar phrases in two four-bar units, designating each according to its type of cadence as *Grundabsatz, Aenderungsabsatz* or *Aenderungscadenz* (pp.36ff). He went on (pp.54ff) to discuss repetition and phrase extension (*Ausdähnung*) and interpolation (*Einschiebsel*). Riepel used graphic signs – the square, crosses and letters – to designate constructional devices. In his

fourth chapter (Augsburg, 1765) Riepel considered melodic 'figures' (*Figuren*) not in the rhetorical Baroque sense but as units of formal construction. He presented the first five bars of an aria, marking the four musical figures by brackets and numbers (fig.2*a*). He then took no.1 and showed how it might be repeated sequentially at the interval of a 3rd (marking the repetition with a double cross; fig.2*b*), then at the 2nd and the 5th. He then worked a sequential extension of no.2 which continued with no.4 (fig.2*c*), and so on (pp.81ff). The examples were still very much in the style of Baroque melodic construction, but Koch described Riepel's work as 'the first ray of light' (ii, 11).

There is evidence that Kirnberger too was influenced by Riepel in his writings. In *Die Kunst des reinen Satzes in der Musik* (ii/1, 1776), he employed a range of teminology for melodic structures that provides a halfway-point between Riepel and Koch. Each large-scale section of a piece, called *Hauptheil*, was subdivided into several units, each called *Periode* or *Abschnitt*. They were themselves subdivided into several units, each known as *Satz* or *Rhythmus*. They in turn were subdivided into the smallest unit of all, each known as *Cäsur* or *Slied*. The term *Einschnitt* equated sometimes with *Satz*, sometimes with *Cäsur*. Kirnberger offered rules (ii/1, 140–51; also briefly i, 1771, p.96; Eng. trans., 407–16, 114) on the construction of all these units, especially as to their length, rhythmic patterning and cadence-forms. In stating that the number of bars constituting a *Satz* should normally be a multiple of four, or at least of two, he made special allowance for interpolation. A one-bar unit, a repetition of the previous bar, could be inserted (ii/2, 143; Eng. trans., 409) without disturbing the feel of the unit. Moreover, the *Satz* could be extended by the elongation of the value of one or more of its main notes. This might result in five-, seven- or nine-bar *Sätze*. Fig.3 shows his graphing of a succession of three five-bar units by bar number and slur marks.



2. From J. Riepel: *'Anfangsgründe zur musikalischen Setzkunst', iv (Augsburg, 1765), 81–2*
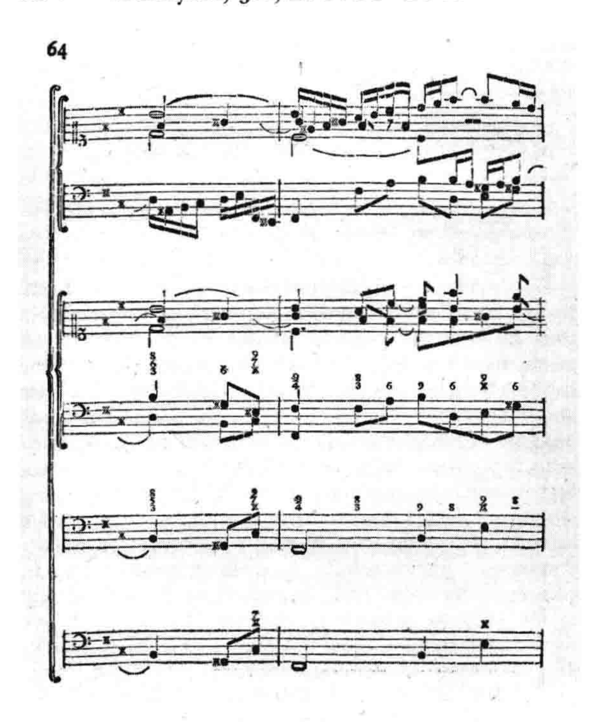


3. From J.P. Kirnberger: *'Die Kunst des reinen Satzes in der Musik' (Berlin, 1771–9), ii/1, 147*

Kirnberger had apparently been a pupil of J.S. Bach, and certainly sought to disseminate Bach's methods; in turn he was the musical adviser to the great Swiss aesthetician J.G. Sulzer. He was also the direct heir of the two lines of harmonic theory that descended from Rameau and Heinichen. This may be seen in three harmonic analyses of pieces (two of them entire) that are associated with him. The first is an analysis of his own E minor fugue, which he appended to vol.i (1771) of *Die Kunst des reinen Satzes in der Musik* in order to demonstrate how to 'detect the true harmony as conceived by the composer', distinguishing it from passing notes, in complex situations. 'Once beginners have acquired skill in the accurate analysis of harmony in this piece, we recommend to all of them that they also study the works of great masters in a similarly thorough way' (Eng. trans., 266, 270ff). This analysis is laid out on five staves, the top two presenting the fugue entire. The fifth staff shows the fundamental bass as Kirnberger derived it, the fourth shows the inessential dissonances, and the third presents a figured bass for the composition, so as to show the inversions of chords. *Die wahren Grundsätze zum Gebrauch der Harmonie* (1773), published over Kirnberger's name, was probably written by his pupil J.A.P. Schulz under his supervision. Appended to this work are harmonic analyses of two works from Bach's *Das wohltemperirte Clavier*: the Fugue in B minor from book 1 (selected because of its apparent insolubility) and the first part of the Prelude in A minor from book 2. The latter is rather simpler, but the B minor Fugue (fig.4) is laid out on two pairs of staves (the top pair presenting the fugue in finished form), with two further individual staves below. The third and fourth staves give a figured bass (using the bass of the fugue where appropriate) with chords over it that simplify by removing all inessential dissonances. The fifth staff gives the fundamental bass, with figures that retain the essential dissonances. Finally, the sixth staff gives the fundamental bass with only the fundamental chords recorded in its figuring – that is only triads and chords of the 7th, in accordance with Rameau's principles.

Koch's exposition of melodic phrase structure in the 1780s and 90s was to be of the profoundest importance for music theory, ultimately also for analysis, and it led directly to Riemann's theory of dynamic and agogic. The exposition is in Part ii of the *Versuch* (section 2, subsection 3 'On the construction of melodic sections', and subsection 4 'On the combining of melodic sections, or the construction of periods'), occupying in all some 500 pages. It follows immediately on a discussion of rhythm and metre, and establishes a hierarchical framework in which two-bar 'segments' or 'incises' (*vollkommene Einschnitte*) combine in pairs to form four-bar 'phrases' (*Sätze*) which in turn combine to make 'periods' (*Perioden*). Koch then laid down rules as to how this framework might be modified without loss of balance. Chapter 3 of subsection





4. *From J.P. Kirnberger (?with J.A.P. Schulz): 'Die wahren Grundsätze zum Gebrauch der Harmonie' (Berlin and Königsberg, 1773), 64*
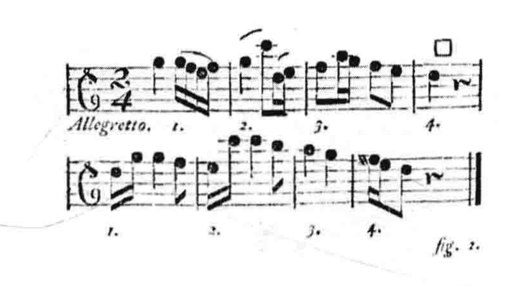
4 contains three studies 'Of the use of melodic extension'. The first is of extension by repetition of all or part of a phrase; here Koch conveyed the idea of function within a phrase rather than melodic material, speaking often of 'the repetition of a bar' when the content of that bar is different on second statement. The second study is multiplication of phrases and cadential figures. The third is of the highly significant concept whereby a two-bar or four-bar phrase-unit may be embedded within an existing melody. Koch explained with each extension device (*Verlängerungsmittel*) how it could be used without upsetting the general effect of symmetry. Thus for example he stated that 'When a phrase contains one-bar units of which the first is repeated, then the second must also be repeated', because if not 'the unequal handling of these small units stands out as an unpleasant effect' (ii, 63ff).

Chapter 3 of subsection 3 describes processes of melodic compression effected by the telescoping of two phrase-units to form a single unit. In this chapter he used a bar-numbering system that shows the bar at the point of telescoping as having two functions. Fig.5 shows the telescoping of two four-bar phrases into a seven-bar period, with the suppressed bar (*Tacterstickung*) marked with a square (ii, 455).
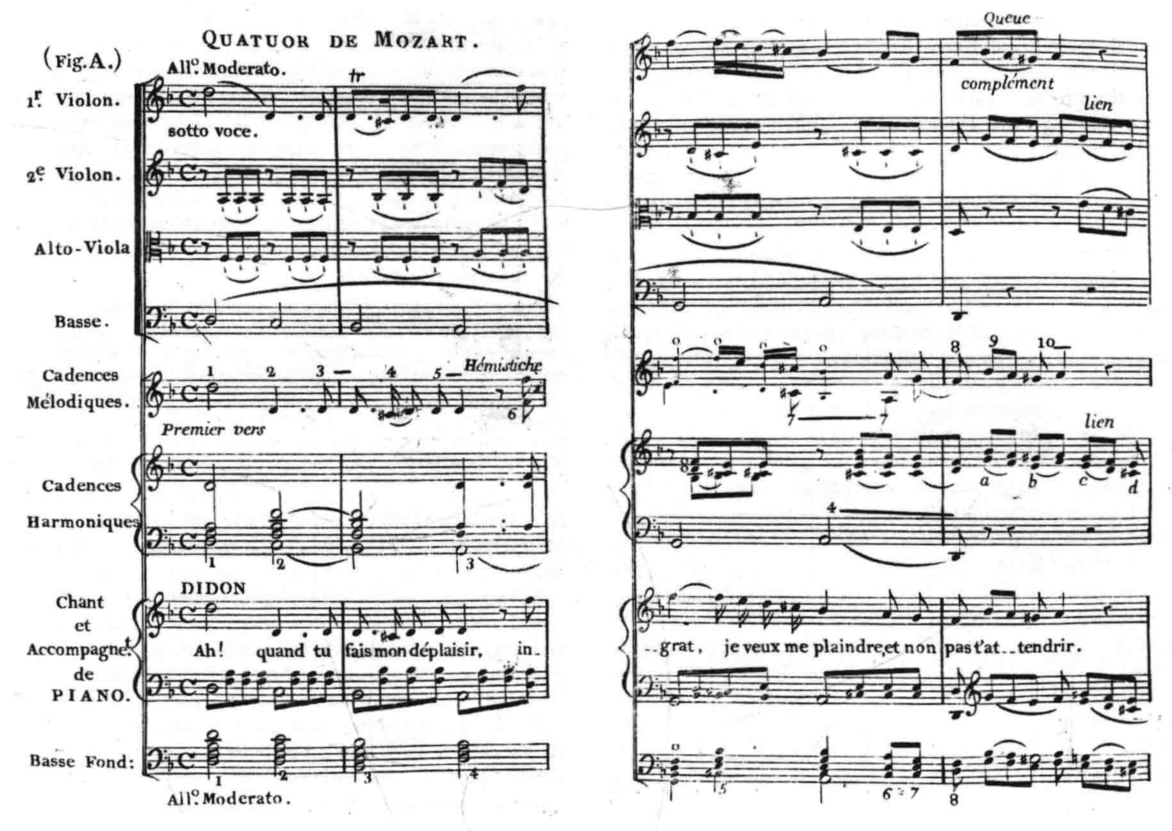
Koch's processes of extension and compression show his concern with symmetry and proportion on the smaller scale. Subsection 4 also presents the construction of compositions in ascending order of magnitude, from 'the combining of melodic sections into periods of the smallest size, or the organization of small compositions' (chap.2, iii, 39–152) involving the combination of four melodic sections 'of which two have a cadence in the home key' (p.57), 'of which one has a cadence in a related key' (p.81), and 'in which only a single closing phrase occurs' (p.111), and the combination of 'more than four sections in small compositions' (p.128) to 'the combination of melodic sections into periods of greater length, or the organization of larger compositions' (chap.4, iii, 231–430). In this way Koch drew all the musical elements of a composition into mutual relationship – for music is 'that art which expresses feelings through the relationships between notes' (i, 4).

It is in these two chapters that the other important aspect of Koch's work comes to the fore: that of the formal model. In this respect he cited as his authority Sulzer's *Allgemeine Theorie der schönen Künste* (1771–4), in which the idea of 'layout' (*Anlage*) or model is put forward. Such a model sets down a plan for a work and the most salient features. The artist, following this model, is then to proceed to the 'execution' (*Ausführung*) or completion of design and finally to the 'elaboration' (*Ausarbeitung*) of the work in all its details. Accordingly, within the discussion of smaller forms (iii, 39ff) Koch provided the plan and characteristic details of the gavotte, bourrée, polonaise, anglaise, minuet and march, concluding with the chorale and figured melody. He described, for example, the gavotte as 'a dance piece of lively and pleasant character' much used in theatrical dance. Its features are '(1) an even time signature which is usually in 2/2 and not too fast; (2) that each phrase begins with a two-crotchet upbeat; (3) that it has even-numbered rhythmic units with a detectable phrase division at each second bar; (4) that it comprises two sections, each of eight bars'.

All these models were offered as generative: from them compositions could be created, almost mechanically – 'almost', because Koch held the view that 'living expression' (*lebendiger Ausdruck*) was essential to the artist ('the poet who abandons expression, image, figure, and becomes a dictionary-user, is in error', i, 6). They form part of an instruction manual that proceeds from harmony to counterpoint and then to melody and form. Yet they are important, too, in the history of analysis, because they separate 'norm' from individuality, implicitly stating what was 'expected' and thereby defining liberty. Moreover, although most of Koch's abundant music examples were specially written for the book (in the contemporary style of Graun, Benda, and early Haydn and Mozart), he appended to his discussion of the combination of four melodic sections a brief analysis (iii, 58ff) of the minuet from Haydn's Divertimento in G (HII:1). The criteria for his analysis are particularly interesting: 'This little minuet', he began, 'has the most complete unity'. He followed the philosophical dictate, transmitted by Sulzer (under *Einheit*), that 'wholeness ... and beauty consist of diversity



5. *From H.C. Koch: 'Versuch einer Anleitung zur Composition', ii (Leipzig, 1787), 455*



6. *J.-J. de Momigny: 'Cours complet d'harmonie et de composition', iii (Paris, 1806), 109–10*

bound together in unity'. Sulzer described unity with reference to a clock: 'if only one of its mechanical parts is removed then it is no longer whole [*Ganzes*] but only a part of something else'. In his analysis Koch identified the first four bars as the 'sole principal idea', repeated to form a closing phrase. The opening of the second half, also repeated as a closing phrase, 'while different from the preceding sections, is actually no less than the self-same phrase used in another way; for it is stated in contrary motion, and by means of a thorough deviation which results from this becomes bound together through greater diversity'.

Not only is the 'model' an important tool for formal analysis, later to be used by Prout, Riemann and Leichtentritt, but also the Sulzerian process of model–execution–elaboration is itself an important concept of artistic creation, which later acquired its analytical counterpart in the theory of layers (*Schichten*). In addition, Koch equipped the composer and analyst with a terminology, derived from grammar and rhetoric, for the description of structure. For him, melody was 'speech in sound' (*Tonrede*), comprising grammar and punctuation. He sought to establish a 'natural law' of musical utterance (*Tonsprache*) which he called the 'logic of the phrase'. In this logic the smallest sense-unit, called 'incomplete segment' (*unvollkommener Einschnitt*), normally occupied one bar, the 'complete segment' (*vollkommener Einschnitt*, itself divisible into two *Cäsuren* in Sulzer's definition of *Einschnitt*) two bars. Such segments combine to form the 'phrase' (*Satz*), defined as either 'opening phrase' (*Absatz*) or 'closing phrase' (*Schluss-Satz*). Phrases form a 'period' (*Periode*). All three principal words are grammatical constructs: *Einschnitt* as phrase, *Satz* as clause, and *Periode* as sentence, the third of these divisible, according to Koch, into 'subject' (i.e. first four bars, *enger Satz*) and 'predicate' (latter four bars).

At the beginning of the 19th century came a work that gave an unprecedented amount of space and range of thought to analysis. Jérôme-Joseph de Momigny (1762–1842) in his *Cours complet d'harmonie et de composition* (1806) devoted no fewer than 144 pages, including analytical plates, to an analysis of the first movement of Mozart's String Quartet in D minor K421/417*b*. He provided a double analysis, examining both phrase structure and expressive content. Momigny's phrase-structure analysis is based on the novel rhythmic concept that musical units proceed from upbeat (*levé*) to downbeat (*frappé*) and never vice versa. He termed his smallest sense-unit, made up of two successive notes, upbeat and downbeat, the *cadence* or *proposition musicale*. These two notes are in the relationship of *antécédent* and *conséquent*. In the opening bars of the movement by Mozart (fig.6), two *cadences mélodiques* pair off in antecedent–consequent relationship to form a *cadence harmonique*, two of these forming a *hémistiche*, two *hémistiches* forming a *vers*, and two *vers* forming a *période*. Momigny's concept does not, however, insist on hierarchy by pairs, and allows for as many as six or eight *vers* to make up a *période* in certain contexts. The *périodes* form further into *reprises* and are designated according to function within their *reprise* as 'de début', 'intermédiaire', 'de verve', 'mélodieuse', or 'complémentaire'. (In

other contexts Momigny used other terms from versification also to designate structural units of intermediate size: *distiche, strophe* and *stance*.)

In this phrase-structure analysis Momigny laid the basis for a view of music that was to become important at the end of the 19th century: of music as a succession of spans of tension. In his expressive analysis, on the other hand, he was looking back to the *Affektenlehre* of the 18th century. His method was to determine the *caractère* of the work under analysis, to select a verbal text that had the same character, and to set the text to the principal melodic material of the work so that melodic repetition was mirrored by verbal repetition, fluctuations of musical mood by fluctuations of textual meaning. He constructed a poetic parallel with the music, offering through it an interpretation of both form and content.

The plates for the analysis present the music laid out on ten parallel staves; the top four show the quartet in conventional score, the fifth staff presents the melodic line (and notes printed small here reveal the beginnings of melodic reduction technique) with its *cadences* marked, the sixth and seventh staves provide a harmonic reduction of the texture with harmonic *cadences* marked, the eighth and ninth staves present the principal melodic material with poetic text underlaid (in this case a dramatic scene between Dido and Aeneas, with notes from the first violin assigned to Dido and from the cello assigned to Aeneas) and with simple piano accompaniment, and the tenth staff shows the roots of the prevailing harmony as a fundamental bass (fig.6).

Momigny's other extended analysis is of the first movement of Haydn's 'Drumroll' Symphony no.103 (Eng. trans., 1994). This spans 24 pages of text combined with 47 pages of annotated full score. The text first investigates the substance of the movement, proceeding period by period, examining the thematic material and its deployment, its use of contrasting dynamics and timbres, stressing the achievement of variety in unity; it then builds a poetic analogue to the music in the form of a village community terrorized by a fearful storm and eventually chastened in the eyes of God. This latter 'pictorial and poetic analysis' belongs to an 18th-century tradition of exploring the borderland between words and music – a tradition exemplified by Klopstock and Lessing, of which the most celebrated product was Heinrich Wilhelm von Gerstenberg's double adaptation of C.P.E. Bach's C minor Fantasy, first to the words of Hamlet's monologue 'To be, or not to be' and then to those of Socrates' monologue as he takes hemlock (see Helm, 1972). Indeed, Momigny's writings suggest that there was a veritable school of such activity in Paris at this time. Grétry was a skilled exponent of this group, which Momigny called 'les parodistes'.

Momigny's two analyses from 1806 are monumental achievements. So too was another extended analysis, which occupied 21 columns of the Leipzig *Allgemeine musikalische Zeitung*, published in two instalments in July 1810: E.T.A. Hoffmann's analytical review of the score and parts of Beethoven's Fifth Symphony, complete with copious music examples (Eng. trans., 1994). Together three mighty analyses emerge from the head-waters of the broadening stream of 19th-century analysis. Superficially, Hoffmann's review has much in common with those of Momigny. Both deal in detail with matters of structure, both use highly technical language, both offer rich descriptive imagery. Hoffmann's pictorial language, however, belongs (as one would expect of him) to the world of Romantic literature, speaking of 'nameless, haunted yearning' and a 'magical spirit realm', and of the work being held together 'in a continuous fantastic sequence … like an inspired rhapsody'. His technical description, which freely uses such terms as *Hauptgedanke*, *Zwischensatz* and *Figur*, sees the music not in fixed format, through a series of periodic frames, but in free format, as a seamless continuity powered by motifs. It adumbrates an organicist view of musical structure, as for example (Eng. trans., p.163):

> it is particularly the close relationship of the individual themes to each other which provides the unity that is able to sustain *one* feeling in the listener's heart. … It becomes clearer to the musician when he discovers the bass pattern that is common to two different passages, or when the similarity between two passages makes it apparent. But often a deeper relationship that is not demonstrable in this way speaks only from the heart to the heart, and it is this relationship that exists between the subjects of the two allegros and the minuet, and that brilliantly proclaims the composer's rational genius.

At one point Hoffmann's text sets out five forms of the Menuett theme so that the reader can see the transformations.

Schumann's review of Berlioz's *Symphonie fantastique* (1835) also combines objectivity and subjectivity in tackling the work from four distinct points of view: formal construction, style and texture, the poetic 'idea' lying behind the symphony, and the spirit that governs it. The review ranges itself against critics of the work, examining its structure section by section to show that 'despite the apparent formlessness … as regards its major proportions it possesses a wonderfully symmetrical disposition – to say nothing of its inner coherence' (Eng. trans., 1994, p.174); discussing harmonic and modulatory style, melodic and contrapuntal fabric, acknowledging the contravention of many theoretical rules but justifying them by the work's intensity, its 'wholly distinctive and indomitable spirit' (p.180); recounting the work's programme, and arguing that it spurs the listener's imagination to perceive its own further meaning; and finally affirming that the symphony 'has to be understood not as the work of art of a master, but rather as unlike anything that has gone before it by virtue of its inner strength and originality' (p.194).

The use of analysis to serve an interest in musical objects themselves, rather than to supply models for the study of composition, reflected a new spirit of historical awareness that arose with Romanticism. It was not a dispassionate 'scientific' interest in the past specimens, but a desire to enter into the past, to discover its essence. This spirit, in confluence with the Romantic image of 'genius', resulted in a new type of monograph, biographical and historical. An early example was J.N. Forkel's *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (1802), which, while including nothing that could be termed formal analysis as such, contained an extended characterization of Bach's music as a whole – in short, a stylistic analysis. Forkel was much influenced by the concept of 'organism' in contemporary philosophy and education; to seek the depths of 'Bach's transcendent genius' (Eng. trans., 1920, p.xxix) in the totality of his work rather than in individual compositions was consistent with this. He declared Bach's mastery of technique; at the same time he tried to define where 'Bach followed a course of his own, upon which the text books of his day were silent' (p.74). To identify genius he took, in chapters

5 and 6 ('Bach the Composer'), five aspects of music: harmony, modulation, melody, rhythm and counterpoint. His method was to cite a technical context, state the conventional in terms of contemporary theory or practice, and then consider Bach's handling of such a context. He thus had illuminating things to say about Bach's voice-leading, his use of passing notes, of pedal points, of remote modulations, his contrapuntal solo melodic writing, his fugal counterpoint and his use of the voice; for example (p.77):

> there is a rule that every note raised by an accidental cannot be doubled in the chord, because the raised note must, from its nature, resolve on the note above. If it is doubled, it must rise doubled in both parts and, consequently, form consecutive octaves. Such is the rule. But Bach freqently doubles not only notes accidentally raised elsewhere in the scale but actually the *semitonium modi* or leading-note itself. Yet he avoids consecutive octaves. His finest works yield examples of this.

For Forkel such transgression on Bach's part always produced a more natural, spontaneous or smooth effect than orthodoxy. The link between genius and nature was axiomatic: 'when [Bach] draws his melody from the living wells of inspiration and cuts himself adrift from convention, all is as fresh and new as if it had been written yesterday' (p.83).

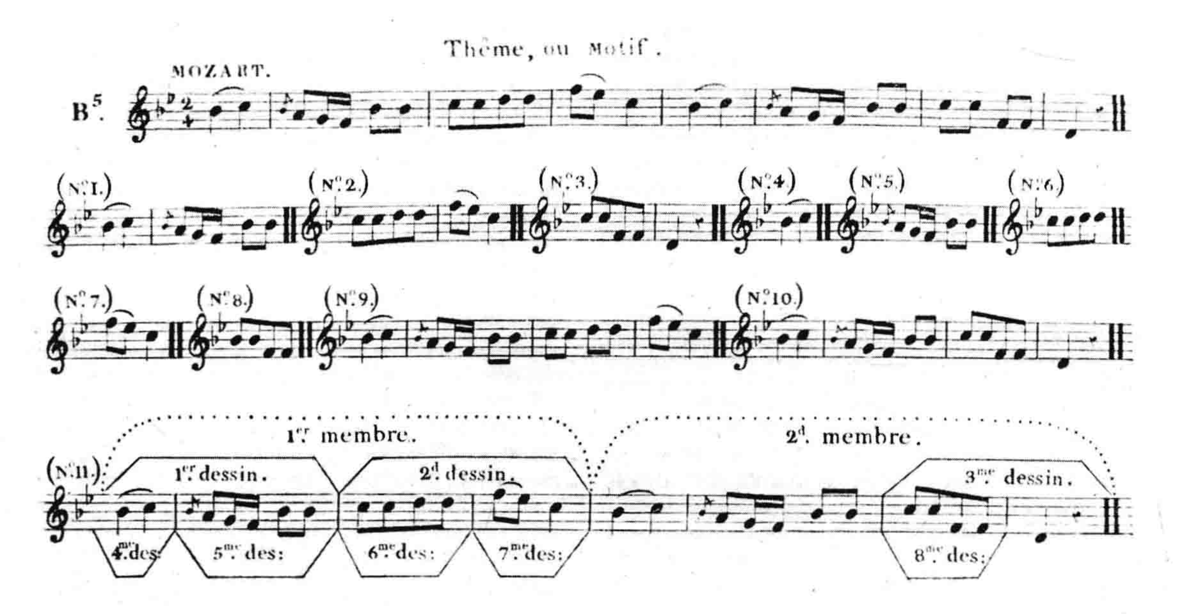
The early decades of the century saw the publication of other comparable monographs, including Baini's study of Palestrina (*Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, 1828), Carl Winterfeld's of Palestrina (1832) and Giovanni Gabrieli (1834) and Aleksandr Dmitreyevich Ulïbïshev's of Mozart (1843). In these, technical assessment was placed at the service of characterization of style; there was a critical and historical dimension to such writing that set it apart both from the field of composition teaching that had given rise to Koch's terminology and from the critical analysis of individual works exemplified by Hoffmann's review of Beethoven's Fifth and Schumann's of the *Symphonie fantastique*. Other writings pursued a third analytical path that derived from the model of the composition treatise but was focussed on the elucidation of pre-existing works – even where the work in question had been composed by the author, as in the case of the analysis by G.J. Vogler of one of his own preludes (1806; Eng. trans., 1994).

Perhaps the most striking aspect of the *Traité de mélodie* (1814, 2/1832) by the Czech composer and theorist Antoine Reicha is its citation of so many examples from actual music (he listed the composers in his preface). All these examples are submitted to segmentation and discussion. This in itself represents a significant shift from the compositional to the analytical standpoint – Reicha remarked in the preface to the *Traité* that 'It is with music as with geometry: in the former it is necessary to prove everything by music examples, just as it is with the latter by geometric figures'. Such a shift is emphasized by the inclusion of six extended analyses of works by Haydn (pp.40ff and ex.D[4]), Mozart (p.43, E[4]), Cimarosa (pp.43ff, F[4]), Sacchini (pp.45ff, G[4]), Zingarelli (pp.47ff, Q[4]) and Piccinni (pp.49ff, R[4]). Each piece is presented as a continuous melodic line annotated with brackets, labels and comments, and a page or two of discussion in the text.

Reicha established a set of technical terms in the French language comparable to those of Koch, Riepel and Sulzer. He used *dessin* to denote the smallest unit of construction (equivalent to *Einschnitt*), and likened it to an *idée*; two or three *dessins* normally make up a *rythme* (equivalent to *Satz*), repetition or multiplication of which (the second of a pair being called the *compagnon*) produces the *période*. A composition made up of several *périodes* is a *coupe*: that of two or three *périodes* is a *petite coupe binaire* or *ternaire*, and that of two or three *parties*, each comprising several *périodes*, is a *grande coupe binaire* or *ternaire*. The *dessin* is punctuated by a quarter-cadence (*quart de cadence*), the *rythme* by a *demi-cadence*, the *période* by a *trois-quarts de cadence* (if repeated) or by a *cadence parfaite*. Koch's division into grammar and punctuation is mirrored in this view, as is his fundamental concept of hierarchical phrase structure. Thus Reicha took the theme of the last movement of Mozart's String Quartet K458, 'The Hunt', and divided it into two *membres* (i.e. *rythmes*), each comprising two *dessins* of two bars' duration. Three of the four *dessins* are melodically distinct (his nos.1, 2 and 3), and Reicha broke each of these further into two sub-units, numbering five of them (nos.4–8) and still calling them *dessins*. All this is illustrated in his music example B[5], of which the first section is shown in fig.7.

Such writing could arouse the interest of the musical public. Around 1830 there was an intense debate in the pages of *La revue musicale* and the Leipzig *Allgemeine musikalische Zeitung* about the opening bars of Mozart's 'Dissonance' Quartet K465 (see Vertrees, 1974), in which the protagonists were Fétis and an anonymous writer identified by the pseudonym 'A.C. Leduc'. The response to this by the Mannheim-based composer and theorist Gottfried Weber was widely circulated. Weber acknowledged the 'disturbing effect' of the passage, and stated that its causes may be ascertained by analysis (Eng. trans., 1994, p.163): 'A thorough-going *analysis* of the entire *harmonic and melodic fabric* [*Textur*] of the passage in question will enable us to detect all these causes, to isolate them and see them interacting with one another, and thus to specify *what* it is in these tonal constructs [*Anklängen*] that disturbs us so much'. Weber deployed a number of approaches. He considered the tonal scheme of the passage through the application of harmonic theory; he identified the proliferation of passing notes as a factor contributing to the effect of the music; he noted cross-relations between the voices, and parallel progressions at the interval of a 2nd; he reviewed 'the grammatical construction of the passage as a whole' and finally assessed its 'rhetorical import'. Weber did not claim that his analysis proved either the 'lawlessness' or the 'law-abiding quality' of the music (p.183): only the 'musically trained ear' could judge whether the tolerable 'limits of harshness' had been overstepped. Content himself to accept the judgment of Mozart, and to disregard 'fools and jealous ones', Weber nonetheless felt that his analytical approach had been able to establish what the effects consisted of and what intentions lay behind them: 'All that technical theory could have done, it has here done' (p.182).

Weber was also among those who in the first decades of the 19th century continued the work previously done in the area of harmonic theory by Rameau, Heinichen, Kirnberger and others. His four-volume theory of tonality (*Versuch einer geordneten Theorie der Tonsetzkunst*, 1817–21) was widely used and acknowledged: the work



7. From A. Reicha: 'Traité de mélodie' (Paris, 1814), Planches, 46

went through three German editions, and its American-English edition (published under the name of Godfrey Weber), translated by James Warner (1842), went through some six impressions; this edition was revised in 1851 by John Bishop of Cheltenham, the translator of Czerny and editor of Reicha. In §53 of the *Versuch* Weber set out a new method of designating chord types. This uses Gothic letters in upper and lower case, with superscript circle, '7' and crossed-'7', to designate major, minor and diminished triads, dominant 7th, secondary 7th, half-diminished 7th, and major triad with major 7th. Then in §151 there are

Fundamental harmonies of each major key.

I and I⁷,
II " II⁷,
III " III⁷,
IV " IV⁷,
V " V⁷,
VI " VI⁷,
°VII " °VII⁷.

Fundamental harmonies of each minor key.

I
°II and °II⁷,
IV " IV⁷,
V " V⁷,
VI " VI⁷,
°VII.

8. From G. Weber: 'Versuch einer geordneten Theorie der Tonsetzkunst' (Mainz, 1817–21; Eng. trans., rev. 2/1851, by J. Bishop), i, 287

Roman numerals, large and small (actually small-capital), with the same superscript symbols, to denote chord types as located on degrees of the scale within a given key (fig.8). The two 'modes of designation', as described in §153, can be combined by prefixing an upper- and lower-case italic letter and colon to the Roman numeral as an index of the prevailing key; thus C:IV^7 indicates the dominant 7th on the fourth degree of C major.

Weber claimed originality for these symbol-systems and complained of piracy by contemporary writers. The combined system just outlined provided the basis for Schenker's designation of fundamental harmonic steps (*Stufen*), and became widely used in 20th-century theoretical writings.

By far the most visionary steps in harmonic theory at this time, however, were taken by Momigny. Over a period of 18 years he formulated a theory of long-term tonality which enabled him to imply, for example, that the first movement of the Mozart D minor String Quartet in its entirety modulates (in the modern sense) a mere eight times, and that other extended passages normally regarded as modulating several times never leave the home key. While writing the *Cours complet* (1803–5) he evolved an expanded notion of tonality whereby a key comprised not only its seven diatonic notes but also the five flanking notes on the sharp and flat sides and a further five on the double-sharp and double-flat sides (relatively speaking), to produce a tonal space of 27 notes. Finally, in *La seule vraie théorie de la musique* (1821) that space is divided into diatonic genus, chromatic genus and enharmonic genus. By this formulation (derived from classical Greek music theory), most conventionally accepted modulation is classed as movement within this expanded tonal space – movement between areas called 'octachordes'. Such local movement within the tonal space is termed *modulation* (or *modulation négative*), whereas movement outside that space is termed *transition* (or *modulation positive*).

3. 1840–1910. When Carl Czerny translated Reicha's *Cours de composition* of 1816 and two *Traités* as

Vollständiges Lehrbuch der musikalischen Komposition (Vienna, 1834), he contributed by way of an appendix an analysis of the first movement of Beethoven's 'Waldstein' Sonata, in which he stripped away the surface figuration ('the moving figure'), leaving only the underlying harmonies ('the ground-harmony'), presented in block chords. Czerny also did this later in his own *School of Practical Composition* (?1848) for Chopin's Etude op.10 no.1 (fig.9), for the first prelude of Bach's *Das wohltemperirte Clavier*, i, and for the introduction to a sonata by Clementi; and he reduced a study by Cramer to its basic voice-leading ('the ground-melody').

All the music examples in Czerny's *School* are attributed (they represent the generation of Beethoven, Hummel, Rossini, Méhul etc.), and many analyses of whole compositions are included. The treatise was unique in being the first independent manual of form and instrumentation. It took for granted a grounding in harmony and counterpoint, and concerned itself exclusively with the development of ideas and the formation of compositions 'from the most simple Theme to the Grand Symphony, and from the shortest Song to the Opera and Oratorio' (i, p.iii). It is a veritable compendium of musical forms, including exotic dances (such as the bolero, fandango and tarantella and a section on Russian national dances), vocal forms (such as the *romance, preghiera* and ballad), as well as the constituent movements of a sonata, many other forms, and genres such as the quartet, quintet and sextet.

Czerny's attitude towards form was highly determinate: 'the composition must … belong to a species already in existence; consequently, in *this* respect, no originality is, in general, necessary' (i, 1). His understanding of '*form* and *construction*' is itself quite specific (i, 6):

1st [A work's] extent and proper duration.

2ly The requisite modulations, partly into established keys, and partly also into arbitrary and extraneous ones, as well as the places where they are introduced.

3ly The rhythm (the proportion or symmetry) both of the whole, and also of the individual parts and periods of a piece.

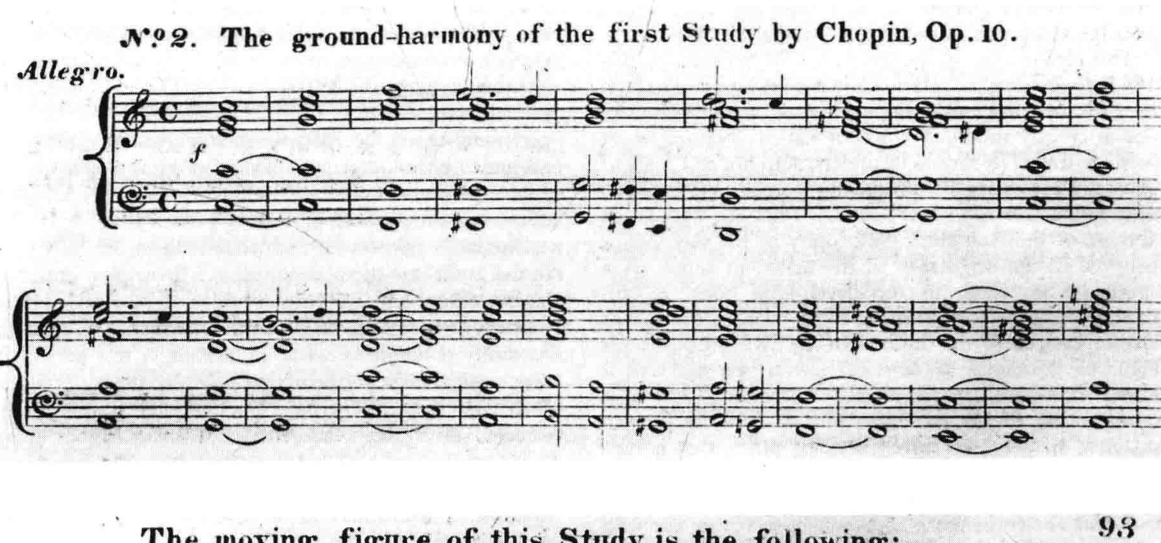
4ly The manner in which a principal or an accessory melody is brought in at the proper place, and where it must alternate with such passages as form either a continuation, a moving figure, or a bridge to the following.

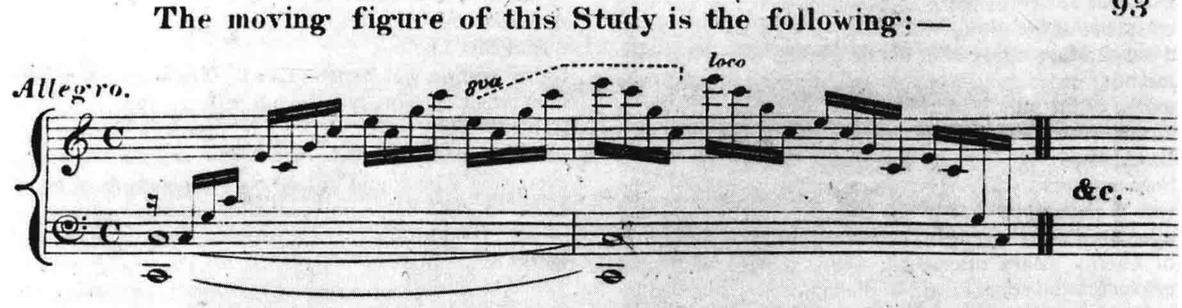
5ly The conduct and development of a principal or accessory idea.

6ly The structure and proper succession of the different component parts of the piece, answerable to the species of composition which the author has had in view, as expressed in the title.

There are … a tolerable number of different forms in music. These, however, are reducible to a far lesser number of each principal form, as are totally different in their structure from one another.

A.B. Marx, in his *Die Lehre von der musikalischen Komposition* (1837–47; partial Eng. trans., 1997), was less procrustean. 'The number of forms is unlimited', he said, and there are ultimately no laws dictating what form





9. *From C. Czerny: 'School of Practical Composition' (London, c1849), 92–3*

a particular composition should take. For Marx, form was 'the way in which the content of a work – the composer's conception, feeling, idea – outwardly acquires shape'. A better term for it, he suggested, might have been 'the externalization of content'. Nonetheless, the student composer cannot learn composition through inspiration and idea alone. He needs the models of previous composers as an intermediate stage on the road towards free composition. Thus 'it is possible to *derive* certain *principal forms*, and also certain composite or *compound forms* which are made up of these or variations of them; and only by creating these distinctions does it become possible to comprehend and master the immeasurable array of [formal] moulds [*Gestalten*]' (ii, 5). For Marx, 'form' was almost synonymous with 'whole' (*Ganzes*) (ii, 4ff):

Every work of art must have its form. For every work of art has of necessity its beginning and its end, hence its extent. It is made up in different ways of sections of different type and number. The generic term for all these features is the *form* of a work of art. ... There are as many forms as works of art.

Marx acknowledged that there were similarities in form between pieces, but denied strongly that forms were, as a result, 'routines' through which composers worked. Content was not really separable from form. Even so, the very appearance of similarities suggests that 'there must be some rationale underlying these moulds, some concept which is of broader significance, greater strength and longer duration' (ii, 7). Thus Marx denied form as 'convention' and proposed for it an epistemological basis. Forms are patterns abstracted from past practice, rather than conscious guidelines; they represent deep-seated principles of organization which analysis uncovers.

This idea is close to the ideas of A.W. Schlegel (1767–1845) concerning the relationship between art and nature: beneath the consciously moulded work of art must lie an unconsciously moulded work of nature. Nature 'is an intelligence. ... [It should be understood] not as a mass of products but as itself a producing [force]' (*Vorlesungen über schöne Literatur und Kunst*, i, 1801–2). Very much abreast of the Romantic philosophy of his day, Marx believed in the originality of the artist, in genius as a special endowment, in the developing 'idea' as all-important, in rules as existing to be broken. Marx was also influenced by the outlook of the Swiss educationist Heinrich Pestalozzi (1746–1827), who saw the law of man's development as essentially 'organic' – not as a combination of circumstances but as an inner growth process. All processes have a starting-point, they germinate and grow, and at all points are harmonious and whole. At that starting-point Marx placed the *Motiv*, a tiny unit of two or more notes which serves as 'the seed or sprout of the phrase out of which it grows' (i, 27). In 1841–2 Marx engaged in public dispute with Fink over methods of teaching composition, showing himself fully aware of the philosophical basis of his position (see *Die alte Musiklehre im Streit mit unserer Zeit*, 1841; see also Eicke, 1966).

Marx's discussion of sonata form (*Sonatenform* – he was probably the first to use that term for the internal scheme of one movement) differs significantly from that of Czerny. Marx offered (ii, 498ff) a page of formal instruction on sonata form in the major key followed by twice as much indicating ways in which the 'ground-form' may be deviated from, stressing always that the spirit (*Geist*) of the composer may lead him in some other direction, and citing specific cases in Mozart and Beethoven. He pointed only to the unique balance of the key scheme, spelling it out in a highly original fashion, and recommended the composer to keep its advantages carefully in mind. The discussion was superseded when Marx issued the third volume of his compositional manual in 1845. There he devoted close on 100 pages to the topic, treating each of the principal sections of sonata form in turn, the design of each subject group (*Hauptsatz*, *Seitensatz*, *Schlusssatz*), the linkages between groups, the internal construction into antecedent and consequent, the use of motifs, ideas and cells. Significantly, he used the Beethoven piano sonatas as his exemplification throughout this discussion. Volume iii is itself a manual of musical forms that starts with simple forms, including variations, proceeds to rondo forms, to sonata form and thence to hybrid forms such as sonata-rondo, multi-movement structures and the fantasy, and concludes with vocal genres.

Marx's most significant analytical writing is contained in his *Ludwig van Beethoven: Leben und Schaffen*, which was first published in 1859 and continued to be reissued into the 1900s. This is a biography of the oeuvre rather than of the man – a sequence of analyses through which the development of Beethoven's art is traced. It contains extended analyses of all the symphonies, *Fidelio*, the *Missa solemnis* and several of the quartets. Many other works receive briefer analytical treatment. It is in this book that the concept of developing the idea is exploited most fully, especially in the chapter 'The *Eroica* Symphony and Ideal Music' (i, 275; Eng. trans., 1997), which expounds the aesthetic basis of 'idea'. The chapter on the Ninth Symphony (ii, 260) shows Marx's idealistic analytical technique at its best. His introduction to the performance of Beethoven's piano sonatas (1863) is alleged to be an outgrowth of this book. As well as giving advice on matters of execution, it supplies brief analyses of most of the sonatas, motivic and descriptive.

The latter part of the 19th century, and the early part of the 20th, saw the production of a growing number of books, pamphlets and other writings on musical subjects to meet the demands of pedagogical expansion. Though harmony texts also became numerous in this period, it was musical form above all that provided the material for such works. Some, perhaps because they were entirely directed at the lay reader, did not make explicit their intellectual sources and influences; but others chose also to contribute to and develop what was by now an established tradition of ideas. Marx's *Die Lehre von der musikalischen Komposition* went through six editions during his lifetime, and an English translation of the fourth edition was issued in 1852. The work eventually underwent revision by Riemann between 1887 and 1890 (i, rev. 9/1887; ii, rev. 7/1890; iv, rev. 5/1888), and was used in theory teaching well into the 20th century, exercising a profound influence on generations of musicians. In 1885 Salomon Jadassohn produced volume ii*a* of his composition treatise, entitled 'Forms in musical works of art analysed and graded as a course of study'. In 1887 the American writer A.J. Goodrich published his *Complete Musical Analysis*, and the American teacher Percy Goetschius produced a sucession of books on

musical form, of which his *Models of the Principal Musical Forms* (1894) was the first. Riemann's own *Katechismus der Kompositionslehre* (subtitled *Musikalische Formenlehre*) appeared in 1889. In 1908 Stewart Macpherson produced his *Form in Music*, which was the standard manual for English music students for much of the 20th century.

Among those who expressed themselves indebted to Riemann – a prolific and influential writer whose works covered an enormous range of musical subjects – was the British theorist Ebenezer Prout, who between 1893 and 1897 produced his two volumes *Musical Form* and its sequel *Applied Forms*. Prout took from Riemann his fundamental principles of rhythm, and in particular the study of motifs, and admitted that both volumes had involved intensive study of 'large German treatises'. The first volume proceeds from motif to 'phrase' and 'sentence', and then to simple binary and ternary forms, the second from dance forms to sonata form and vocal music, including a chapter on 'cyclic forms' which deals with the symphonic poem. Hugo Leichtentritt completed his *Musikalische Formenlehre* in 1911, later to become the first part of a more extended study (Eng. trans., 1951) including chapters on 'Aesthetic ideas as the basis of musical styles and forms' and 'Logic and coherence in music'. It also had detailed analyses of works, notably a 45-page study of Bruckner's Eighth Symphony and a chapter devoted to Schoenberg's piano pieces opp.11 and 19. It was with Prout and Leichtentritt that *Formenlehre* became a branch of the discipline of musical analysis rather than a prescriptive training for composers, and hence entered the field of musicology.

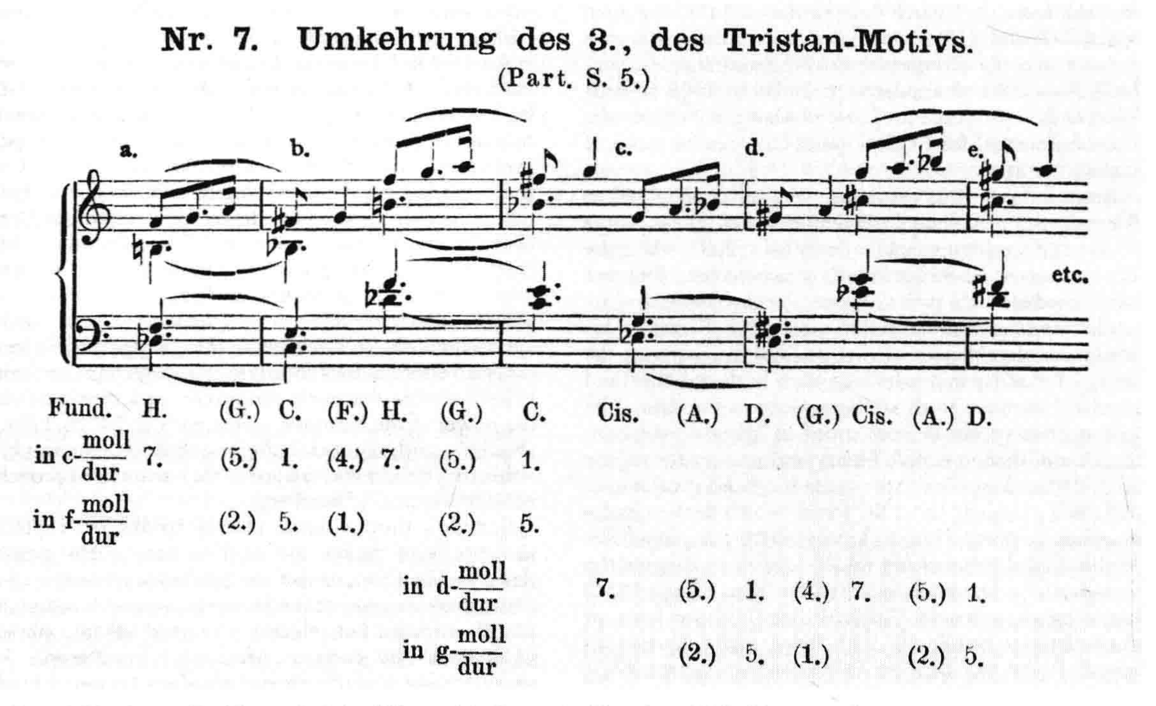
Approaches to harmony in the second half of the 19th century showed a tendency to divide into two camps: on the one hand those that took a conservative approach to theory but developed new insights born out of analytical pragmatics, and on the other hand those that brought a new rationalism to theory but had less impact on the practice of analysis. An example of the first kind is to be found in *Die Grundsätze der musikalischen Komposition* (1853–4) by the influential Viennese teacher Simon Sechter. Sechter's harmonic system took over the concept of fundamental bass originated by Rameau and transmitted via Heinichen, Kirnberger and Schulz. He developed a theory of chord progression based on correct succession of 'fundamental notes' and the 'underlying harmonies' (*Grundharmonien*) that they project. Sechter used the notion of harmonic step (*Stufe*), and he defined notes as either *leitereigen* (diatonic) or *leiterfremd* (literally 'alien to the scale'). 'Beneath every chromatic progression lies a diatonic one'; most chromatic harmony can be read as diatonic harmony with chromatic inflection; and most 'apparently modulatory passages in reality retain their allegiance' to the tonic. Fundamental notes must be diatonic to a major or minor scale, whatever goes on over them, but a subordinate *Stufe* of one key may become the tonic of a new key, thereby permitting transition from key to key. Some chords are described as 'representing' a fundamental that they do not contain (*Stellvertreter*: '[root] representatives'). Other chords are seen as belonging to two key areas (*Zwitterakkorde*: 'hybrid chords'). Although Sechter's approach looked back to Rameau, it also marked a major step in coming to terms with 19th-century developments in harmonic language; it influenced many generations of musicians, of whom Schoenberg is perhaps the most prominent example.

Another link between old and new in mid-century was the *Lehrbuch der musikalischen Komposition* (1850–67) by J.C. Lobe. Lobe used a system of designation similar to that of Gottfried Weber's *Versuch* several decades previously, but rather cruder: thus C:3 denoted the (minor) triad on the third degree of C major; a:5, the dominant 7th on the fifth degree of A minor; h:2°, the chord of the 9th on the second degree of B minor. Like Sechter's discussion of harmony, Lobe's is centred on the notion of *Stufe*. It makes a distinction between the progressions that are diatonic (*leitereigen*) and those that are modulatory (*ausweichend*); the concept of the altered (*alterirt*) chord allows chords with foreign harmony notes to be viewed as diatonic in certain contexts, thus increasing the power of the harmonic step greatly (i, 242ff). Lobe, it should be said, claimed credit for only part of this thinking – thinking that looks forward to the harmonic approaches of Schenker and Schoenberg.

Sechter's third volume (1854) speaks of 'rhythmic sketches' and makes use of two noteworthy graphic devices. The first sets out the harmonic structure of an entire piece in terms of fundamentals whose durations are undifferentiated but which are marked off into phrases (*Abschnitte*) by commas (shades of Mattheson). The second presents a fully rhythmicized succession of fundamentals with two rows of numerals immediately beneath the staff. These numerals denote for each fundamental in turn the *Stufe* which it forms of either or both of two prevailing key areas. This graphic technique was adopted and elaborated by several analysts, notably in the quest for a theoretical formulation of the harmony of Wagner: fig.10, from an analysis by Karl Mayrberger, is a good example.

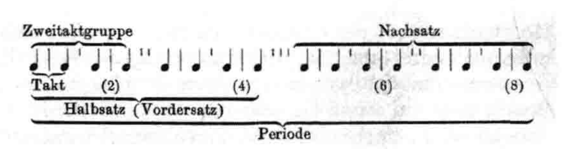
Although Mayrberger acknowledged his debt to Sechter, he also claimed to have built on the thinking of Moritz Hauptmann, whose *Die Natur der Harmonik und der Metrik: zur Theorie der Musik* (1853) was conditioned by Hegelian philosophy, and who did much to introduce the idea that music theory should be systematic and founded on logical principles. He formulated (1853) a theory of harmony and rhythm based on what he claimed to be universals. His theory of rhythm, like that of Momigny, took a two-element pattern as its basic unit and explained all units comprising more than two elements as intersections of two-element units. In Hauptmann's Hegelian terms, a two-element unit was the 'thesis', a three-element unit the 'antithesis' and a four-element unit the 'synthesis' in the metrical system. But Hauptmann's basic unit, unlike Momigny's, was made up of downbeat followed by upbeat, and it was Mathis Lussy who in his study of the anacrusis (1874) took up Momigny's *levé–frappé* pattern and developed the theory further. From this Riemann proceeded to develop a full theory based on the indivisible unit of the *Motiv*. The bulk of it appeared in his *Musikalische Dynamik und Agogik* (1884) and *System der musikalischen Rhythmik und Metrik* (1903); the theory was summarized in the *Vademecum der Phrasierung* (1900; 8/1912 as *Handbuch der Phrasierung*).

Underlying Riemann's theory is the postulate that the pattern weak–strong is the 'sole basis for all musical construction' (1895–1901, i, p.132). This fundamental unit is termed the *Motiv*: it represents a single unit of



10. From K. Mayrberger: 'Die Harmonik Richard Wagners', in 'Bayreuther Blätter', iv (1881), 176

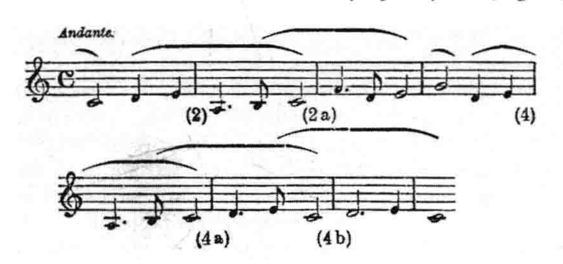
energy (*Lebenskraft*) passing through phases of growth, peak and decay. It is thus a dynamic trace, a flux, and is far removed from the traditional notion of 'beats' in a 'bar', each beat being separate and having its own 'weight'. Musical form is constructed of many such units overlapping and interacting to produce extended and compressed spans of energy. These interactions occur against a 'background' of absolutely regular hierarchically built-up patterns: where two *Motiv* units occur in succession they form the two elements of a *Motiv* at the next level of structure, the first forming the growth phase, the second the stress point and decay phase. In turn, two such larger *Motiv* units form a still higher-level *Motiv*,



11. From H. Riemann: 'Präludien und Studien', i (Frankfurt, 1895), 163

and so on in a hierarchy. The result is a kind of conceptual grid, made up of equal units of energy and bearing an intrinsic relationship to the topography of the music. Given this theory, the process of analysis is one of locating the lines of the grid behind the articulated surface of a piece or passage.

A piece that was slavishly aligned to its grid would be made of regular modules, each comprising eight bars of 2/4 or 3/4 and pairing off into 16-bar, 32-bar, 64-bar and so forth units at higher levels. The eight-bar module is shown for 2/4 in fig.11 (*Zweitaktgruppe* is Riemann's term for a pair of *Motiv* units in weak–strong relationship: *Halbsatz* for a four-bar unit – either antecedent or consequent; *Periode* for an eight-bar module: 1895–1901, i, p.163). But in practice music adopts certain 'symmetry-disturbing processes', some of which stretch or compress the grid, others of which temporarily upset the internal relationships without affecting the regularity of the grid itself. Chief among these are: (*a*) elision (*Auslassung*) – the suppression of the growth phase of a unit, thus yielding a strong–weak–strong pattern; (*b*) cadential repetition – restatement of the stress point and decay phase of a unit at any level of structure (a classic example is the introduction to Schubert's Symphony no.9; fig.12);



12. From H. Riemann and C. Fuchs: 'Handbuch der Phrasierung' (Leipzig, 8/1912), 80

(*c*) dovetailing – a transfer of function whereby a final stressed unit is converted into an initial unstressed one; (*d*) general upbeat (*Generalauftakt*) – a large-scale upbeat, often occupying only the space of the upbeat to a *Motiv* but functioning as the upbeat to a larger formal unit; and (*e*) appended *Motiv* (*Anschlussmotiv*) – a subsidiary phrase unit placed immediately after the strong beat of a main phrase unit, serving to generate a second strong beat where a weak beat would normally occur. The first three of these processes alter the temporal distance between points on the grid; the last two may alter the impression

of such distance but do not necessarily alter the number of intervening beats.

Riemann's own analyses take one of two forms: books of analyses (those of Bach's '48', 1890, and Beethoven's string quartets, 1903, and piano sonatas, 1918–19), or 'phrase-structure editions' (of sonatas of Mozart, Beethoven and Haydn). The latter are editions that use special phrase-marks and signs, and number the bar-functions beneath the staff. The former adopt as their method of presentation the 'continuity line' – a single staff that shows all the main thematic material, accompanied by the special signs and numbering used in the editions, and employing also Riemann's system of harmonic symbols (fully explained in his *Handbuch des Generalbass-Spiels*, 4/1917, pp.12ff). These books also use conventional terminology when dealing with thematic material and aim at fully rounded 'technical and aesthetic analyses of pieces of music'.

In 1887 a writer who rejected both the formal analytical approach and that of naturalistic description, and was at the same time mistrustful of historical information, began publication of a guide to the concert repertory, *Führer durch den Konzertsaal*. This was the musicologist and conductor Hermann Kretzschmar. The first edition of his guide contained a very large number of analyses that Kretzschmar had written during earlier years for the benefit of his concert patrons. The analyses were classified into 'Symphony and Suite', 'Sacred Works' and 'Oratorios and Secular Choral Works', each category arranged in order by date of composition. The *Führer* was extremely popular: it went through many editions and, though already a vast undertaking, was constantly enlarged as it did so. By 1919 it was over 2000 pages long and its historical scope spanned nearly 300 years – from Monteverdi to Mahler.

Kretzschmar forged an approach to musical appreciation that saw music as a language, universal in character, with meanings recognizable by those with the necessary aesthetic training (*Satzästhetik*). Such training brought with it an instinctive sense of how a phrase should be performed, a perception of the inner character of the phrase. At the end of this training stood a method of interpretation that Kretzschmar called 'musical HERMENEUTICS', and which he saw as a revitalization of the Baroque theory of affects. In the first of two articles promoting this method (*JbMP 1902, 1905*) Kretzschmar defined hermeneutics as follows (see Bent, 1994, ii, 22–5, 106–7):

> In every field its aim is the same – to penetrate to the meaning and conceptual content [*Sinn und Ideenhalt*] enclosed within the forms concerned, to seek everywhere for the soul beneath the corporeal covering, to identify the irreducible core of thought [*reinen Gedankenkern*] in every sentence of a writer and in every detail of an artist's work; to explicate and interpret [*zu erklären und auszulegen*] the whole by obtaining the clearest possible understanding of every smallest detail – and all this by employing every aid that technical knowledge, general culture and personal talent can supply.

Kretzschmar sought to attack the free poetic description of music which many writers of the time indulged in, and to show how his own method was both firmly based on technical criteria and also capable of illuminating whole compositions rather than merely individual passages. At the heart of the method was 'thematic character' as defined by interval and contour. In these terms, the subject of the C major fugue of Bach's *Das wohltemperirte Clavier*, i, has an 'energetic disposition' which 'rests on the motif of the 4th as the principal element of the melodic structure'; but 'with the descending final phrase and the cautious approach to the main motif, the flow of the unmistakable energy which forms the middle section is framed on either side with expressions of melancholy' (*JbMP 1905*, p.282).

Hermeneutics as a critical method – as distinct from its etymological roots in a more general 'interpretation' – is generally acknowledged to have first been formulated in the work of Friedrich Schleiermacher and later developed by Wilhelm Dilthey. It was most likely the latter who influenced Kretzschmar in his use of the term to describe his own analytical writing, and in his indentification of Hoffmann and Schumann (see §2, above, for discussion of their analytical reviews of Beethoven and Berlioz) as being among his earlier precursors.

One may also find earlier examples of hermeneutic critical analysis in two renowned composer biographies: Otto Jahn's *W.A. Mozart* (1856–9) and Philipp Spitta's *Johann Sebastian Bach* (1873–80). Jahn's *Mozart* contained many analyses of individual works, often very detailed, sometimes occupying whole chapters. The more technical analyses tended to approach their subject from three points of view: external form, thematic character and use of instruments or voices. Even when Jahn drew certain groups of works together for consideration as genres – the early instrumental works, the piano music, the symphonies and so on – he generalized only on matters of form before dealing with works individually; but in these chapters there were also valuable comparative analyses of two or more works. In Spitta's *Bach* there was rather less formal analysis and much more on musical character. Spitta aimed, by description, 'to call up the spirit which alone can give [music] life and soul' (Eng. trans., i, p.viii). Spitta went further and attempted a symbolic interpretation, notably for the B minor Mass: for example (iii, 51):

> to represent the essential Unity as clearly as possible, Bach treats the parts in canon on the unison at the beginning of the principal subject each time, not using the canon on the fourth below till the second bar; thus both the Unity and the separate existence of the two Persons are brought out.

Wagner's music dramas were fertile ground for the production of analyses that aimed at 'elucidation' (*Erläuterung*). This was the word used by Hans von Wolzogen to describe his work. Encouraged by Wagner himself and also by Liszt, von Wolzogen published a 'thematic guide' (*thematischer Leitfaden*) to the *Ring* cycle (1876), followed by similar guides to *Tristan und Isolde* (1880) and *Parsifal* (1882). Von Wolzogen's writings combine synopsis of the plot and stage action with the identification of motifs and descriptive paraphrase of their musical treatment. He was not the first writer to identify motifs in Wagner's works by name, but his writings achieved wide currency and authority, and his method was taken up over the following decades by others, both in connection with Wagner (as late as Newman, 1949) and with the works of other composers. To the extent that his work spawned popular imitations, von Wolzogen's caution in identifying motifs with specific words and images, and his restricted use of the term 'leitmotif' to describe 'a cluster of definable separate motifs ... linked by organic mutation' (Bent, 1994, ii, p.91) have been obscured. It may be noted in passing that von Wolzogen's analysis of *Tristan* was a direct influence on Mayrberger's, though their methods and purposes were quite different.

Towards the end of the century, writing that moved in a hermeneutical way across a number of modes of interpretation had come to be influenced by the development of musical text criticism, which brought with it the first of the massive collected editions (*see* EDITIONS, HISTORICAL and MUSICOLOGY, §II, 3). The most notable scholar in this field was Gustav Nottebohm, who worked on the collected editions of Beethoven (1862–5) and Mozart (from 1878). In a long series of studies of sketches and other composition materials, published between 1865 and 1890, he tackled the problems of Beethoven's creative processes: how many pieces Beethoven worked on at a time, how he used sketches, drafts and scores, how he worked from single-line draft to full texture, how he conceived and modified formal structure. What Nottebohm came across on the way, namely Beethoven's painstaking formulation of thematic material, was a living exemplification of the ideas of melodic motif, germ-cell, organic growth, unity – ideas that were rife and which had found their way into the theoretical tradition. Here was a way of getting behind the finished text, of showing the composition student how a masterpiece was put together, errors, false starts and all, and at the same time of verifying one's deductive analyses.

This prospect was bound to be attractive to those seeking to produce elucidatory analysis. One of the first such writers to draw on Nottebohm's findings was George Grove. Each of the analyses in *Beethoven and his Nine Symphonies* (1896) presented a rounded picture of its subject, with a balance of historical and biographical information, text-critical evidence and formal analysis – both plentifully illustrated with music examples – and critical judgment. Each concluded with a survey of the work's critical reception. Grove adopted a narrative approach for his formal analyses which has since become the stock in trade of descriptive writers on music – by animating the orchestra ('This is prolonged by the wind instruments in a humorous passage') or the piece itself ('after a reference back ... a new subject appears ... as harsh and uncompromising as the first subject') or by treating the listeners as visitors ('After this we arrive at a pause'). Grove differed from Kretzschmar, however, in refusing to be influenced by the idea of motivic growth. The tangible evidence of how a theme came about was of interest to him, and he was ready to point out similarities between the themes of different composers, but he interpreted these as a matter of historical influence rather than something around which to create theories of musical structure.

4. 1910–45. Around the turn of the 20th century experimental research gave a scientific basis to some of the recently emerging attitudes towards musical experience. It was observed above (§3) that A.B. Marx, while using the word *Gestalt* for a formal 'mould', regarded 'form' as virtually synonymous with 'whole' (*Ganzes*). He felt, too, that formal 'moulds' were not merely conventions: they represented deep-seated principles of organization in the human mind. By the time of Prout and Leichtentritt a new branch of psychology was emerging, which laid emphasis on perception rather than on motivation: Gestalt psychology.

In essence Gestalt psychology was concerned with form (in keeping with the views of Hanslick, 1854, and of J.F. Herbart, 1811): it laid stress on the power of the perceiver mentally to organize whatever objects or situations he encounters, and to do so in formal terms rather than terms of individual components and his previous experience of them. Thus visually, objects that are in close proximity to each other, and objects that are similar in shape or colour, tend to be perceived as a group. Moreover, the perceiving mind seeks the simplest available grouping, looking for basic, complete shapes – for 'continuous wholes'. It looks also for repetition and symmetry, for equal separation in space and time. In short, it tries to place the simplest, most regular, most complete interpretation on the data before it.
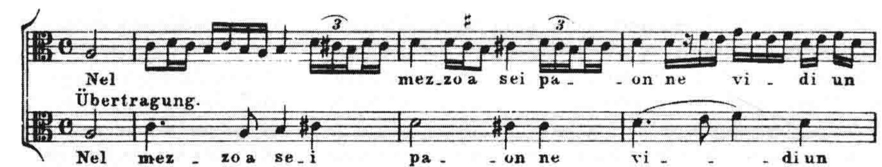
Musical sound was used for illustrative purposes by the early Gestalt psychologist Christian von Ehrenfels. He pointed, in 1890, to the fact that a melody does not lose its melodic identity when transposed, despite the change of each note: a melody has a shape that can be heard, recognized and learnt without recognition of its constituent notes, intervals or rhythms. Perception of the shape comes not as a slow process but as a flash of insight; it is like the completion of an electric circuit.

There are three principles that relate to this. 'Closure' is the principle whereby the mind, when presented with a shape that is almost but not quite complete, will complete the shape automatically. 'Phi phenomenon' is the principle whereby the mind, when confronted with two separate occurrences, may link them together and attribute movement from one to the other. 'Prägnanz' is the principle whereby the mind will look for the interpretation of data that yields the most 'pregnant' result – the 'best' interpretation. All these processes can be seen at work in, for example, perception of a lute transcription of a 16th-century vocal piece, where the original vocal lines are presented only incompletely because of the limitations of lute technique; or in a solo violin or cello work by Bach, where several contrapuntal lines are carried, all of them incompletely yet with a general sense of the polyphony.

One final principle is of fundamental importance to music: figure–ground perception. Very often the mind selects from the data before it only certain salient features; these it organizes as a 'pregnant' figure (*Gestalt*), leaving the rest of the data to remain in the field of perception. Ultimately only the figure is passed up from the nervous system (where this organization of sensory experience takes place) to the psychological field where it is 'understood'. The rest of the data remains as the 'ground'. This subconscious process is simulated in a procedure the musical analyst calls 'reduction', an early example of which is Czerny's stripping away of surface ornament in Chopin, Bach and Clementi to reveal the underlying essential structure (see §II, 2 above and fig.9). Significantly, but quite conversely to Gestalt terminology, Czerny called the surface ornament 'the moving figure' and the structure 'the ground-melody' or 'the ground-harmony'.

The first full-scale use of Gestalt procedures was probably Arnold Schering's examination of the 14th-century Italian madrigal (1911–12). In it he introduced the idea of 'disembellishment' (*Dekolorieren*). This involved removing groups of short note values from melodic lines and substituting fewer notes of proportionately longer value to occupy the same amount of time: 'laying bare from within a melismatic passage the simple melodic progression'. Fig.13*a* shows an example of this (the reduction technique shows elements of 'closure' and 'Phi phenomenon', and is a clear example of figure–ground

13. From A. Schering: 'Das kolorierte Orgelmadrigal des Trecento', 'SIMG', xiii (1911–12), 193, 194, 197



(a) Giovanni da Cascia :'Nel meco a seio paon'

(Alt)
I -
Übertragung.
I - - ta se n'e - - ra star nel pa - ra -
ta se n'e_ra star nel pa_ra - di_so i_ta se n'era star nel paradi -
di - so, star nel pa - ra_di - - so,

(b) Lorenzo da Firenze: 'Ita se n'er'a star'

I -
Übertragung.
instr.
I -
ta se n'e_ra star nel pa - ra - di -
- ta se n'e - ra star nel pa - ra - di - so,
- so.
star nel pa - - ra - di - - so.

(c) Vicenzo da Rimini: 'Ita se n'era a star'

perception). Schering called what he uncovered 'melodic kernels' (*Melodiekerne*) or 'cells' (*Keime*), both terms being familiar from the organic music theorists of the 19th century. But in fact what he set out to reveal were medieval folksongs, since he believed that the elaborate 14th-century madrigals were really keyboard arrangements of folktunes. Such a theory is not inconceivable: there were keyboard arrangements in the 14th century, and Schering was simply reversing the procedure known as PARAPHRASE whereby a melody, usually a passage of

plainsong, was embellished in one voice of a polyphonic composition in the late Middle Ages and Renaissance. The difficulty lay in verifying the results as folksongs, and Schering adopted the interesting confirmatory device of reducing two different madrigals by different composers to the same underlying melodic progression. The two madrigals had the same poetic text, and Schering's assertion was that they both presented elaborated versions of the original folk melody for these words (fig.13*b* and fig.13*c*). Schering's work provided in embryonic form the techniques for both the melodic evolutionists (Réti, Keller and Walker) and also the work of Heinrich Schenker in structural harmony.

It was one of the greatest figures of historical musicology, Guido Adler, who attempted through his book *Der Stil in der Musik* (1911) to change the nature of historical writing about music by introducing the notion of style as the central concern of the historian. As early as 1885 Adler had published a programme for the future of musicology, placing strong emphasis on analysis, arguing for its rightful place in historical inquiry. He set out a series of criteria for the examination of structure in a work, under general headings such as rhythmic features, tonality, polyphonic construction, word-setting, treatment of instruments, and performing practice. In *Der Stil in der Musik* Adler criticized his contemporaries for making history out of a string of composers' names. What was necessary, he believed, was the formulation of a terminology adequate for the description of music 'without names to prop it up'. If music could be described in this way then it would become possible to compare work with work, and thus – in the dynamic terms that Adler used – to specify what features 'link works together'.

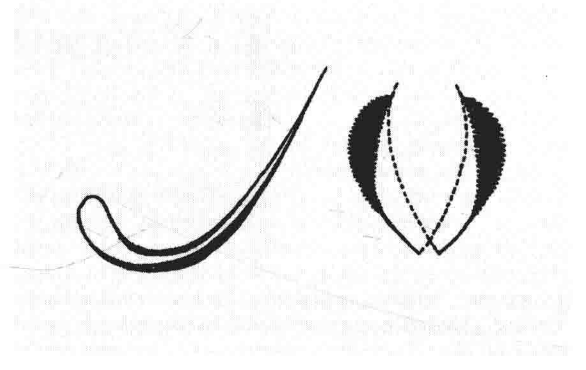
Music history was to Adler like a self-weaving textile whose threads, of different colours, thicknesses and strengths, were features of style. Threads might discontinue, change colour, change places or merge. Thus he spoke of 'stylistic direction' (*Stilrichtung*), 'stylistic change' (*Stilwandel*), 'stylistic transfer' (*Stilübertragung*), 'stylistic hybridization' (*Stilkreuzung*), 'stylistic mixing' (*Stilmischung*) (pp.19–48). His view of art was as an organism. Everything in it could be accounted for; nothing occurred by chance (p.13):

> The style of an epoch, of a school, of a composer, of a work, does not arise accidentally, as the casual outcome and manifestation of artistic will. It is, on the contrary, based on laws of becoming, of the rise and fall of organic development. Music is an organism, a plurality of single organisms which in their changing relationships and interdependencies form a totality.

Adler sharply criticized what he called the 'hero-cult' – that is, history written in terms only of leading composers: 'the edifice of style is built out of minor figures just as much as major, and all need investigation if the true picture is to appear'. (It is significant that Adler had been the prime mover in the Austrian national series of editions, Denkmäler der Tonkunst in Österreich, of which he was editor from 1894 to 1938; he must have been particularly conscious of the need to place lesser composers in historical perspective.) The task that he set the historian was to observe and apprehend that edifice of style in an essentially scientific manner; for 'style is the centre of the handling and comprehension of art ... it is the yardstick by which everything in the work of art is measured and judged' (p.5). He placed emphasis on 'apprehension' as the first stage: that is, a recognition of the facts purely as they are, which avoids value judgments and subjective preconceptions on the part of the historian.

Adler offered two methods of approaching this task, and it is here that his work is important for the analyst. One method is that of taking several pieces and examining them to identify what they have in common and how they differ. This is Adler's 'inductive method', by which the historian can perceive the forces that cause an established group of works to hold together; he can discover which works in a random collection are relatively close in style and which more distant; or he can trace links between works composed in chronological succession. The other, the 'deductive method', is to compare a given work with surrounding works, contemporary and preceding, measuring it against them by set criteria and establishing its position within them. Such criteria are the use of motif and theme, rhythm, melody, harmony, notation and so forth. Other criteria concern the function and medium of music: sacred or secular, vocal or instrumental, lyrical or dramatic, courtly, virtuoso and so on. Adler's book is far from a manual of stylistic analysis. It does not offer method in detail. It was a laying of foundations in which Adler sought to establish a 'framework of laws' (*Rahmengesetz*) by which style operates and within which research could proceed.

Adler made a particular study of the Viennese Classical style. Wilhelm Fischer too, his assistant from 1912 to 1928, completed a dissertation on the genesis of that style in 1915. Two other scholars pursued stylistic studies in scholarly fashion at this time, Ernst Bücken and Paul Mies, notably in their joint article on the foundations, methods and tasks of stylistic research into music (1922–3). Both also worked on Beethoven; indeed, Beethoven became a centre of attention for studies of personal style, with Gál's examination of individual features in the young Beethoven (1916), Becking's of Beethoven's personal style (1921), Mies's of the meaning of the sketches for an understanding of Beethoven's style (1925), Schiedermair's of the young Beethoven (1925), August Halm's of middle-period works (in *Beethoven*, 1926) and Engelsmann's of Beethoven's levels of composition (1931). Other studies of personal style include Danckert's 'Personal types in melodic style' (1931), later enlarged as 'Primal symbols in melodic formation' (1932). Becking was particularly interested in rhythm as a determinant of individuality (1928) and devised a set of graphic devices, known as 'Becking curves', for representing the rhythmic 'national constants' and 'personal constants': fig.14 shows the



14. From G. Becking: 'Der musikalische Rhythmus als Erkenntnisquelle' (Augsburg, 1928), 58, 110

curves for the 18th-century Italian-German mixture of styles represented by Handel, and for Wagner's early style.

The most distinguished and influential example of stylistic analysis at this time was, however, Knud Jeppesen's *The Style of Palestrina and the Dissonance*, first prepared as a doctoral dissertation in Danish in 1922, and subsequently translated into German in 1925 and English in 1927. Jeppesen provided in this book the detailed analytical procedure that Adler had left wanting. His choice of 'inductive' or 'deductive' method was conditioned by his general purpose: he saw the need for a history of dissonance treatment. He felt that modern manuals of counterpoint, based on Fux (*Gradus ad Parnassum*, 1725), lacked precisely that historical account, that 'genetic' growth of dissonance treatment, which would illuminate the development of musical style in time and place from the Middle Ages to the late Renaissance and from there to the end of the 18th century (pp.3ff):

> Passing from an absorbing study of Gregorian music to primitive polyphonic forms, from the style of Palestrina to the commencement of dramatic music, or from Bach's polyphony to the classical art of Vienna, would be the best manner of proceeding for recognizing immediately the essential peculiarities of the new style.

In taking Palestrina as his special study Jeppesen was starting with a 'central' point, and a stable one, from which he could look backwards (since Palestrina's work was a 'vast summary of the musical development of the preceding centuries') and forwards. At the same time he was starting with the best-known phenomenon in the field, and investigating it against a background which was in his terms virtually uncharted. He was therefore driven to the 'inductive' method, with no established criteria and only the possibility of comparing case with case until such criteria began to appear.

Jeppesen himself called this method 'empiric-descriptive', and identified it expressly with Adler's method. He stated it clearly (p.8):

> through comparison of variants of homogeneous forms of [the] language [of music] – whether taken from contemporary or from historically separated periods – to indicate and fix common qualities, which with certainty can be supposed to possess the essential accentuations of these forms. The material thus obtained may then serve as a basis upon which to build up the laws of the language, the laws of musical evolution. These, psychologically translated, finally develop into certain regulations and directions of will – the hidden force behind these laws.

Jeppesen in this way extended Adler's inquiry from the surface of music, considered empirically, to the subconscious controls of style, considered psychologically. In so doing he enunciated the motivation for later developments in feature analysis, including computer-assisted analysis. The aspect of Jeppesen's work that makes it scientific is the fact that the analyst is not selecting and summarizing: he is presenting the entire data for each case and adducing laws from it objectively.

Jeppesen presented first an account of Palestrina's melodic style (pp.48–84) with regard to pitch contour, rhythmic flow and the width and direction of intervals. The preliminary work for this analysis must clearly have been an exhaustive search through every vocal part of Palestrina's entire output (in the Leipzig collected edition of 1862–1903) in order to count and note every interval in relation to its metrical placing. Thus he located and listed for the reader (p.55, note 3) the occurrence of major 6ths and descending minor 6ths as 'dead' intervals (i.e. between two phrases rather than during a phrase: 32 cases in all). The investigation of upward leaps in rhythmic context led to the uncovering of a subconscious law: 'on considering the style with regard to crotchets ... we meet with the astonishing fact, not previously observed, that a rule (almost without an exception) forbids the leap upward from an accentuated crotchet' (p.61). By contrast, Jeppesen listed no fewer than 35 melodic patterns in which a downward leap occurs from an accented crotchet, and charted all the places in which these patterns occur. It is in the much larger second discussion, that of dissonance treatment (pp.84–287), where he defined each dissonance in turn and discussed its degree and manner of use by Palestrina, that Jeppesen entered into historical comparison. Thus for example he considered the use of the 'portamento dissonance' (the anticipation of a note on a weak beat), stating: 'by Palestrina it was most frequently employed immediately before a syncope [i.e. syncopation] and in descending movement ... though the syncope is not an invariable condition' (pp.184ff). He then contrasted this limitation with the use by other composers, citing cases in Josquin, Obrecht, Carpentras, Cara and La Rue.

One of Adler's pupils was Ernst Kurth. Kurth's ideas were closely allied to those of the Gestalt psychologists, but also used Schopenhauer's concept of the 'Will' and Freud's of the subconscious mind. The Gestalt theorists saw three levels of aural perception: physical perception by the ear, sensory organization in the nervous system, and understanding at the psychological level. Kurth saw three levels of activity in musical creation, which he expounded as part of his theory of melody in the first part of *Grundlagen des linearen Kontrapunkts* (1917). The first of these levels is the operation of the 'Will' (which in art is unselfish and disinterested) in the form of kinetic energy (*Bewegungsenergie*); this, a continuous flow, is the living power of music; 'the origin of music ... is the will to move'. The second level is the psychological: the submerged stirrings of the unconscious mind draw on this energy to produce a 'play of tensions' (*Spiel von Spannungen*), each tug of tension describing an arc of growth and formation (*Ur-Formung* or *Erformung*). This play of tensions does not become conscious until the moment that it takes form in musical sound – the third level, the acoustic manifestation (*Erscheinungsform*). Because these three levels are activated one after the other to produce melody, the resultant line has unity and wholeness. Its shape is conceived before either notes or harmonic implications are brought into play; it is thus a 'closed progression'. This is the essence of Kurth's concept of the 'linear'. He saw it particularly at work in the music of Bach – a texture made up of lines, each of which is powered by kinetic energy and internally unified, and which make harmonic sense together only as a secondary phenomenon. This is what Kurth called 'linear counterpoint'. He evolved a concept of 'linear phase', a unit of growth and decay, quite separate from the conventional idea of 'phrase' in that it did not depend on rhythmic patterning, only on proportion and contour. The motif was such a phase: unified, distinctive, not losing its identity when its pitches, intervals and durations are modified (pp.21ff, 68ff).

Notes forming a melody contain kinetic energy; notes forming a chord contain 'potential energy'. Tonal har-

mony is a system of internal coherence, carrying the possibility of change, brought about by potential energy. The most powerful tension in this system is that of the leading note. In his second book, on Romantic harmony (1920), Kurth first expounded chromatic alteration as a process of placing the leading note where it would not normally occur. He distinguished between two forces at work in Romantic harmony, creating a polarization: 'constructive' and 'destructive' forces (pp.272ff). It is the cohesive forces of tonality that are constructive, and the dissolving forces of chromaticism that are destructive: alteration, the use of chords of the 7th or 9th in place of triads, and the use of chords for colouristic effects. Kurth took Wagner's *Tristan*, and in particular the many statements of the famous 'Tristan chord', as the central material for this book; it contained little actual analysis, yet it offered a new perspective for handling the large-scale tonal structure of Wagner's operas, giving insight into long-term tonal relationships despite pervading chromaticism and movement to remote key areas for long periods.

The scholar who grasped the problem of form and tonality in Wagner and exposed its 'secret' analytically was Alfred Lorenz. After a doctoral dissertation on form in the *Ring* (1922) and a study of the *Tristan* prelude (1922–3), he published the first of his four volumes of *Das Geheimnis der Form bei Richard Wagner* which were to analyse form in the *Ring* (1924), *Tristan* (1926), *Meistersinger* (1930) and *Parsifal* (1933). Lorenz's work was a landmark in the history of analysis. It was the largest-scale piece of sustainedly analytical writing so far. It used graphic and tabular techniques of presentation in a thorough-going way: the 'sine curve' for harmonic movement, the 'projectile curve' for extended formal contour, the graph for modulatory scheme (see fig.15 for the graph representing the whole *Ring* cycle as a vast unified structure in D♭ major, with lateral spacing marking 40 pages of score and each horizontal line a major and space a minor key area) and type-set diagrams for more detailed tonal movement (see fig.16 for the diagram of *Das Rheingold*, which is complementary to fig.15 and shows the opera as an introduction of 748 bars in the dominant of the dominant, followed by a massive symmetrical section of 3128 bars in D♭ pivoting round the relative minor, B♭).

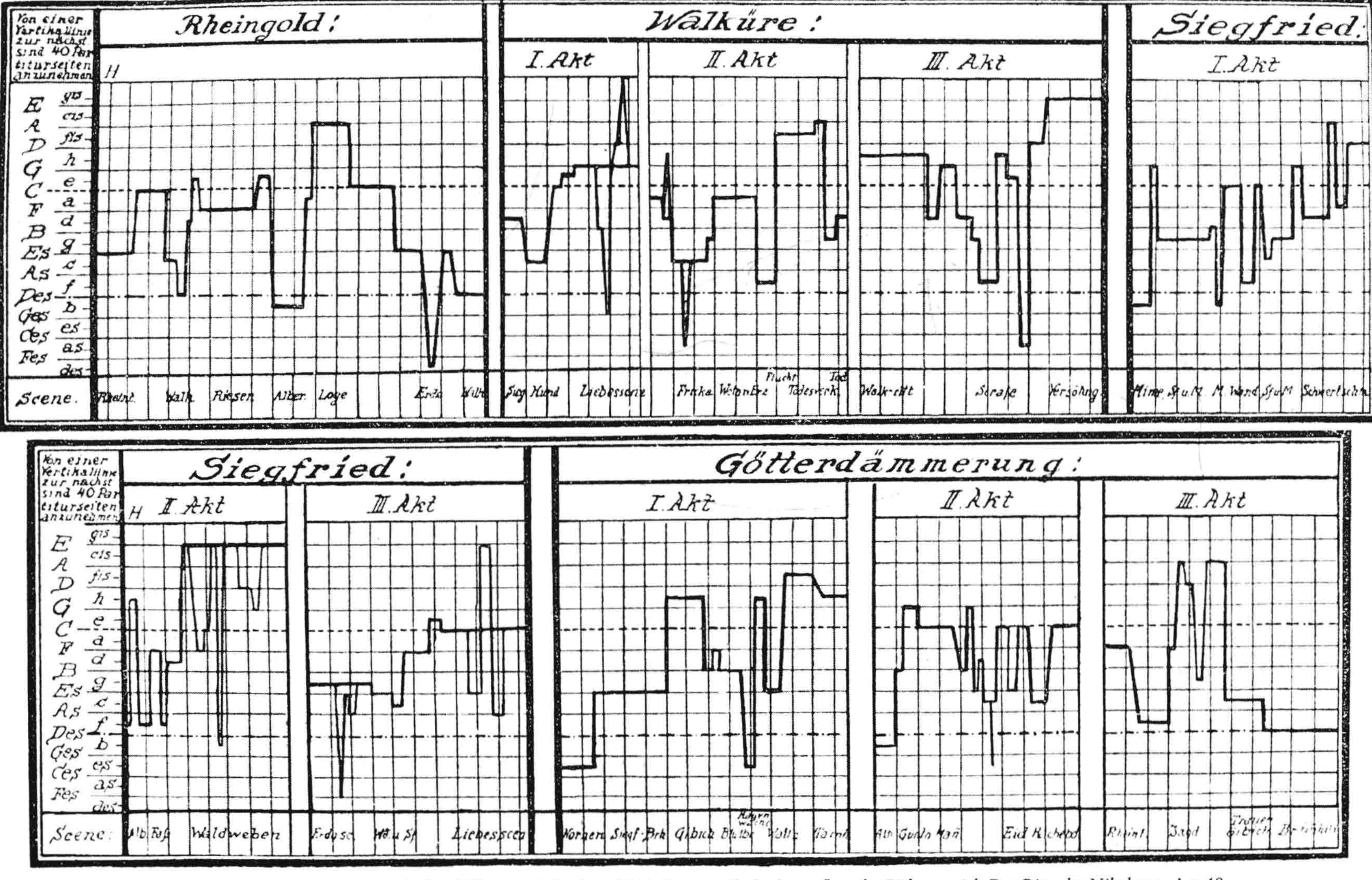
Lorenz's work was the confluence of all the main developments in analysis before his time. It contained ideas from the Gestalt writers; his notion of periodization and symmetry derived from Riemann; his defining of structure drew on traditional *Formenlehre*; his perception of harmonic movement came from Kurth (to whom he dedicated his *Tristan* volume). It is also built from a large body of existing writings on Wagner's musical and dramatic structures (especially those by Hostinský, 1877; Grunsky, 1906, 1907; and von Ehrenfels, 1896, 1913) and on his leitmotifs (e.g. Mayrberger, 1881; von Wolzogen, 1876, 1880, 1882), and above all from Wagner's own prose writings.

Lorenz saw formal construction (*Formbildung*) as created out of three primary things: harmony, rhythm and melody. He segmented the entire *Ring* cycle into periods according to key area (pp.23ff). He also analysed the distribution of leitmotifs into formal groupings: repetition forms, arch forms, refrain forms and bar forms. It is in this last area that his main contribution to music theory lies. Lorenz perceived a hierarchical structure in music, the two extremes of which are his *kleine Rhythmik* and *grosse Rhythmik*. The second of these arises out of the first by forms being 'raised to a higher power' (*potenzierte Formen*). By this process, three consecutive passages of music may each be constructed in arch form (*ABA*); the third of them may be a restatement of the first and so create an arch form at a higher level. The process may be traced at more than two levels. He also described the embedding of small-scale units within forms, extending them and changing the balance, and very large-scale forms that contain small-scale forms of different sorts. By analysing formal units in this way, Lorenz sought to uncover the architectonics (*grosse Architektonik*) of very large musical structures.

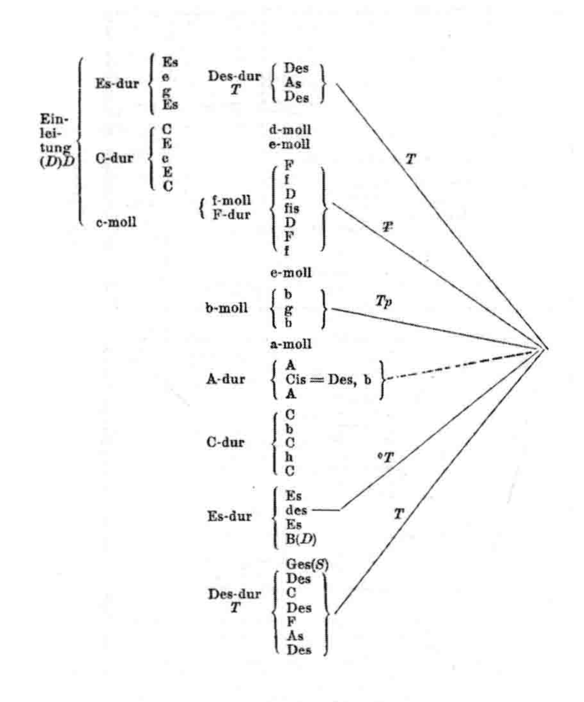
In 1906 Heinrich Schenker had published his *Harmonielehre*, the first volume of his highly influential *Neue musikalische Theorien und Phantasien*. Further volumes were *Kontrapunkt* (1910, 1922) and *Der freie Satz* (1935). Schenker's unique view of a musical composition was that works that are tonal and exhibit mastery are projections in time of a single element: the tonic triad. The projection of this triad comprises two processes: its transformation into a two-part 'fundamental structure' called the *Ursatz*, and the 'composing-out' (*Auskomponierung*), or elaboration, of the structure by one technique or more of 'prolongation'. The *Ursatz* is made up of a linear descent to the root of the triad – the 'fundamental line' (*Urlinie*) – accompanied by an 'arpeggiation' in the bass (*Bassbrechung*), from the tonic to the dominant and back to the tonic. In the simplest form of the *Ursatz* the linear descent begins with the 3rd of the tonic triad, and each note in it is accompanied by one chord in the bass. But this is a highly abstract notion, and in practice the elaboration begins with the structure in an already articulated form, representing the 'background' (*Hintergrund*) of the work.

This highly developed complex of ideas emerged over the last 30 years of Schenker's career. In his early *Harmonielehre* he had argued – citing passages from Fux, Beethoven, Chopin, Liszt and Wagner in support – that arrangements of notes that look on the surface like chords in their own right are not always essential steps (*Stufen*) in a harmonic progression, but are often merely expansions of other essential steps (see especially Eng. trans., pp.141ff, 155, 212). In this way Schenker established a distinction between 'triads' and 'steps' whereby not all of the former in a given tonal context rise to the rank of the latter. He began to represent harmonic progressions graphically on two levels (e.g. his ex.173/234), using in one instance a 'formula' to show short-term triadic movement over longer-term harmonic steps (p.244), in which I–V:I–V is shown as numerator and I as denominator. On the larger scale he saw the key areas to which a composition modulated as either 'established', in which case they funtioned as 'steps' at a higher level of form, or 'unestablished', in which case they served only to elaborate other key areas.

Another principle that emerged early in Schenker's development as a theorist was a view of composition as the elaboration of a basic contrapuntal design. In *Ein Beitrag zur Ornamentik* (1903) he had illustrated by reference to form in a sonata of C.P.E. Bach the idea of 'group construction' (*Gruppenbildung*): the diversifying of a single tonal unit of structure by thematic and motivic



15. From A.O. Lorenz: 'Das Geheimnis der Form bei Richard Wagner', i (Berlin, 1924), 'Der musikalische Aufbau des Bühnenspiels Der Ring des Nibelungen', p.48



16. *From A.O. Lorenz: 'Das Geheimnis der Form bei Richard Wagner', i (Berlin, 1924), 'Der musikalische Aufbau des Bühnenspiels Der Ring des Nibelungen', p.27*
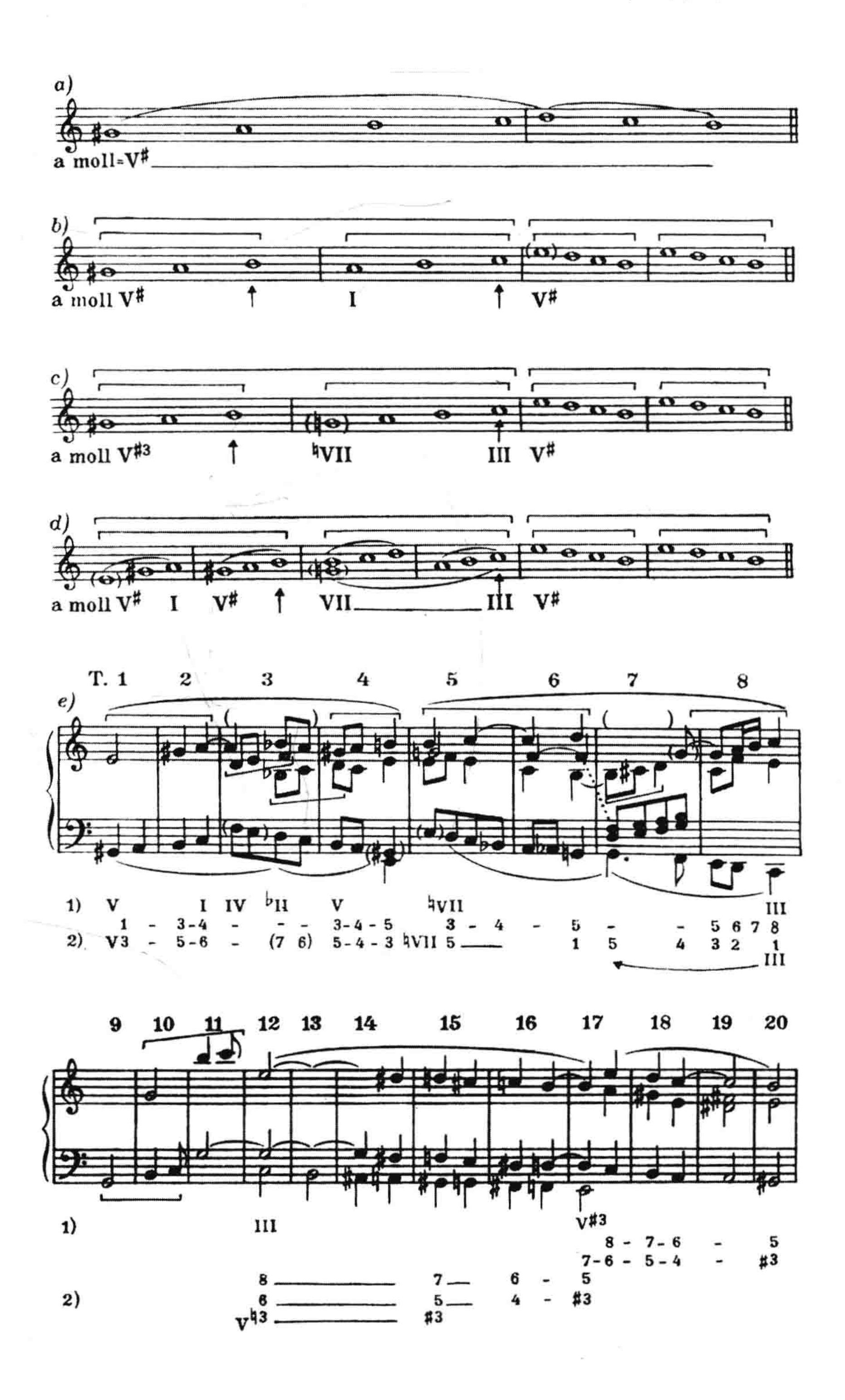
variety, by interior harmonic movement, by variety of rhythmic placing and patterning, and by contrast of dynamic levels (pp.11ff). Schenker's scholarly activities – in particular his concern for authenticity in editing and performance, and his respect for the authority of autograph scores and authorized editions – had led him to this study of ornamentation in Bach, Haydn, Mozart, Beethoven and others. Its sigificance for his development as an analyst was that he was later to develop a technique of stripping away layers of ornamentation in the process of revealing the ultimate structure of a piece. In his 'Erläuterungsausgabe' of four of Beethoven's last five piano sonatas (1913–21 – that of op.106 did not appear because its autograph could not be found) he achieved a balance between the analytical and the textual sides of his work. In the last volume of the set, on op.101, he developed the idea of reduction by carrying it through successive stages. (Fig.17 shows the stages laid out one above the other.) Schenker intended this example as a tracing of the creative process step by step, not as an analysis; thus he spoke not of 'reduction' but of the reverse, *Diminution* (i.e. embellishment). Nonetheless, and although Schenker's final line (*a*) here does not take the form of his eventual *Urlinie*, the way in which the notes *e′ g′*♯–*a′*–*b*♭*′*–*a′ g*♯*′*–*a′* in the right hand of bars 1–4 are reduced to (*e′*)–*g*♯*′*–*a′ g*♯*′*–*a′* and ultimately to *g*♯*′*–*a′* shows the technique of his later analyses already formed.

In 1925 Schenker produced the first issue of a yearbook, *Das Meisterwerk in der Musik*, which was to run to only three issues (1925, 1926, 1930). It contained ten analytical studies, of works by J.S. Bach, Domenico Scarlatti, Beethoven and Chopin, accompanied by Schenker's new type of graphic analyses, together with a long essay on 'Die Kunst der Improvisation' (itself containing important analyses of keyboard works by C.P.E. Bach and Handel), a polemic on editorial practice, 'Weg mit dem Phrasierungsbogen' ('Away with the phrasing slur'), and a study-in-progress of the concept of *Urlinie*. This was not the first journal that Schenker had produced: he had published ten issues of *Der Tonwille* between 1921 and 1924. (Both journals contained material exclusively by Schenker.) An important analytical product of *Der Tonwille* was the study of Beethoven's Symphony no.5, produced in instalments and later issued separately (1925). The first two issues of the journal had contained preliminary studies of the *Urlinie* idea together with analyses using the so-called *Urlinie-Tafeln* – graphic analyses showing the fundamental line.

The *Urlinie-Tafel* as developed at this stage was usually a presentation of a piece in full or partly reduced, with normal use of note values and complete with time signature and the original barring (numbered for reference). This was overlaid with auxiliary analytical symbols: horizontal and sloping square brackets over the staff to show the movement of the fundamental line; note heads printed large to indicate structural importance; curved lines like phrasing or bowing marks to indicate important progressions (often also labelled *Quintzug*, *Quartzug* etc.); dotted curves to indicate the longer-term structural retention of a particular pitch (or transfer to another octave) despite intervening pitches; and the fundamental harmonic steps (*Stufen*), symbolized below the staff by roman numerals, with conventional bass figuring to show the overlying harmonies. In some cases Schenker added a parallel staff above the *Urlinie-Tafel*: this carried his reduction of the piece to bare harmonic essentials – already termed *Ursatz* – and partly abandoned the durational significance of note symbols in favour of a valuation whereby greater duration denoted greater structural importance. Fig.18 illustrates all these features and many others (the *Urlinie-Tafel* showing the Largo from Bach's Violin Sonata no.3 BWV1005 bar-for-bar but in skeletal form): bar 7, and bar 17 a 5th lower, show how the fundamental line (*f″*–*e″*–*d″*) moves from the top line of the texture to the bottom and back, and how the last of its notes is not actually sounded but only implied (hence the parentheses). For this particular piece, Schenker chose also to give a three-layer graph (fig.19) of which the bottom layer is a partly reduced form of the piece, the middle one an intermediate stage of reduction, and the top one a complete reduction corresponding to the upper parallel staff of the *Urlinie-Tafel*. These two graphs are accompanied by 11 pages of closely reasoned text with further music examples.
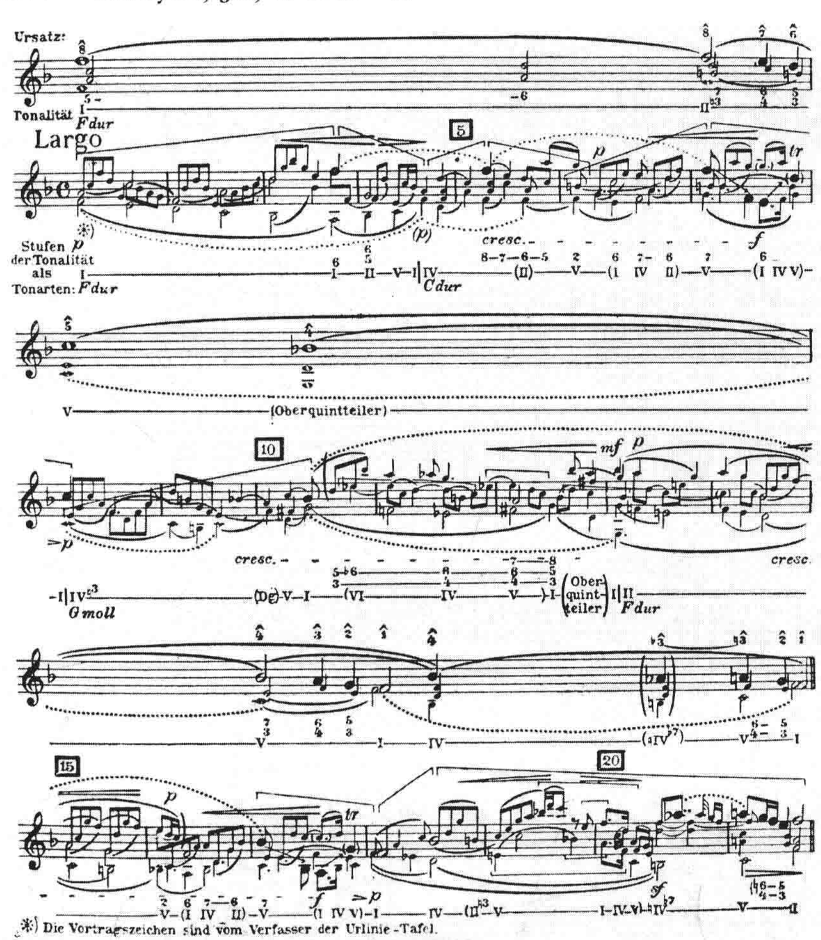
The main achievements of the yearbook were a long and lucid essay on Mozart's Symphony no.40 in G minor (vol.ii) and the massive analysis of Beethoven's 'Eroica' Symphony (vol.iii). In these analyses the layers (*Schichten*) are identified as 'foreground', 'middleground' and 'background'; horizontal brackets are abandoned in preference to the beaming together of structural notes, and many other graphic devices are adopted.

Such was the sophistication of Schenker's graphs during the last five years of his life that he was able to discard verbal commentary altogether. His *Fünf Urlinie-Tafeln* (1932) are self-sufficient graphings of works by Bach, Haydn and Chopin. By this time the *Ursatz* had taken its final form as a two-part counterpoint that accomplished



17. From H. Schenker: 'Die letzten fünf Sonaten von Beethoven: Sonata A dur Op.101' (Vienna, 1921), 52–3

what Schenker saw as lying at the heart of his theory – a projection of the triad into the dimension of time. Its upper voice, the *Urlinie*, was a melodic progression originating from a note of the triad and descending scalewise to the tonic (3–2–1, extensible to 5–4–3–2–1, or rarely 8–7–6–5–4–3–2–1); its lower voice, the *Bassbrechung*, was an 'arpeggiation' from the tonic note to the dominant and back again. This meant that the basic



18. From H. Schenker: 'Das Meisterwerk in der Musik', i (Munich, 1925), 'Urlinie-Tafeln', pl.2

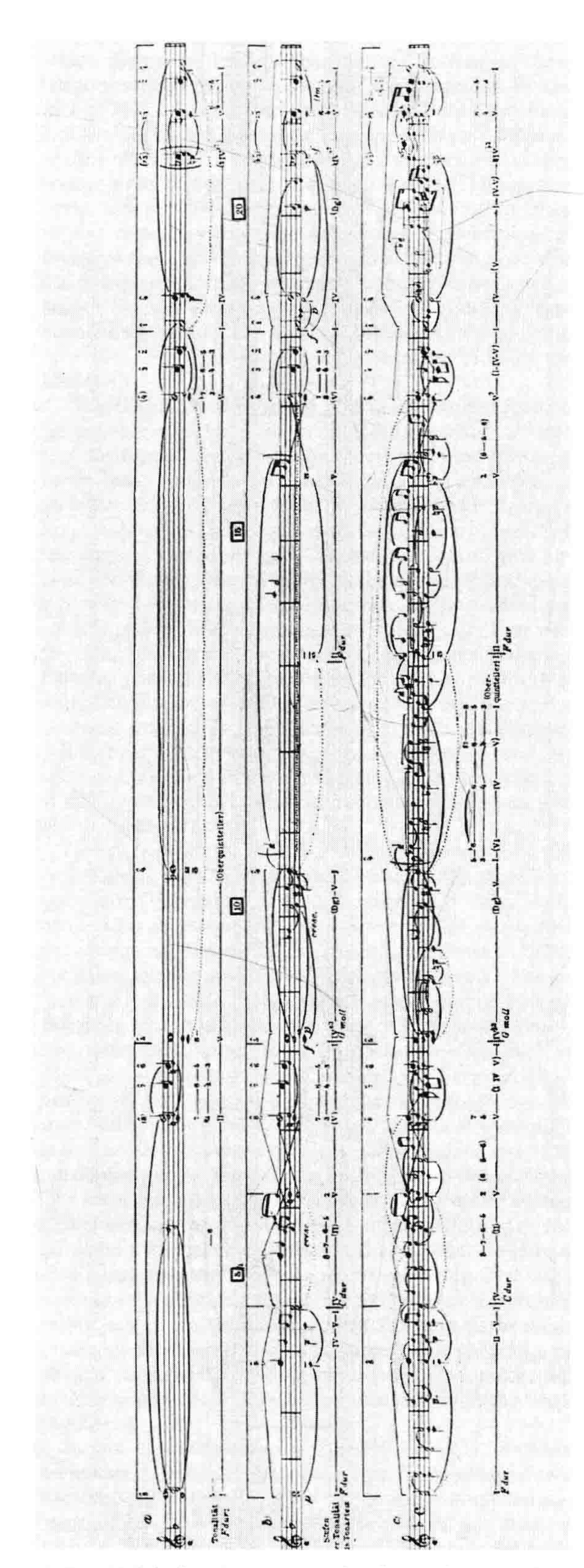
structure of any tonal piece of music was diatonic, and all modulations were considered as 'prolongations' of diatonic harmonic steps.

Fig.20 shows the background and middleground (the *Ursatz* and three further layers) of Schenker's analysis of Chopin's Etude in C minor op.10 no.12, as published in *Fünf Urlinie-Tafeln*. Each of these layers is set out on a single staff and makes use of notational symbols (though with unconventional meanings), together with slurs, brackets and parentheses. The layers are aligned vertically, so that any element of the composition can be traced back to its conceptual origin in the *Ursatz*. Roman numerals are used for harmonic steps (from I to VII), capped arabic numerals for melodic degrees of the scale ($\hat{1}$, $\hat{2}$, $\hat{3}$ etc.), ordinary arabic numerals for bar numbers and bass figuring; words and auxiliary symbols are also used.

The first layer shows an articulation of the *Ursatz* into two parts: the first and second elements are presented before the statement is broken off; it is then recommenced and concluded. This transformation is known as 'interruption' (*Unterbrechung*), and the point of breaking off is marked by the word *Teiler* ('divider' – often indicated by two short vertical lines just above the staff). In layer 2 this interruption is multiplied to three occurrences.

In layers 2 and 3 void noteheads are used to indicate notes of greater structural importance, black noteheads notes of less. The void noteheads are linked together by large beams, pointing up the fundamental two-part form of the composition. Black noteheads are linked together by slur marks, which pick out detailed melodic progressions, and these progressions are often labelled verbally (e.g. *Terzzug abwärts*, '3rd-progression downwards', *Sext-Brechung-aufwärts*, 'arpeggiation through a 6th upwards'). They are also linked by beams to void notes. Dotted slur marks indicate not progression but recurrence of a structural note after the intervention of other notes (thus the recurrence of *d″* in the first half of layer 2). Black notes with tails (quaver symbols) are used to point up small-scale events of special interest (such as the neighbour-note patterns *g′–f♯′–g′* and *b♮″–c‴* in layer 3).

The 'foreground' (a term synonymous with *Urlinie-Tafel* in this publication) contains the elements of the contrapuntal design that are immediately perceptible, eliminating only ornamentation and note repetition from the surface of the work. In this analysis it is presented separately, occupying far more lateral space than the other layers and thus not aligned with them (fig.20*b*, showing only bars 1–18). The harmonic indications at the bottom of fig.20*b* show that what is considered as I–IV–V in the foreground becomes entirely I in the middleground. Moreover, Schenker's analytical method completely rejects the conventional idea of modulation: key changes are viewed as harmonic elaborations of diatonic harmonies. Thus the moves to B♭ minor, D♯ minor, C♯ minor and F minor around bar 30 of the étude are seen ultimately as prolongations of C minor harmony.
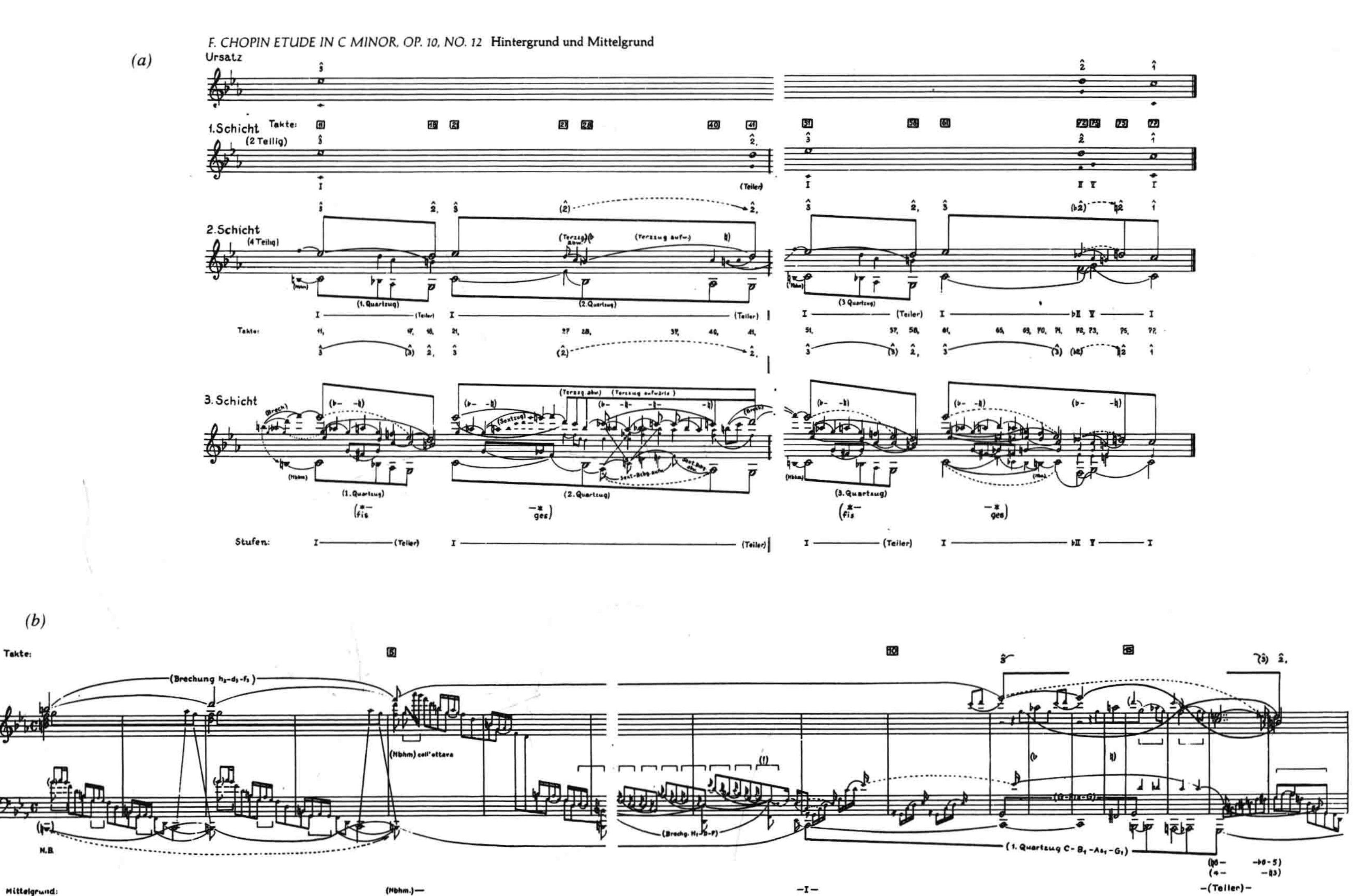


19. *From H. Schenker: 'Das Meisterwerk in der Musik', i (Munich, 1925), 'Urlinie-Tafeln', graph between pp.61 and 62*

The fullest statement of Schenker's approach was his posthumously published *Der freie Satz*, but the scope of his thought cannot be understood from this treatise alone. His analyses were designed primarily for the performer and were always pedagogical in funtion. They encouraged a new way of hearing music – long-range listening – and, by the time of his final graphic method, attempted to lead the reader stage by stage from the familiar text of a work through to an understanding of it as a complex organic whole.

In 1932 Schoenberg wrote: 'For nearly 20 years I have been collecting material, ideas and sketches, for an all-inclusive textbook of composition'. The project was never completed, and might best be regarded as a work-in-progress that Schoenberg was never likely to relinquish. (His early *Harmonielehre*, 1911, was brought to a conclusion only by dictation with the help of a stenographer.) But such was the importance of Schoenberg's musical thought in the history of 20th-century composition that even in fragmentary form, edited by Severine Neff and others as *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (Eng. trans., 1994) and *Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung* (Eng. trans., 1995), these writings seemed likely to exert a considerable influence on analysis – particularly on analysis of his own music and that of his pupils. The *Harmonielehre* too is of significant interest to analysts as a source of ideas applicable to music composed by Schoenberg, Berg and Webern in their early careers; Schoenberg's essays, a number of them on technical subjects (twice collected under the title *Style and Idea*, 1950, 1975), have also been used in this way.

This is symptomatic of a tendency for analysis of modern music to use approaches 'authenticated' by more or less direct association with the composer in question. Other examples include Hindemith, whose writings are discussed below, Messiaen, Babbitt, Xenakis, Boulez and Stockhausen: the music of all these can be analysed with ready citation of their own technical writings. Three factors that can be identified behind the growth of this phenomenon are: the difficulties of lay comprehension of modern styles, the function of analysis as elucidation that had been established by around 1910, and the propensity of composers to write about their own music in ways that were newly amenable to appropriation by analysts – historians and critics having long used such sources for their own purposes. In some cases composers also wrote more generally conceived theoretical or analytical texts, though no major composer of the 20th century, not even Schoenberg, has approached Rameau in status as a music theorist.

Schoenberg must indeed be reckoned eclectic and somewhat conservative as a theorist; but he wrote from conviction in trying to set out at least some of the impulses that drove him as a composer. It is ironic, then, that he was comparatively reticent about his most notable compositional innovation – 12-note serial technique – and about the particulars of his preceding atonal style. Seeing his own music as a continuation of the Austro-German tradition, he chose instead to write about broader topics in a way that adhered to the 19th-century view of music as organic. Construction thus begins with the motif, the motif must by its nature be repeated, repetition requires variation. But in Schoenberg's view the comprehensibility of musical form implied more than the aspect
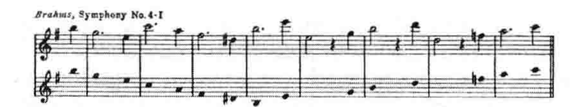


20. From H. Schenker: 'Fünf Urlinie-Tafeln' (Vienna, 1932; from Eng. trans., 1969), 54–5, 56–7: (a) the fundamental structure; (b) the foreground 'graph')

of subdivision which enables the mind to grasp the whole through units: it also implied logic and coherence, without which such units remain disconnected. It was on these latter questions that he was at his most original. By the mid-1920s his instinct for unity and intellectual synthesis had led him to the principle of the musical Idea (*Gedanke*) as the foundation of all aspects of a work, including form, counterpoint and the presentation of material. This notion of the Idea remained difficult to grasp – it seems intended to give concrete expression to an organic-psychological image of the seed of creative thought, but also not to be identified consistently with a specific type of musical feature – and analysts were likely to conclude that Schoenberg had not helped them to address the question of where, in any particular work, one might look for the Idea itself.

Nonetheless, a number of concepts that emerged in Schoenberg's teaching and writings as he worked towards this position were taken up by others and used fruitfully in analysis. Among these was 'liquidation', whereby a melodic unit gradually loses its characteristic features until only a residue remains. Schoenberg's concept of 'developing variation' (*entwickelnde Variation*) was applied by Walter Frisch (1984) to the music of Brahms – whose innovations in musical language had been a lifelong preoccupation of Schoenberg. Developing variation was the principle whereby the structural ingredients of themes (motifs, phrases) were reiterated only in varied forms, with their internal elements (intervals, rhythms, harmony, contour) undergoing modifications at each restatement. Schoenberg's more rarely used 'basic shape' (*Grundgestalt*) was taken up by David Epstein (1979) in seeking a synthesis of Schenkerian and Schoenbergian ideas (*see also* GRUNDGESTALT).

Compared with the ambition of his earlier writings, the pedagogical texts dating from Schoenberg's American years are deliberately limited in scope. Of these, only *Models for Beginners in Composition* (1942) was issued in his lifetime; *Structural Functions of Harmony* (1954) appeared shortly after his death. Later, two sets of notes from the late 1930s, designed for teaching purposes, were assembled and published: *Preliminary Exercises in Counterpoint* (1963, dating from *c*1936) and *Fundamentals of Musical Composition* (1967, dating from between 1937 and 1948). The latter is a small manual of form; though intended for composers, it rests on analytical exemplification and is to some extent a manual of analysis, drawing particularly on examples from Beethoven's piano sonatas. The most influential aspect of the book, as disseminated earlier through his teaching, is his atomic splitting of the motif into 'element' or 'feature'. The 'element' is often a single interval underlying a pattern of notes, and itself undergoes repetition, transposition, inversion, internal multiplication, enlargement, contraction and all the other processes to which the motif is subject. His reduction of the first theme of Brahms's Symphony no.4 to a succession of 3rds is perhaps the most famous example in the book (fig.21).

In his *Unterweisung im Tonsatz* of 1937, another composer, Hindemith, believed himself to have laid down the basis of a *lingua franca* for modern composition, 'proceeding from the firm foundation of the laws of nature'. Like Schenker, Hindemith believed in the force of tonality and the primacy of the triad; but his theory is far more systematically acoustical. To Hindemith, if any
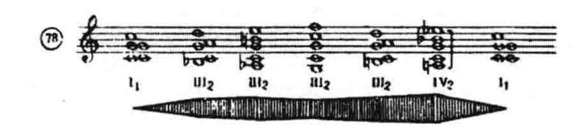


21. From A. Schoenberg: 'Fundamentals of Musical Composition' (London, 1967), 11

one of the notes of the chromatic octave scale be taken, then the other 11 notes can be ranged in descending order of relationship to it. This order he called 'Series 1'. Adopting the principle of inversion (by which, for example, minor 7th = major 2nd), he determined an order for intervals based on combination-tone curves in increasing complexity. This produced 'Series 2', of intervals in descending order of value with respect to a given note. This series acknowledges no point at which consonance ends and dissonance begins. From this Hindemith developed a system of chordal analysis, which first allocates to any chord a root – always present in the chord, unlike the roots of Rameau's harmonic system – and then measures the intensity of that chord. Hindemith classified chords containing three to six notes into separate groups and subgroups in terms of their harmonic intensity. Using these groups, a composer might put together a succession of chords in whatever 'harmonic crescendo and decrescendo' he wished. Such an increase and decrease of intensity he called a 'harmonic fluctuation' (a concept closely related to Kurth's idea of *Spannung*); and he devised a graphic means of demonstrating this beneath the staff (see fig.22, which shows the group and subgroup of each chord as well as the graphic fluctuation). Hindemith proceeded from there to determine harmonic relationships on a larger scale by measuring the progression of prevailing roots, the 'degree-progression', against Series 1.

Although *Unterweisung im Tonsatz* was intended as a constructional tool for composers, and stressed the realms of harmony that Hindemith felt were not adequately covered by conventional harmonic theory, its theories were meant to apply equally to the harmony of the past and thus to function as a means of interpreting and analysing the music of any period. (In all this it differed significantly from a treatise such as Messiaen's, 1944, which was concerned solely to explain his own music.) Hindemith supplied, at the end of the first volume, a set of analyses of music ranging from plainchant to music by himself and Schoenberg. As an analytical method his system is like Schenker's in being based on a theory of melody and harmony with no separate theory of rhythm. It is unlike it in that there are no structural levels: all notes at the surface can be related to the tonal centre, and modulation is an accepted tonal procedure which is not reduced out of existence.

Between 1935 and 1939 the programme notes that Donald Francis Tovey had been writing for the Reid Concert Series in Edinburgh since the mid-1910s (though



22. From P. Hindemith: 'Unterweisung im Tonsatz' (Mainz, 1937; from Eng. trans., 1942), i, 120

some go back to 1902) were published together in six volumes, reminiscent of Kretzschmar's *Führer durch den Konzertsaal*. The material was arranged by genre, and within that in chronological order, the final volume containing supplementary essays and a glossary. As a whole, the volumes made a substantial analysis book of the 18th- and 19th-century orchestral and choral repertory. To this Tovey added in 1944 a further volume on chamber music (some of whose essays go back to 1900) and a set of analyses of Beethoven's piano sonatas (1948). These books, and his articles for the *Encyclopaedia Britannica* written between 1906 and 1910, were a strong influence on subsequent British analytical and critical writing. They are notable for their pungent prose and avoidance of dogma. They are true examples of English empiricism, rejecting the analyst's formal models as 'nonsensical', and equally rejecting the idea of organic unity as '*a priori* fancies'. All such theories were 'fallacies' (1948, pp.298, 3, 8ff). Even the terms 'first subject' and 'second subject' were discarded: the latter had 'worked ... havoc in our notions of sonata form and sonata themes' (1935, p.2); and 'binary' and 'ternary' 'not only miss the essential grounds of classification, but are thoroughly misleading in all that they imply'. He deprecated any terminology that 'assumes a map-like or space-like view of music instead of a time-like view' (1935, pp.10ff).

Tovey saw himself as dealing only with the 'facts'. It was the successive aspect of description that was most important to him, since he saw analysis as tracing the same process in time that the 'naive listener' experienced. He thus proceeded 'bar-by-bar', 'phrase-by-phrase'; he called this method 'précis-writing', and attributed it to Hubert Parry. It is a judicious mixture of descriptive, naturalistic writing and technical information, illustrated with frequent musical examples and allocating letter-symbols to figures and themes. But here again Tovey was critical of others: 'we shall do well to beware of the exclusively subjective methods of criticism ... which may be but mildly caricatured as consisting in sitting in front of a work of art, feeling our pulses, and noting our symptoms'.

Tovey's method was a blend of the hermeneutic and the formalistic which implicitly stated that there are things in music beyond explanation. At the same time he was always concerned with audibility – perceptibility without recourse to orthodoxy. If a feature was not observable by the innocent ear of the non-expert hearer, then it was not worth observing. The 'naive listener already possesses the right musical sensations. These are as direct as the colours of a sunset or the tastes of a dinner. Connoisseurship comes from experience, not from verbal explanations' (1949, p.271). However, that Tovey dissented from the abstract theory of his age is not to be taken as signifying radically forward-looking thought. His idealized reader is not so very far from the amateur music-lover who was the addressee of much mid-19th-century analysis. It is clear that the 'naive listener' and Tovey's dislike of theorizing are counterparts within a single approach.

Tovey had little impact in continental Europe or the USA, but after 1970 underwent a revaluation among certain American scholars, notably Charles Rosen (1971, 1980) and Joseph Kerman (1975–6, 1985). For the latter, in his championing of a species of musicology that fuses the objectivity of the historian with the personal experience of the critic, Tovey was to become in some measure prototypical.

5. 1945–70. In the years after World War II two highly influential lines of intellectual thought came to impinge on musical theory. To some extent both were approaches to phenomena – methodologies – rather than fields of study in their own right. The first was linguistics, founded as a modern science by Ferdinand de Saussure about the turn of the 20th century; this began to influence musical theory in the 1930s and 40s before making a great impact in the 50s and 60s in conjunction with the closely related approaches of structuralism and semiology. The second was cybernetics and information theory, which as mechanistic views of the world began life at the end of the 40s with the work of Norbert Wiener (*Cybernetics*, 1948), and Claude Shannon and Warren Weaver (*The Mathematical Theory of Communication*, 1949).

Linguistics examines social communication through natural language, seeking to uncover the rules by which a given language operates, the deeper rules by which language as a general phenomenon operates, and the processes by which individuals intuitively learn the complex rules of their own language. It took important strides forward with the work of three circles of linguistics scholars: that in Prague, including Roman Jakobson and N.S. Trubetzkoy; that in Copenhagen, including Louis Hjelmslev; and that of American scholars including Zellig Harris and Noam Chomsky. The kindred approaches of semiology and structuralism both tend to reduce all kinds of non-linguistic social communication to the state of natural language, semiology by treating all the ways in which human beings signal to each other (by the clothes they wear, the gestures they make, the food they eat and so on) as 'codes' containing 'messages' which can be encoded and decoded by those familiar with that code, structuralism by seeing all social phenomena as 'wholes' (or 'structures') whose elements are governed by well-defined laws (*See* SEMIOTICS and STRUCTURALISM AND POST-STRUCTURALISM).

Cybernetics sees all activities, human, animal and machine, in terms of control systems. Thus the nervous system of a human and the electronic system of a computer and the servo system of a complex machine plant are seen as analogous processes, with inputs and outputs, with information feeding back to modify the operation of the system, and so forth. Information theory measures the capacity of systems to receive, process, store and transmit information. Information is thought of as a choice of one message from a set of possible messages; some messages come more frequently than others, thus setting up different probabilities for the arrival of any one message. Information theory reduces any existing range of choices to a network of two-way or 'binary' choices. When a highly probable choice is presented within a message, that choice is said to contain 'low information'; and conversely when an unlikely choice is presented then that choice contains 'high information'. In other words, information is generated by non-confirmation of expectation. Information theory spread rapidly in the early 1950s to fields of application as widely differing as genetics, neuro-physiology, sociology and philosophy, and soon to aesthetics, where it came upon certain difficulties. For in the arts what information theory calls 'redundancy' (namely, confirmation of expectation, non-information) plays a special role in creating form and structure.

The first musical contribution in either of the new fields of thought was probably an address to the first International Congress of Phonetic Sciences in Amsterdam as early as 1932 by the musicologist, style analyst and ethnomusicologist Gustav Becking (see §4 above). It was phonology (the science of distinguishing between elements in a stream of vocal linguistic sound and the apprehension of the rules by which these sounds are linked together), as developed by Trubetzkoy, that seemed relevant to music. And in particular it was the scholars of non-Western music, with their rapidly developing scientific approach to their material, who first saw its relevance. Becking, in discussing Serbo-Croat popular epic, pointed to a certain parallel between basic problems in phonology and those in musicology, illustrating this by the different constructions that people of different world cultures place on a given single musical sound. Such people operate within different musical systems, and Becking tried to set up a typology of systems, 'unidimensional', 'bidimensional', 'tridimensional' and 'quadridimensional'. The great linguistics scholar Roman Jakobson took up Becking's point in the same year, stressing that the particular property of music, as of poetry, is that its conventions are wholly phonological in operation, and do not concern etymology or vocabulary. He urged musical analysts to study the model of phonology.

13 years later Milos Weingart explored the analogies between musical and language phrase structure, with reference to Czech, and in 1949 Antonín Sychra examined folksong by means of linguistic method. Further significant developments in the linguistic analysis of music included a brief proposal by Bruno Nettl (1958) and the first contribution by an influential figure in this field, Nicolas Ruwet, in which he sought to define the aural problems of listening to integral serial music by reference to phonology and the need for a 'margin of error' between the phonemes in a phonemic system (1959). Discussions of the application of information theory appeared by such writers as Bean (1961), Meyer-Eppler (1962), Hiller (1964), Winkel (1964) and Brincker (1970).

In 1956, in a volume of essays dedicated to Jakobson, George P. Springer provided a comparison of language and music that surveyed the progress of linguistic analysis in music. Springer discussed the distinction between repetition (i.e. identity) and difference as a binary opposition, and the modification that the idea of variation brings to this, concluding that music (1956, p.510):

> is subject to conventional rules of combination and distribution, and *ipso facto*, of probability. ... Moreover, music turns out to be not only a stochastic process (producing a 'sequence of symbols ... according to certain probabilities') but the special kind of stochastic process known as the Markov chain (where 'probabilities depend on previous events').

Springer's description summarizes the basic principle of information-theory analysis, which views music as a linear process (*see* INFORMATION THEORY). The process is governed by a syntax, but the syntax is stated in terms of the probability that any one element will occur next in the line rather than in terms of grammatical laws. Music is treated by analogy with the transmission of a message from sender to receiver, but neither that nor the word 'information' should give the impression that meaning and communication are taken in the hermeneutic sense. A message is a chain of discrete sense-units, which in music are taken to be 'events' in a composition: usually isolated notes, chords or simultaneities. Any one event in the chain arouses a prediction of its following event. If the prediction is confirmed then no information is imparted; if it is 'non-confirmed' then information is imparted. But events in music form patterns, and the total amount of information contained in a pattern can be calculated by a formula and expressed as an 'index'.

As early as 1956 R.C. Pinkerton and Abraham Moles produced articles relating information theory, as presented by Shannon and Weaver, to music, and in 1958 and 1959 a spate of material was issued on the subject: two basic presentations by David Kraehenbuehl and Edgar Coons, an article by Joseph Youngblood, a monograph by W. Fucks, and an extended book on the broader application of the theory to aesthetic perception by Moles that devotes a chapter to perception of 'sonic material'. Coons and Kraehenbuehl (1958) offered two indices, one of articulateness, which they described as measuring 'how neatly the conditions of "unity" and "variety" have been arranged so that the force of neither is dulled', and one of hierarchy, which measured 'how successfully a "variety" of events has been arranged to leave an impression of "unit"' (p.150). Their method, in other words, measured the phenomena of unity and variety, which are so important in analysis, in an objective and tangible way rather than a subjective and vague way. It could do this for a single structure, or for a work with respect to the known terms of reference of that work's style.

In his first important book (1956) the aesthetician Leonard B. Meyer came close to information theory in his view of styles as culturally conditioned systems of expectations, and of musical meaning as deriving from the arousal, frustration and fulfilment of such expectations. Meyer was still working within the Gestalt concepts of *Prägnanz* and closure. In the following year, however, he introduced the fundamentals of information theory into his argument and revised his definition of 'meaning' in music, fashioning three stages of what he called 'embodied meaning': the 'hypothetical meaning' before a sound-pattern has been heard, the 'evident meaning' when the sound-pattern has become a concrete event, which initiates a stage of 'revaluation' comparable with 'feedback' in control systems, and the 'determinate meaning' that arises later in the total experience. Meyer dealt, as Moles had previously done, with the concept of 'noise' whereby information is distorted. The maturity of Meyer's thought is shown in his subsequent essay (1961), which subjected the view of music as information to the actual situation of music frequently reheard.

The use of the computer in musical analysis may be traced from 1949, when Bernard Bronson, editor of the melodies of the Childe ballads, analysed range, metre, modality, phrase structure, refrain pattern, melodic outline, anacrusis, cadence and final of folksongs, using data on punched cards. The measuring of such quantities and the production of sets of statistics was the facility most readily available from early computers. There was no essential difference between a human doing these operations by hand and a computer carrying them out electronically, but the computer had the advantages of speed, accuracy and exact memory. Software systems with biases towards the demands of musical material were created in the early 1960s. An important article by Selleck and Bakeman (1965) explained two strategies for analysing melodic structures: one through probabilities,

which derived from information theory, the other through comparing and sorting melodic units, which derived from linguistics. The journal *Computers and the Humanities* (1966–) maintained a director of projects in progress, enabling scholars to be aware of other work in their field and encouraging collaboration. A collection of essays on electronic data processing in music, published under the editorship of Heckmann (1967), presented a cross-section of work, including 'languages' for representing music, strategies of computational analysis, sample analyses and articles raising more general issues.

The most significant study of mathematics and music at this time was Xenakis's treatise *Musiques formelles* (1963). Although his exposition of probabilities, stochastics, Markov chains and the theory of games resorts to analysis mostly in order to trace the compositional means in his own works, the framework that Xenakis set out places the art of music on a more universal plane, opening it up to investigation according to precise laws. Pouring scorn on existing cybernetic and linguistic analyses of music as elementary and pseudo-objective, he proposed 'a world of sound-masses, vast groups of sound-events, clouds, and galaxies governed by new characteristics such as density, degree of order, and rate of change' in place of traditional 'linear' musical thought. Pierre Schaeffer's *Traité des objets musicaux* (1966) was a dissertation on the sonorous material from which music is made: an attempt to present a full typology of that material, and to discover its general laws. Schaeffer's treatise is underpinned with acoustics and with philosophy and is centred on 'l'expérience musicale'; but it is much more tangible in its formulation of a 'solfège des objets musicaux' which is in practice a system of classification by seven criteria: mass, dynamic, harmonic timbre, melodic profile, mass profile, grain and inflection (*allure*).
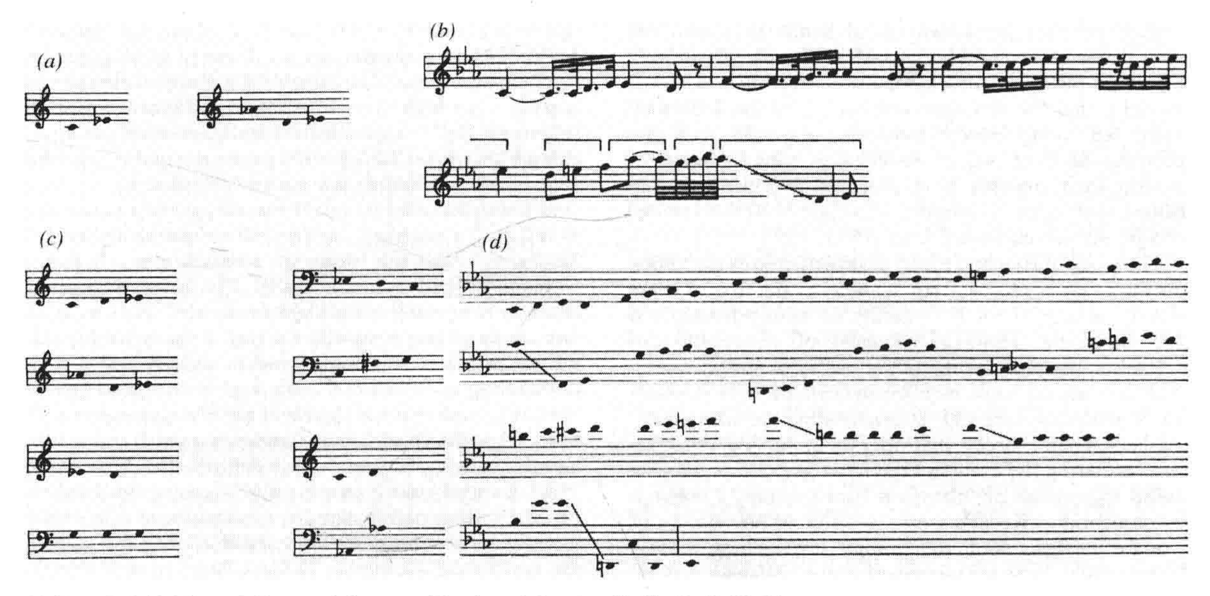
The postwar years were a period of revival, development and dissemination for the teachings of Schenker. Much of this was undertaken by former pupils of his who had emigrated to the USA. A Schenkerian tradition of teaching was established at the Mannes College of Music in New York, and knowledge of Schenkerian approaches was widened through the publication of important books by Adele Katz (1945) and Felix Salzer (1952). Although Schenker's most active pupils (and their pupils in turn) remained devoted to his insight, many of them had original ideas to contribute to the developing tradition. As Schenker's own writings remained largely unavailable in English translation, however, it was not always evident other than to specialists that Salzer's *Structural Hearing* in particular contained significant departures from Schenker's views on the nature of music and significant developments of his analytical techniques, notably in their application to early music and 20th-century music. In the process of gradual assimilation alongside other contemporary developments in analysis, Schenker's organicist language was to a large extent replaced by words that expressed musical relationships in terms of structure. The result, far from diminishing the impact of Schenker's ideas, served to establish him as a decisive influence. While it was left to later generations to re-examine Schenker's original writings in the context of the history of ideas, there was a new flourishing of practical analyses either along directly post-Schenkerian lines or significantly influenced by Schenkerian thought (e.g. Forte, 1955).

Schenkerian analytical work continued in strength during the 1960s, and an occasional publication under the title *Music Forum* was founded by Salzer and William J. Mitchell in 1967 to present extended analyses of which some in each issue would use Schenkerian techniques. The series had particular value because of the attempts made in it to extend Schenker's techniques to music outside the domain for which it was created: to medieval and Renaissance music (Salzer, 1967 and Bergquist, 1967) and to contemporary music. Among the non-Schenkerian material in *Music Forum* is Lewis Lockwood's masterly study of the autograph of Beethoven's Cello Sonata op.69, a rare blend of rigorous historical musicology and analytical method (1970).

During the first postwar decades a new approach to organic motivic analysis was being forged, which influenced analytical writing in Britain but found little sympathy elsewhere in Europe or in the USA. It was first expounded by Rudolph Réti in two books (1951, 1958), of which the earlier, *The Thematic Process in Music*, is his classic exposition. But before that, Réti, who had lived in Vienna most of his life until emigrating to the USA in the 1930s, had worked intensively on analyses of sonatas by Beethoven between 1944 and 1948 in an attempt to grasp Beethoven's compositional process. These analyses were published in 1967, ten years after his death.

Réti started from the two-dimensional view of formal construction that was implied in Schoenberg's *Fundamentals*: motivic expansion, and division and demarcation. Réti reconciled these two dimensions. His method in itself produces, by reduction of all the thematic material of a work to its abiding common elements, a series of 'cells' underlying the work's motivic material. These are small-scale melodic contours comprising two or three intervals and in origin non-rhythmic. Each cell can undergo transposition and inversion. Réti saw specific sequences of such cells recurring as a 'thematic pattern' in each of the movements of a large-scale work, and creating a symmetry or unity between movements which he considered a conscious act of composition. Such a pattern supplies its own natural thematic grouping which, in Beethoven's work, often takes the place of strict textbook form, becoming 'the skeleton of all themes in all movements; it determines the modulations, the figurations and the bridges, and above all, it provides an outline for the overall architecture' (1967, p.94). Thus the two prime cells of the 'Pathétique' Sonata of Beethoven are as shown in fig.23*a*; Réti has given them separate functions by designating them 'prime cell' and 'concluding motiv' respectively. Fig.23*b* shows where the cells are located in the opening bars of the first movement. The motifs (still without rhythm) which can be derived from these cells may be set out in a table (fig.23*c*). An entire movement can then be set out, in non-rhythmic form with its melodic shapes grouped to reveal the motif forms, as a 'thematic song' (fig.23*d*, the slow movement).

The Thematic Process in Music extended these ideas, expressing more fully Réti's view of music as a linear compositional process. The composer starts not with a theoretical scheme but with a motif that has arisen in his mind, which he allows to grow by constant transformation – by transposition, inversion, reiteration, paraphrase, variation. Its growth is evolutionary. In time he makes a significant modification to the motif or picks up a detail from his elaborative material, and this becomes the focus.



23. *From R. Réti: 'Thematic Patterns in Sonatas of Beethoven' (London, 1967), 17, 19, 23, 91*

A work is thus seen as 'a musical improvisation ... around a few motifs'. The book also dealt with key relationships, presenting a diversity of examples and attempting a historical survey of the thematic process. His second book, *Tonality, Atonality, Pantonality*, expounded what he saw as a new kind of tonality 'which does not appear on the surface but is created by the ear singling out hidden relationships between various points of a melodic or contrapuntal web' (p.65). At the heart of this idea was the 'moving tonic'. Réti supplied a wide range of contemporary analytical examples in support of his thesis.

Two years before this last book of Réti, Hans Keller presented the first of a succession of short, pithy articles in which he put forward the principles of 'functional analysis'. 'Functional analysis postulates that contrasts are but different aspects of a single basic idea, a background unity' (1956–7, p.15). Keller saw his analytical work as the purely objective isolating of background unities, and strongly refuted charges of subjectivity. Criticizing Toveyan analysis as 'anatomical', and thus concerned with 'dissection', he proposed a method that would attempt 'to elucidate the unifying *functions* of the living organism that is a musical work of art' (*MR*, xviii, 1957, p.203). Whereas Réti's view of music was as a single process passing from beginning to end, Keller saw music as a double process: a linear development – argument would be a better word, for Keller's view was that music communicates and that the listener 'understands' it – but one that is controlled by a single cell-like 'basic idea'.

The singularity of the basic idea introduces an element of projection into the compositional process. Keller spoke of musical thought as two-dimensional: that is, as having both a 'foreground' and a 'suppressed background', the latter too obvious to be stated by the composer yet vitally important for the analyst to reconstruct in order that the unity of what followed might be demonstrated. The background proceeds by the law of identity, the foreground by the law of contradiction. Thus music has the quality, not open to logical thought, that something may both be and not be something. In context, Keller's view of a piece of music (a piece, as with Schenker, that exhibits mastery) is of unity within diversity: of constant 'latent' presence of a single basic idea, articulated in time as a succession of 'manifest' contrasts on the surface of the music. To identify the pervasive, all-embracing idea is the first task of the analyst. All the principal thematic material must be brought together, and by reduction the highest common factor within that material must be isolated – a small-scale idea, a germ-cell, whose internal elements are reproduced at the surface in close proximity, and which recurs again and again. The second task is to account for the continuity of the foreground. This involves not only explaining how each manifestation of the basic idea is derived from the original but also why that particular derivation occurs at that point. Analysis elucidates the funtions of a piece as if it were a living organism. As with Réti, the basic idea is usually a melodic outline, a succession of intervals out of time. Its manifestation is thus a rhythmicization. The foreground derivations may involve transposition, inversion, retrogression or 'interversion' (the reordering of the elements of the idea). Keller, however, was less open than Réti to the criticism of neglecting rhythmic aspects of a structure, for his method recognized fundamental rhythmic patterns, and thus augmentation and diminution are further types of derivation. Also very important in foreground continuity were the separation of two phrases latently in antecedent–consequent relationship – called 'postponed complementation' by Keller – and the reversing of the order of two such phrases.

Early presentation of functional analysis was by verbal text with music examples. Such examples showed thematic material with labelled motifs and derhythmicized reductions. In 1957 Keller took an even bolder step than Schenker had when abandoning the word for the graph: Keller abandoned word and graph for sound, by preparing an analytical score which demonstrated what he saw as the background unities of Mozart's String Quartet in D minor K421/417*b* entirely in musical sound. Keller's method involved composing a score, for the same forces as the work under analysis, in which passages of the

original are interspersed with aural demonstrations of the links between themes. He claimed for this the advantages that it avoided the transition between musical and verbal thought, that the through-composition of the analytical score led along purely musical lines, and that the subjectiveness of verbal description was eliminated. Several such analyses were prepared and broadcast in Britain and on the Continent, but none of Keller's scores was published until much later (1985, 1995).

The work of Réti and Keller was furthered in the 1960s through two books by Alan Walker. In the first of these (1962) he argued for the validity of mirror forms, and introduced the Freudian elements of repression and preconscious association into the theory of motivic unity. Walker's second book, on musical criticism (1966), offers much analytical material, demonstrating the 'all-pervading background forces' that operate in musical creation, and furthering the Freudian theory. The book contains a useful exposition of 'historical background', a concept fundamental to Keller's work. A different association of motivic analysis and psychology lay behind Robert Donington's Jungian interpretation of Wagner's *Ring* (1963).

There was a revival of hermeneutic theory in *The Language of Music* by Deryck Cooke (1959), which argued for the materials of music as a quite specific vocabulary of intervallic contours with the connotations of emotional states. Cooke argued that these connotations arise not by convention but from the inherent forces of the intervals that make up the contours: forces of tension and direction. His analyses were thus apparently based on natural phenomena, translating a musical expression of psychological states and events (presumably those of the composer) into a verbal expression. Cooke's presentation of tonal intervallic patterns as underlying formulae that were deployed across a wide range of musical styles was independent of Albert B. Lord's study (1960) of Yugoslav epic, which proceeded from the concept of oral composition originated by the classical scholar Milman Parry (1902–35; see *The Making of Homeric Verse*, 1971). Lord investigated the mechanism by which a singer spontaneously creates or recreates a song through the 'theme' and the 'formula', and in particular through the capacity of formulae to group into 'systems' which provide the singer with alternatives to match different metrical situations in the poetry that he is creating. This idea, though scarcely applied to music by Lord, was taken up by Leo Treitler (1974) for the analysis of plainchant.

Towards the end of the period there was much interest in style analysis, as shown in Richard Crocker's *A History of Musical Style* (1966), Alan Lomax's discussion of 'cantometrics' (1968) and Jan LaRue's *Guidelines for Style Analysis* (1970). The last two studies are examples of category analysis, a method that starts with the recognition that music is too complex a phenomenon to be comprehended without some way of breaking down its material into elements – not so much its temporal elements (phrase, motif etc.), though these may be part of the 'breaking-down' process – as those facets that are constantly present: the 'parameters'. What the analyst requires is, in LaRue's words, 'a set of categories that are satisfactorily distinct, yet without undue branching and proliferation' (1970, p.10). Each category is then given a scale of measurement, and it is this measuring that is the critical operation in the analysis. Construction and cohesion are but two of the terms of reference, along with techniques of instrumentation and vocal writing, usages of consonance and dissonance, of metre and rhythm, of texture and such like, which characterize a style or repertory. LaRue's system was designed with the 18th-century instrumental repertory in mind, and Lomax's for singing style in the folk music of word cultures.

In abstract, category analysis establishes a two-dimensional grid, a 'matrix', one dimension comprising categories, the other the scale of measurement. Lomax's 'behavioral grid' is made up of 37 categories and 13 degrees. It operates on a single level, ultimately locating any singing style somewhere along a spectrum of style whose extremes are 'highly individualized and group-dominating performance' and 'highly cohesive, group-involving performance' (p.16). LaRue's system has only five categories (four 'contributing elements' and a fifth 'combining element') and three degrees (the Aristotelian 'rule of three': two extremes and a mean). In practice, however, the system contains hierarchies and is consequently much more complex to operate. The five categories are: Sound, Harmony, Melody, Rhythm and Growth. But sound is subdivided into 'Timbre', 'Dynamics', 'Texture and Fabric'; harmony into 'Color' and 'Tension'; melody into 'Range', 'Motion', 'Patterns' and so on. Each subcategory has its own set of degrees of measurement: thus melodic patterns are measured as Rising, Falling, Level, Waveform, Sawtooth or Undulating; and the number of degrees varies from subcategory to subcategory. Moreover, each category is considered at each of three levels of magnification (LaRue's 'dimensions': Large, Middle and Small). The resulting analytical grid is really three-dimensional, with categories and subcategories as one dimension, the three levels of structure as the second, and the variable degrees of measurement as the third. However, a finished analysis is displayed as a table, with categories as rows and dimensions as columns: each box in the table contains (if relevant) a verbal description that does not limit itself to quantification but also supplies information about context and function. LaRue stressed the need for large sampling of any given repertory as a frame of reference for judging distinctiveness, and appended to his analytical system a method of extracting the essential and relevant information from analyses of individual works so that comparative analysis may be performed without drowning in data.

6. Since 1970. The period after 1970 saw analysis emerge as a recognized discipline within musical studies, comprising a number of approaches and methods. This was reflected in a spate of new journals, some of them edited by graduate students in America, and in the formation of new societies of music theory. *Theory and Practice*, the organ of two student societies in New York State, began in 1975; so too did *In Theory Only*, journal of the Michigan Music Theory Society; and *Indiana Theory Review* followed them in 1978. All three contained analytical articles. Most important among the new organizations was the Society for Music Theory, founded in 1977, and its journal, *Music Theory Spectrum*, launched in 1979. *Music Analysis*, founded from King's College, London, in 1982 by Jonathan Dunsby, was the first periodical (at least since the days of Schenker) to be devoted specifically to analytical matters, representing a wide range of theories and approaches; and early issues of *Contemporary Music Review*, launched from

Nottingham in 1984, featured largely analysis of contemporary music. A series of monographs, Studies in Musical Genesis and Structure, connecting source- and sketch-studies with analysis, was launched in 1985 with Lewis Lockwood as editor. In Germany the periodical *Musiktheorie* was inaugurated in 1986. A regular series of British conferences on analysis began in London in 1984 and was taken over by the newly formed Society for Music Analysis in the early 1990s.

Initially, the circumscription of analysis through its methods brought new levels of theoretical rigour and operational refinement in the wake of virtually autonomous development. By the mid-1980s, two methods had achieved the widest currency and were seen respectively as core systems for the analysis of tonal and atonal music. These were (1) codified Schenkerian techniques, and (2) techniques using pitch-class set theory. (A sharp distinction was thus drawn between tonal and atonal analysis.) A little later, as those engaged in analysis sought to define their discipline in relation to broader currents in contemporary thought, and those outside analysis correspondingly sought to understand its purposes and outputs, the perceived self-sufficiency of method-driven analysis diminished dramatically. Analysis in the late 1990s was seen as a critical activity, drawing on established ways of writing that came in part from its historical accumulation of methods, but with a significant shift from the model of forensic examination towards the construction of interpretations.

Many developments in the period can be understood against the context of three broad lines of inquiry that were followed in relation to Schenkerian analysis. One, reflecting a widespread belief in the potential of methodical analysis to offer insight into music of virtually any kind, involved the application of extended kinds of Schenkerian analysis to musical repertories that had not been Schenker's own concern, including music composed around the turn of the 20th century, early music, popular music and non-Western music. Another, reflecting a school of thought that valued formalism in both theory and method (and which considered analysis as the practical application of theory), saw a number of scholars seeking to rationalize and codify Schenker's approach into a rigorous combination of music theory and analytical method. A third line of development, mainly occurring towards the end of the period and reflecting the growth of a new musical criticism, saw studies that treated Schenker's work as a body of critical writing situated in the cultural and philosophical network of its time, and examined the reinterpretation of its language and ideas in the decades following World War II.
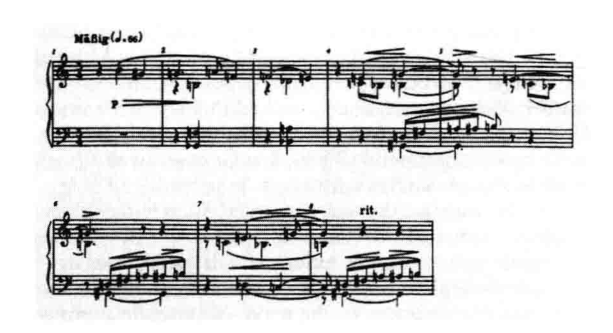
Pitch-class set theory arose from the desire of composers and theorists to find a way of identifying any combination of evenly tempered pitches without invoking the bias towards local pitch centres implied by tonal terminology (*see* SET). In mathematical set theory, which had its origin in the work of Georg Cantor between 1874 and 1897, the fundamental concept is that of membership. A 'set' is made up of the 'elements' that are members of that set. The set may contain 'subsets' all of whose elements are members of the set itself. Where several sets exist, certain relationships can apply among them: relationships of equivalence (in which one set can be reduced to another by some simple procedure), intersection (in which sets have certain elements in common), union (in which sets are joined together), complementation (in which sets have no elements in common and together make up all the elements of some larger order, often called the 'universal set') and so forth.

Aspects of set theory entered the theory of musical composition with J.M. Hauer's theory of tropes (1925), and are evident in the writings of René Leibowitz, Josef Rufer, George Perle, George Rochberg (1955, 1959) and Pierre Boulez (1964, chap.2; 1966, part ii). The proper formulation of a set theory of music was the work of Milton Babbitt (1955, 1960, 1961, 1972), Donald Martino, David Lewin and John Rothgeb (*JMT*, iii–v, x, xi). But while Babbitt's work, using particularly the mathematical concept of the group, dealt with harmony and with the functions of melodic and rhythmic configurations in 12-note music, and also with the interaction of components over longer spans of time, it belonged to the realm of compositional theory rather than analysis.

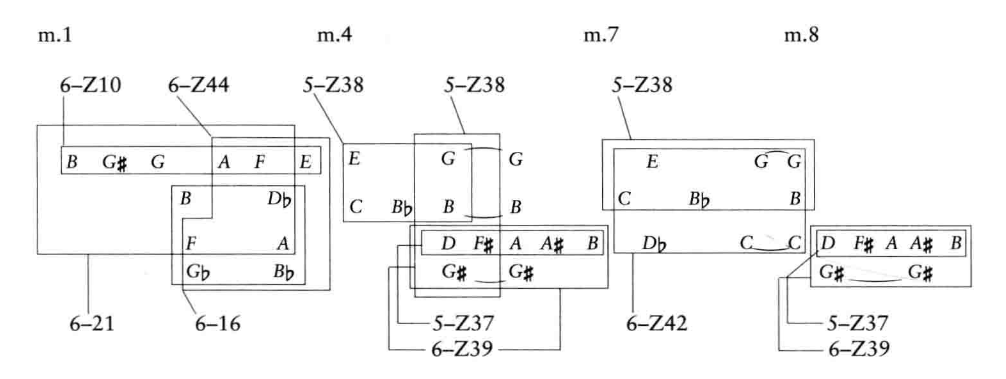
The most significant analytical contribution was made by Allen Forte (1964, 1965, 1972–3, 1973). Forte established a numerical notation for musical pitches by disregarding the octave in which they were sounded and treating enharmonically equivalent pitches as identical. All Cs (together with all B♯s and D𝄫s) were assigned to pitch class 0, all C♯s and D♭s to pitch class 1, and so on to pitch class 11 (all B♮s and C♭s). He reduced the number of possible collections of pitch classes to manageable proportions by classifying sets as identical if they could be reduced to the same 'prime form' by transposition and/or inversion, and established a system of labelling by which any prime form, and thus by extension any set, could be identified. These labels had two main elements, the first of which (the cardinal number) was simply the number of pitch classes in the set. The second element (the ordinal number) was, strictly speaking, arbitrary – it simply referred the user of the system to a list of prime forms published by Forte (1973) – but was also to some extent based on an assessment of the intervals that arose within the set (i.e. among its constituent elements). In a few cases, distinct types of set could by such assessment be observed to possess an identical 'interval-class content'; such sets were said to be 'Z-related', and 'Z' was incorporated into the names of both set classes. Examples of set class names include 3–1, 4–Z15, 4–Z29 and 9–1: of these, 4–Z15 and 4–Z29 are Z-related, and 3–1 and 9–1 are complementary, which is to say that for each set of type 3–1 there is a set of type 9–1 which includes exactly the pitch classes that the 3–1 set omits from the 12 available.

Analysis using set classes had to reckon with the fact that the theory of pitch class sets deals almost exclusively with sets of from two to 12 elements, so that a musical work containing perhaps many hundreds or thousands of notes had to be divided up into small units amenable to the categorization and comparison that the theory allowed. This 'segmentation' process remained dependent on informal musical judgment, despite receiving some attention from theorists such as William Benjamin (1979) and Christopher Hasty (1981). By contrast, the abstract relations among sets and set classes were the subject of considerable theoretical examination, for example by Robert Morris (1979–80, 1987), John Rahn (1980), Charles Lord (1981) and Eric Isaacson (1990). It is impossible, however, to observe a water-tight distinction between the processes of musical segmentation and the

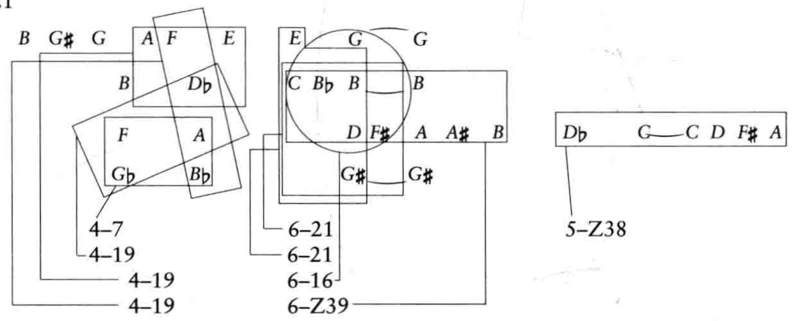
24. From A. Forte: 'The Magical Kaleidoscope: Schoenberg's First Atonal Masterwork, Opus 11, No.1', in 'JASI', v/2 (1981), 139–40



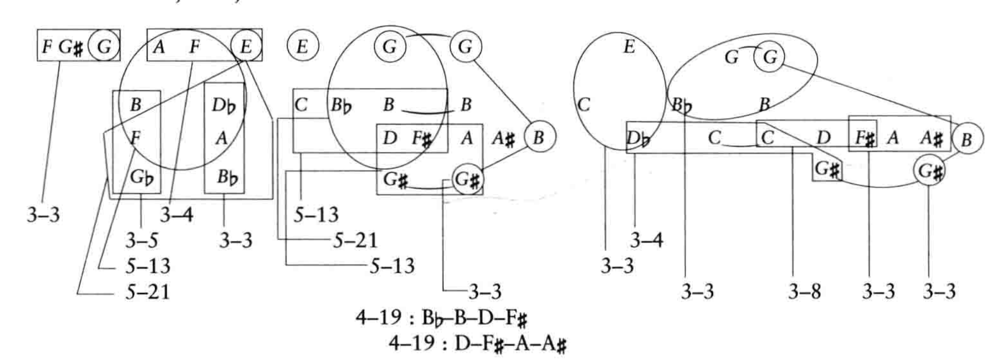
(a) Principal Sets:
6–Z10/39, 6–16, 6–Z44
6–21, 5–Z37, 5–Z38



(b) Other Features:
4–7, 4–19, 6–Z10/39,
6–16, 6–21



(c) Trichords: 3–3, 3–4, 3–5, 3–8
Pentachords: 5–13, 5–21; Tetrachord: 4–19



assessment of pitch class set relations, nor can it be maintained that one is firmly the province of analysis and the other of theory.
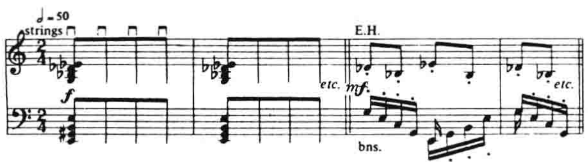
Forte extended basic pitch class set theory to include the association of sets within 'set-complexes' (K) and 'subcomplexes' (Kh) – a 'complex' being an array of all the sets that are related by inclusion and/or complementation to any one given central class of sets (the 'nexus set'). This established a type of organization that made possible the elucidation of atonal coherence in large-scale musical structures (Forte, 1978, on Stravinsky's *The Rite of Spring*; Janet Schmalfeldt, 1983, on Berg's *Wozzeck*; James Baker, 1986, on sonatas and orchestral works by Skryabin). A further extension of the theory was made by Forte in 1988 through a theory of pitch class set genera, which was based on a classification of all sets with four or more elements according to their trichordal subsets. 12 genera of varying sizes were thus constituted, with several large set classes being assigned to two or more genera. Each genus was linked informally with descriptions such as 'chromatic', 'diatonic' and 'atonal'. The associated analytical procedure involved making a segmentation of a musical passage and tabulating those set classes to which it could thus be reduced, and then noting the genus (or genera) to which each set class in the analysis belonged and calculating the statistical significance of each genus's representation in the sample. On this basis, weakly represented genera that were superfluous to the overall generic profile of the analysis were omitted. This typically left a generic profile based in quantified proportions on two or three genera, in a way that had been sensitive to the analytical context.

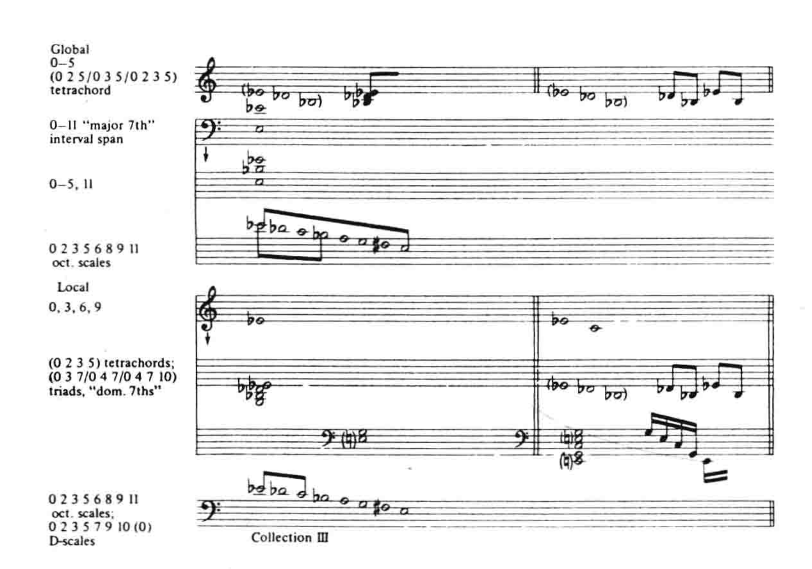
Fig.24 is taken from Forte's analysis (1981) of the first of Schoenberg's Three Piano Pieces op.11. This uses a diagrammatic notation in parallel with a passage in score: the segmentation into pitch class sets is shown by enclosing pitch class letter-names in rectangles, circles and ovals, the result leaving space for set labels, bar numbers and other items. It can be seen that the analysis proposes three levels of structure in bars 1–8. In level (*a*), six of the hexachords (i.e. six-note sets) which are to be of great importance for the structure of the piece are identified (6–Z10/Z39, 6–16, 6–21, 6–Z42 and 6–Z44) along with several of the pentachords, which together with their seven-note complements are destined to be significant. Level (*b*) shows new ways of segmenting the musical fabric; level (*c*) shows in particular some of the trichords (three-note sets) which play on the surface of the music. The recurrent hexachords and pentachords are seen as the basic harmonic vocabulary of the piece, whereas the trichords are the foreground through which the analysis must penetrate. Among the hexachords, the importance given in the analysis to the Z-related pair 6–Z19/44 illustrates the interdependence of pitch class set theory, segmentation and critical analysis. One pitch class set of type 6–Z44 [10, 11, 0, 3, 4, 7] corresponds to those letters of Schoenberg's surname which may be interpreted as letter-names for musical pitches (SCHBEG, extracted from 'Schönberg'). Although this set class is represented only once in level (*a*) and the segmentation would be no less complete without it, Forte found significance in its appearance in a number of Schoenberg's early works (1978). Elsewhere, the Z-relation allows him to assert the presence of Schoenberg's 'signature' through sets of type 6–Z19 as well.

Other writers identified a number of specific pitch class collections as being of particular importance in early 20th-century music. The most prominent of these was the 'octatonic' collection – comprising, for example, the pitch classes C, D♭, E♭, E♮, F♯, G, A and B♭ (two further transpositions of the collection are available) – which had been discussed in analyses of music by Skryabin and Stravinsky by Perle (1962) and Arthur Berger (1963–4). The role of octatonic collections in the music of Debussy, Webern, Bartók and Skryabin was further discussed by Forte (1991, 1994), Richard Cohn (1991) and Wai-Ling Cheong (1993). The fullest investigation was carried out by Pieter van den Toorn (1977, 1983), who showed in exhaustive detail how interactions between this collection and the diatonic collection could be charted in much of Stravinsky's music, taken from all the commonly recognized stylistic periods of the composer's career. In doing so, van den Toorn indicated that the octatonic collection could be articulated into a network of characteristic harmonic and melodic features, including triads, dominant 7th chords and scale fragments (fig.25).

Van den Toorn was not the only writer who developed an analytical method specifically in order to address the work of one 20th-century composer. Ernő Lendvai's use of a theory of 'axis tonality' (1955, 1983) to analyse the mature style of Bartók projected a Reimannian conception of complementary tonic, dominant and subdominant functions on to a fourfold regular division of the octave. This produced three axes corresponding to the three tonal functions, which among them gave functional labels to all 12 pitch classes. Although the same regular division of the octave served also to link triads at intervals of a minor 3rd in the Stravinsky analyses of Berger and van den Toorn, such points of convergence were not central to the work of any of these writers. Of greater importance was a sustainable belief in the authenticity of the analytical method to the composer's stated or unstated priorities. For example, the critical scrutiny that was directed at Lendvai's assertion that the formal proportions of many of Bartók's works were in correspondence with the Golden Section (a mathematical ratio whereby a twofold division of a line is made such that the ratio of the larger part to the whole is the same as the ratio of the smaller part to the larger part: *see* GOLDEN NUMBER) was concerned not so much with its analytical integrity as with its biographical value. In the absence of unambiguous documentary evidence that Bartók himself acknowledged this principle, speculation was directed at the possibility that a composer might follow it subconsciously. Lendvai's account of the characteristic harmonic and melodic intervals of Bartók's music in terms of the FIBONACCI SERIES (a sequence of numbers in which the ratio between adjacent terms tends towards the Golden Section, and which was famously associated by D'Arcy Wentworth Thomson with naturally occurring phenomena in plant growth) was clearly intended to play into such speculation.

This renewed concern of analysis with compositional method reflected a general expectation that analysis of 20th-century modernist works would assist in their broader comprehension. Appeals to biographical data and the composers' own writings frequently underpinned analyses of works by Schoenberg, Berg, Webern, Hindemith, Messiaen, Boulez and others who had given clear indications of their own technical procedures. Without necessarily showing greater technical rigour, these analyses achieved greater acceptance in the early part of the period than, for example, Roy Howat's assertion (1983) of Golden Section proportions in Debussy's works. Later in the period analyses that were not dependent on biography for their credibility came to be more widely valued. Among these were studies of Debussy by Richard





25. From P.C. van den Toorn: 'The Music of Igor Stravinsky' (New Haven, CT, 1983), 108

Parks (1989), Bartók by Paul Wilson (1992) and Berg by Dave Headlam (1996). Other notable analytical studies of individual 20th-century composers included those on Britten by Peter Evans (1979), Berg by Douglas Jarman (1979), Bartók by Elliott Antokoletz (1984), Hindemith by David Neumeyer (1986), Varèse by Jonathan Bernard (1987) and Webern by Kathryn Bailey (1991). Bernard's graphic notation (see also 1981, 1983, 1987) was a notable individual innovation in presentation whose similarity to display formats routinely available in MIDI sequencing software by the mid-1990s suggested one possible route to future computer-assisted analysis.

Robert Morgan (1976) and James Baker (1983, 1986) were prominent in developing Schenkerian principles to reflect the changes in harmony and form evident in progressive music composed during the mid-19th century through to the turn of the 20th. These extensions of the technique found wider acceptance than had earlier comparable analyses of Stravinsky, Schoenberg and Bartók by Roy Travis (1959, 1965–6) and of Wagner by William Mitchell (1967). A number of writers including Craig Ayrey (1982), Anthony Pople (1983, 1989), Joseph Straus (1987), James Baker (1990) and Edward Pearsall tackled the question of how Schenkerian chord prolongation might be said to occur in post-tonal or atonal music, but little consensus was reached on this topic. Another approach to music of the early 20th century which seemed to have characteristics of both tonality and atonality (according to the common understanding of those terms) was to present linked analyses based on the application of both Schenkerian and pitch class set methods to the same musical passages. There was generally little attempt at a hybridization of analytical method or of underlying theory: the aim was rather to provide demonstration of the co-existence of tonal and atonal features through established methods. Notable examples of such writing were studies of music by Schoenberg and Berg by Forte (1978, 1985) and Janet Schmalfeldt (1991; see also Schmalfeldt, 1983).

Applications of adapted Schenkerian principles to early music, for example to Lassus by Mitchell and Isaac by Saul Novack (both 1970), and to Monteverdi by Salzer (1983), were no less contentious theoretically than were Schenkerian analyses of post-tonal music; they also failed to achieve ready acceptance among scholars and musicians with a lively historical interest in this repertory (see the discussion by Mark Everist, 1992). A number of later studies responded to this difficulty of assimilation by examining voice-leading in early music less rigidly in line with Schenkerian archetypes and more evenhandedly in juxtaposition with technical matters familiar from the history of theory and composition – such as cadence formation, modality, compositional process and text structure. Examples included work by Daniel Leech-Wilkinson and Sarah Fuller on Machaut (1984, 1987, 1992), and by Cristle Collins Judd on Josquin (1985, 1992). These writers were perhaps more successful in achieving a conceptual synthesis than were many of those engaged in analysis of the post-tonal repertory, though this was not necessarily recognized at the time.

Before these developments, early-music analysis that was independent in spirit had included studies in 'proportional analysis' by Marianne Henze on Ockeghem (1968), Ernest Sanders on Philippe de Vitry (1975) and Brian Trowell on Dunstaple (1978–9). In a more occult vein, proportions in the music of Obrecht (Marcus van Crevel,

1959, 1964) and Bach (Ulrich Siegele, 1978) were said to be related to special 'cabalistic' numbers (whereby, for instance, 888 is associated with the Greek name for 'Jesus') or to numbers derived from simpler alphabetical summations (e.g. B–A–C–H = 2+1+3+8 = 14), whose presence in a piece was determined by counting metric pulses. The credibility of these types of analysis depended on either or both of two factors: the frequency and consistency with which a composer appeared to apply Golden Sections and other numerological devices over a wide range of his work; and any external circumstances that enabled one to infer a composer's interest in such matters, such as the composer's knowledge of and interest in mathematics, and his awareness of other art forms based on numerical principles (*see* NUMBERS AND MUSIC).

A similar pattern of developments may be observed in analysis of popular and non-Western musics during the period. Applications of Schenkerian techniques to popular music, including analyses of Gershwin by Steven Gilbert (1995) and Arthur Maisel (1990), of Beatles songs by Walter Everett (1987) and of American popular ballads by Forte (1995), began in the late 1990s to be absorbed into the broader study of music in popular culture. The close musical readings in Allan F. Moore's monograph on the Beatles' *Sgt. Pepper* album (1997) combined Schenker-style graphs of tonal and melodic frameworks with discussion of recorded sonorities, tempo relationships and, above all, the interaction of music with text (*see also* POPULAR MUSIC). The interpretation of text–music relations, and of music in relation to drama, image and narrative, had by this time become central in studies of opera and film music: it was in this vein that the analysis of music in popular culture seemed likely to develop, rather than through further accommodation with techniques derived from the analysis of Western concert music.

The eurocentrism of Schenkerian analysis did not cause it to be excluded totally from studies of non-Western music (see the discussion by Jonathan Stock, 1993), but semiological approaches (see below; *see also* SEMIOTICS) were more prominent in analytical writing on these musics. This was in line both with the origins of musical semiotics and with the anthropological methodologies that underpinned scholarly inquiry into the meaning and practices of music in other cultures. Influential authors in this broad field included Simha Arom (1985; Eng. trans., 1991; see also Nattiez, 1993) and Kofi Agawu (*see also* ETHNOMUSICOLOGY).

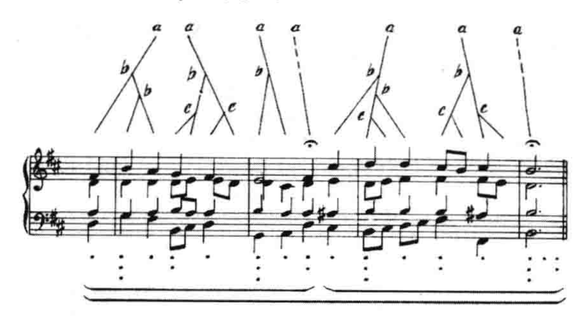
Explicit codification of Schenker's principles went beyond the earlier objective of bringing his work to the fuller attention of English-speaking musicians, something which was largely accomplished by the translation of *Der freie Satz* by the Schenker pupil Ernst Oster as *Free Composition* (1979). Together with subsequent translations, including those of *Kontrapunkt* (1987) and *Das Meisterwerk in der Musik* (1994, 1996, 1997), this largely displaced the need for texts such as Forte's presentation (1959) of Schenker's approach as a conception of musical structure, which had been instrumental in drawing the Austrian's work into the discipline of analysis as practised and understood by professional scholars in the English-speaking world, particularly the USA. The demands of music theory pedagogy, however, led to a need for textbooks in Schenkerian analysis which was initially met by those of Forte and Gilbert (1982) and David Neumeyer and Susan Tepping (1992). Examples of the use of Schenkerian techniques in analysis were too numerous to be usefully cited here. Among recurring concerns of such analysis were large-scale parallels across sonata-form movements made evident at a middleground analytical level, often involving voice-exchanges and/or the enharmonic reinterpretation of chromatic pitches. Examples were to be found among the writings of Eric Wen (1982), Carl Schachter (1983), David Beach (1993), and Roger Kamien and Naphtali Wagner (1997).

A second kind of codification of Schenker's work may be distinguished, more far-reaching than the first, in which theorists sought explicitly to refine and reinterpret Schenkerian principles along scientific lines into an explicit and rigorous body of theoretical constructs and analytical practices. Two such reinterpretations were undertaken by Gregory Proctor and Herbert Lee Riggins (1988) and Richard Littlefield and David Neumeyer (1992); an earlier, less explicit reformulation was given by Jonathan Dunsby (1980). All of these were apparently independent of the computer-based reformulations of Schenkerian concepts and procedures undertaken in the 1960s and 70s by Michael Kassler (1967) and Stephen Smoliar (1976–7).

Schenkerian thought was also one catalyst for the broad theory, based on analogies between linguistics and analysis, of Fred Lerdahl and Ray Jackendoff (1977, 1981, 1983). Under Noam Chomsky's influence, questions such as 'Does music have a deep structure?' and 'Do universals exist in music?' had fascinated musicians in the 70s. The series of lectures given under the title 'The Unanswered Question' by Leonard Bernstein in 1973, later televised, and published in 1976, raised these in a challenging fashion. In a series of articles beginning in 1977 and culminating in *A Generative Theory of Tonal Music* (1983), Lerdahl and Jackendoff, composer and linguist respectively, evolved a theory whose central purpose was to elucidate the organization that the listener imposes mentally on the physical signals of tonal music. Using principally music by Bach, Haydn, Mozart and Beethoven as their 'idiom', they compiled a grammar that 'models the listener's connection between the presented musical surface of a piece and the structure he attributes to that piece. Such a grammar comprises a system of rules that assigns analyses to pieces'. The system was thus like Chomsky's grammar in that it was 'mentalistic', that is, concerned with mental processes rather than with end-products, and in that it was at heart an analytic procedure in which the generative function of the theory was a system for deriving or testing analyses.

The theory of Lerdahl and Jackendoff had an outward resemblance to Chomsky's in that it was a set of rules operating on four components. These four were 'dimensions' of musical structure, and all were hierarchical: 'grouping structure'; 'metrical structure'; 'time-span reduction' (reduction in the Schenkerian sense, but based equally on pitch and rhythmic criteria); and 'prolongational reduction', which took account of the intuitive sense of tension and relaxation in music. Two types of rule governed each category: 'well-formedness rules' which controlled the making of possible structural descriptions of pieces; and 'preference rules' which determined which of a number of possible descriptions corresponded to a listener's preferences.

Three graphic conventions were adopted for demonstrating the operation of these rules. Grouping structure was shown as horizontal braces, and metrical structure as lines of dots, both below the staff and reiterated vertically to express hierarchy; reduction was shown as branching trees above the staff. Fig.26 gives a small-scale example, which is a local time-span reduction. For prolongational



26. *From F. Lerdahl and R. Jackendoff: 'A Generative Theory of Tonal Music' (Cambridge, MA, 1983), 132*

reduction, the three diagrams acquire solid and void circles at the nodes to indicate the type of prolongation that the branching represented; reductive levels were displayed on separate staves below, adopting Schenkerian conventions for solid and void noteheads and solid and dotted phrase-marks. Fig.27 shows the *St Anthony Chorale* analysed in this way (the original is already slightly reduced).

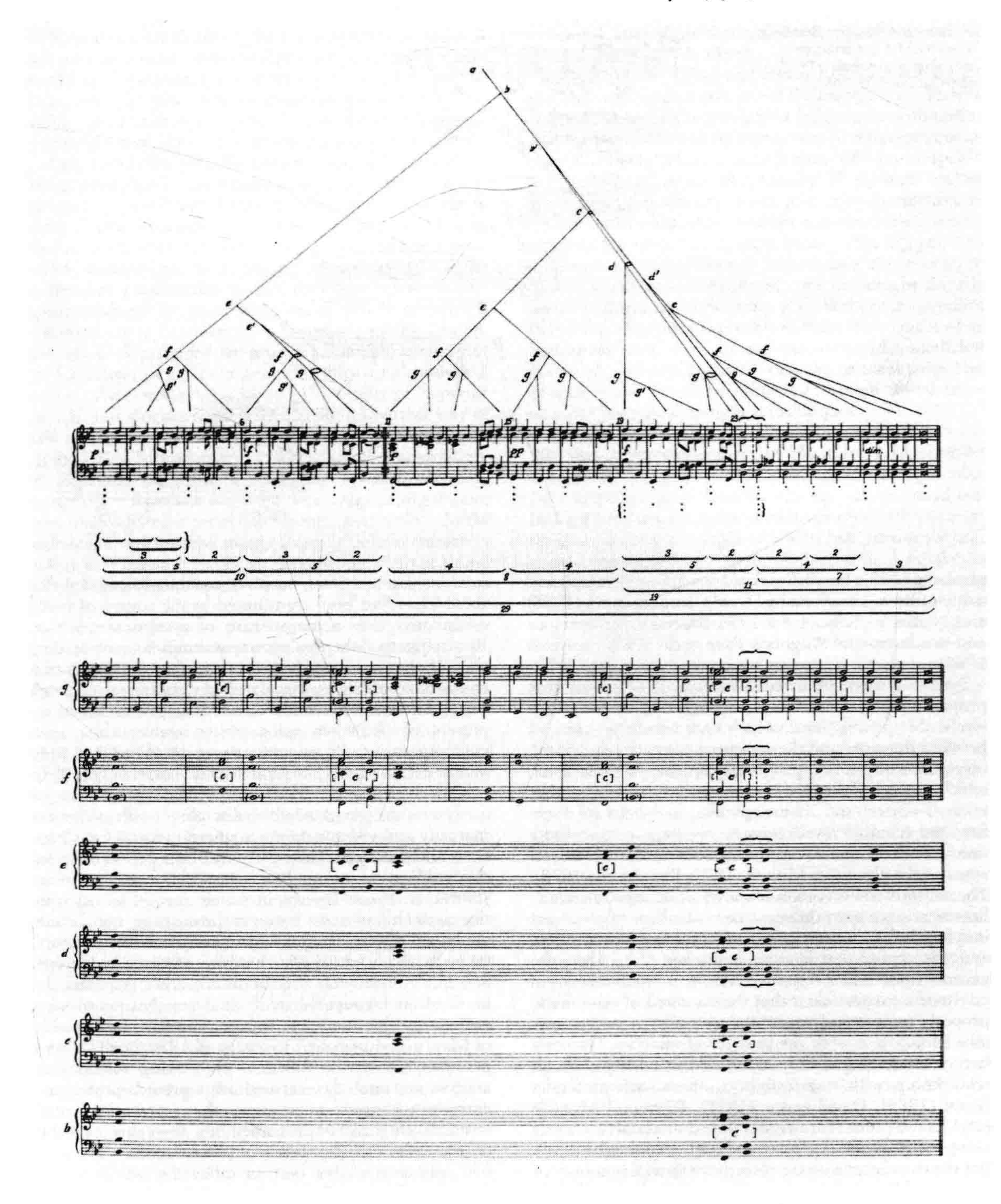
Lerdahl and Jackendoff claimed that much of their grammar was 'idiom-independent' (i.e. it held good whatever the musical style), and thus that certain of their rules constituted 'universals' of musical perception and could be taken to represent innate aspects of musical cognition. Their work was published at a time when points of contact between analysis and the cognitive sciences were gaining significant ground. The journal *Music Perception*, founded in 1983, included in its early issues a number of articles that reflected this, such as a group of investigations into hierarchical structures in music by Eugene Narmour, Allan Keiler, and Lerdahl and Jackendoff (all 1983–4), studies of synaesthesia in Skryabin and Messiaen by Peacock (1985) and Bernard (1986), and of the perceptibility of polytonality and serial organization by Krumhansl and Schmuckler (1986), Sandell and Sergeant (1987).

Many researchers in musical cognition took the results of musical analysis as a point of departure. Their focus was on such questions as whether the structures typically proposed by analysis were perceptible by others. To some extent this was a consequence of the difficulty of finding a proper role, in such empirical enquiry, for one of the characteristic aspects of analysis, namely the analyst's personal reflection on a musical work. For example, the large team of specialists built up in the late 1970s by Boulez at IRCAM in Paris sought to place acoustical and psychoacoustical research at the service of composers: in doing so it encouraged the analysis of the materials of music rather than of musical works themselves. Ironically, this general difficulty may have contributed to the development of an enhanced critical dimension in analysis, both by subjecting typical products of structural analysis to direct scrutiny and by making it seem that if analysis were transformed into a cognitive science it might surrender its capacity to foster new interpretations of pieces of music. This did not prevent the cognitive sciences from making a significant impact on musical thoery, however, as was shown, in addition to the theory of Lerdahl and Jackendoff, by Narmour's exceptionally detailed theory of melodic structure (1992), and Robert Gjerdingen's application of schema theory to phrase patterns in classical music (1986, 1988). The impact of these theories on analytical practice, however, was limited, whereas the Lerdahl–Jackendoff theory could be regarded as sufficiently predictive to warrant empirical investigation of the validity of its rules, for example by Irène Deliège (1987).

Empirical analysis of music in performance, by contrast, preserved a role for traditional score-based analysis as an agent of mediation in the interpretation of data concerning tiny nuances of articulation. Analysis of data gathered from performances was typically concerned with details of timing. In the work of Eric Clarke and Bruno Repp there was a strong methodological component deriving from psychology or artificial intelligence (*see* PSYCHOLOGY OF MUSIC, §IV, and COMPUTERS AND MUSIC, §III). Other studies, for example by Nicholas Cook (1987), David Epstein (1995) and John Rink (1995), undertook a comparative assessment of data from different performances of a work in the light of basic musical analyses, which were often themselves developed further through a flexible analytical response to priorities observable in coherent performances. Although there was perhaps inevitably an implication that some performances studied were preferable to others, writing of this kind could be seen as distinct from discussions that gave principal consideration to the practical value analysis might have for performers seeking to develop an interpretation (notably Edward Cone, 1968, 1985, and Wallace Berry, 1989).
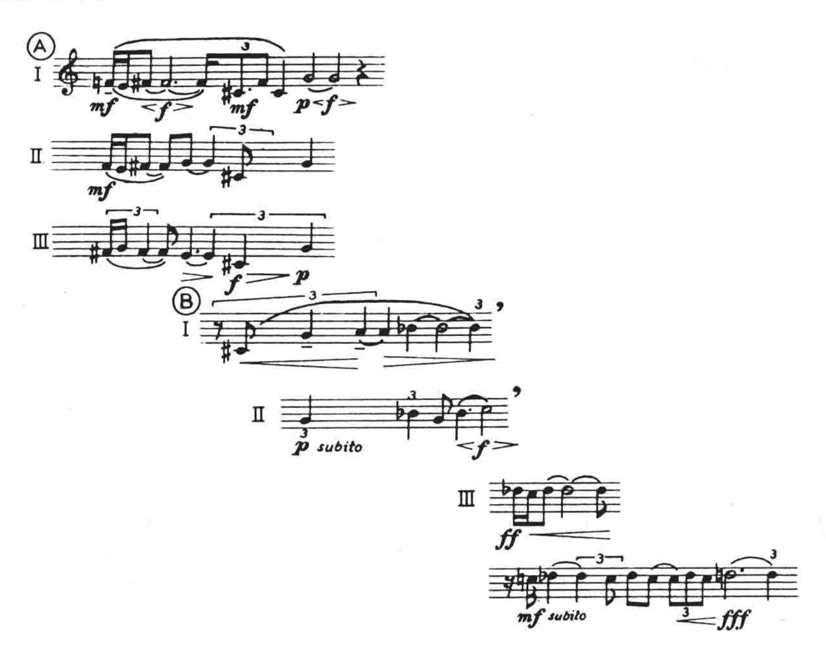
The relationship during this period between analysis and musical semiotics reflected the concern with analytical method, and later the suspicion of structural methods and structuralism generally, that characterized the trajectory of analysis as a whole (*see also* SEMIOTICS; the terms 'semiotics' and 'semiology' draw on different academic traditions but are used interchangeably). The foundations of musical semiotics were laid in a series of articles by the professor of linguistics at the University of Paris at Vincennes, Nicolas Ruwet. Ruwet's principle of 'distributional analysis' (1966, 1972) was predicated on a view of music as a stream of sounding elements governed by rules of 'distribution': that is, of ways in which the elements associate with or complement or mutually exclude each other. Its aim was to state these rules as 'adequately' as possible for any given passage of music, or work or group of works; to formulate, in other words, a syntax for the music. Its method was to break the stream of music into component units (or 'unities' – i.e. units that either could not be further subdivided or did not need to be because their sub-units never occur independently). All possible units were compared with all other possible units; when an identity was found, the contexts of the two occurrences were examined for identity. From this comparative analysis emerged a list of all 'distinctive units', an account of the distribution of each, and a grouping into units distributed in identical or related ways; and ultimately a restatement of the stream of music in terms of these units and the laws that govern them. The success of this exercise lay not so much in the quality of the finished analysis as in the fact that it had been produced by an exact and verifiable procedure.

Ruwet's analysis triggered a dispute among semiologists as to whether in such a mechanized procedure the analysis should begin with musical units of large proportions and work towards a microscopic finished analysis, or begin with a microscopic segmentation and gradually construct the larger formal units by the recognition of equivalence between phrases that were distinguished only by differences of detail. The immediate dispute was won by the



27. From F. Lerdahl and R. Jackendoff: 'A Generative Theory of Tonal Music' (Cambridge, MA, 1983), 205

second school of thought, and the Montreal-based scholar Jean-Jacques Nattiez (1975) aroused remarkable interest with intensive analyses that proceeded from small-scale segmentation. Despite the variety of Nattiez's means of presentation (which included the tree-structure diagram, the lexicon of items and the table of distributions), and despite the apparent limitation of distributional analysis to monophonic music, or at any rate to a single melodic line, the distributional principle was for a while adopted as if it were an analytical method to be set alongside Schenkerian and set-based methods. The comparison of uninterpreted 'unities' was seen as a productive strategy in the analysis of otherwise intractable modern scores (e.g. Nattiez's analysis of Varèse's *Density 21.5*, 1975; Eng. trans., 1982; fig.28) and in music whose interpretation seemed prey to ambiguities. Among the subsequent



28. From J.-J. Nattiez: 'Varèse's "Density 21.5": a Study in Semiological Analysis' [1975], 'MAn', i/3 (1982), 268

products of this line of work were a full-scale analytical study of Berio's *Sinfonia* by David Osmond-Smith (1985) and Nattiez's study of the 1976 Bayreuth performance and production of Wagner's *Ring* cycle (1983; see also 1985).

Nattiez's work followed a branch of semiotics that proposed a partition of the semiological space into three levels: the 'poietic' level, which concerned the relations between the score and the composer (or performer, if the object of study was a performance); the 'esthesic' level, which concerned the relations between the score (or other musical object) and its interpreters; and between these two the 'neutral level' (*niveau neutre*), a supposedly uninterpreted domain within which distributional analysis was to take place (see Molino, 1975; Eng. trans., 1990). The neutral level was soon acknowledged as problematic, however, since even the most basic division of an object into 'unities' demanded some rudimentary understanding, and this implied that semiosis had taken place. Once the neutral level had been revealed as a methodological convenience it was clear that the concerns of semiology, properly understood, were not so easily to be brought into conjunction with the practice of analysis. Nattiez's later writings (e.g. 1985, 1990) addressed this difficult relationship with responsibility; others such as Simha Arom (1969), David Lidov (1975), Raymond Monelle (1992) and Eero Tarasti developed musical semiotics along more secure and conventional semiological lines. But the encounter with the directly analytical semiotics of Ruwet and Nattiez served to encourage analysts including Agawu (1991) and Robert Samuels (1995) to develop wide-ranging arguments that assisted in broadening the perspectives of the discipline: the former presented a rich synthesis of viewpoints on the Viennese Classical style, and the latter an analysis of Mahler's Sixth Symphony that dealt equally in close motivic analysis and the work's wider cultural resonances.

The semiological focus of these writings notwithstanding, both Agawu and Samuels readily incorporated Schenkerian analyses in their work, thereby reflecting the dominating impact of Schenker's ideas on professional analysts. Some writers, however, exhibited a concern that these ideas had been transmuted in the course of being assimilated into a mainstream of analytical practice. Returning to Schenker's own writings and re-reading them in the context of his own time, they drew attention to considerable disparities that had thus arisen, although their criticisms were often directed against earlier interpreters of Schenker rather than against their own contemporaries. Prominent among these writers were William Rothstein (1986) and Robert Snarrenberg (1994).

The rise of such criticism reflected the growth of analysis into an academic discipline with sufficient maturity and self-awareness to question its own assumptions and practices. The early part of the period had seen the publication of analysis symposia, notably in the *Journal of Music Theory*, in which musical works were discussed by two or more authors using contrasting analytical approaches. A collection of these symposia, through which Schenkerian analyses of pieces by Mozart, Schubert, Beethoven and Brahms were contrasted (by implication favourably) with analyses that followed a variety of other methods, appeared under the editorship of Maury Yeston in 1977. By around 1980, however, this practice had largely fallen away, leaving Schenkerian analysis and pitch class set methods supremely prominent, with the additional consequence that repertories central to the development of those methods were taken as points of reference in the discussion of other musics.

It was at this time that an influential attack on the discipline by Joseph Kerman (1980) advised musical scholars 'how to get out' of analysis. Perhaps the most substantive of Kerman's observations were that analysis tended to concentrate on 'masterworks' and, concomitantly, that it took the aesthetic value of its musical objects of study as a given. In his view this discouraged the exercise of a properly critical faculty that was the first duty of a musicologist. The new florescence of critical writing encouraged by Kerman's wider commentary on musicological disciplines (see Kerman, 1985) did not have a great impact on the practice of analysis until it addressed issues of theory. When it did so it brought post-

structuralist critical theory to the attention of musical scholars at a time when the influence of semiology was receding. Derridean thought centred on ideas of deconstruction was powerful in undermining the *de facto* definition of analysis as a constellation of methods among which two methods were overwhelmingly prominent.

Deconstruction wilfully evaded linguistic definition, being presented in the writings of its adherents such as Jacques Derrida and Paul de Man as a deliberately method-free and ruthlessly opportunistic approach to literary texts (*see* DECONSTRUCTION). Its *modus operandi* was to observe internal contradictions in linguistic usage, and other peculiarities within the text, whose consequences could be pursued so as to reveal underlying assumptions or motivations – broadly speaking, ideologies. It also managed to offer a sustained critique of structuralism in all its guises. This allowed the musical scholar Alan Street, who wrote influentially of 'superior myths' and 'dogmatic allegories' (1989), to attack one of the touchstones of structural analysis: the principle of unity. David Montgomery (1992) addressed 'organicism' in similar terms. Perhaps as a result of such criticism, structural analysis in the 1990s was wary of organicism and often spoke of 'coherence' rather than 'unity'. At the same time, writers who sought to apply deconstruction to music still found it easier to deconstruct analytical and critical texts about music than to address musical texts directly.

One line of literary critical practice with potential for application to music was narratology (*see* NARRATOLOGY, NARRATIVITY), which sought to interpret individual literary examples of narrative against archetypal qualities and structures of narrative. Anthony Newcomb addressed instrumental works by Schumann and Mahler in this way (1983–4, 1992). His approach was open to the criticism that it simply revisited structural analysis under a new agenda, mapping narrative characteristics on to musical structures. Seen more positively in this light, however, it could be said to have provided a precedent for such potentially far-reaching analytical insights as the new interpretation of form-building processes in Sibelius's Fifth Symphony put forward by James Hepokoski (1993). A different relationship between structural analysis and literary criticism was pursued influentially by Lawrence Kramer (e.g. 1990, 1992–3). Working frequently with texted music, Kramer proclaimed the value of a hermeneutic approach, seeking 'hermeneutic windows ... through which the discourse of our understanding can pass' (1990, p.6). The range of reference in his interpretations was remarkable, and included psychoanalytical, feminist and other gender-related modes of criticism. Kramer made use of structural analysis, for example Schenker's analysis of Haydn's 'Representation of Chaos' (from *Das Meisterwerk*, ii, in Kramer, 1992–3), together with analyses of his own. It is perhaps revealing that frequently in his writings a 'hermeneutic window' is to be found between structural analysis of the music and literary or cultural analysis of the text (or of another overt representational meaning of the music). In this sense Kramer's work, like Newcomb's, revisits a long-standing concern, in this case about the relationship between music and text, or more broadly between the musical and the extra-musical. Another author whose insights lay at this boundary was Carolyn Abbate, who developed a musical analogue of the concept of a narrative voice (1991). Much of Abbate's work centred on 19th-century opera, which was an important focus for scholars seeking to combine structural analysis with textual interpretation, such as Warren Darcy (1993, 1994).

Joseph Straus (1990) and Kevin Korsyn were among analysts who made direct use of the literary critic Harold Bloom's theory of the 'anxiety of influence' in comparing musical works written by composers of different generations. Korsyn (1991) measured Brahms's Romance op.118 no.5 against Chopin's Berceuse op.57 through a close comparison of musical detail and correspondences of design, concluding that 'Brahms incorporates Chopin's text into his own, but ... then breaks with [it], resisting influence, choosing himself rather than the precursor' (p.57). Straus's examination of compositions by Bartók, Berg, Schoenberg, Stravinsky and Webern maintained that tonal allusions observable in them were traces of an inescapable past that these composers had nonetheless mastered, and argued firmly that the musical coherence of such works should be addressed through atonal, serial or other post-tonal analytical techniques.

Another important development during the 1980s and 90s was a reconsideration of the history of analysis, notably by Ian Bent (1984, 1994, 1996). In particular, Bent identified precedents for the critical-analytical hermeneutics of the 90s across a wide variety of 19th-century writings on music, not all of which had previously been considered analytical in nature or intention. A number of other scholars, such as Alastair Williams (1997), found a different impetus towards an analytical criticism that exposed ideologies, while dealing rigorously with musical detail, in the writings of Theodor W. Adorno.

Derridean deconstruction presented an alternative to the linkage of structuralism and phenomenology – identified by Derrida himself in his critique of Husserl – that was proposed as a broad analytical strategy by David Lewin in a series of writings from the mid-1980s on. Phenomenology is a 'science of experience'. It is concerned not with the world as natural object or with mind as a store of knowledge. It deals with the contact between object and mind; it studies consciousness directed towards objects ('intentionality'), and aims to describe the structure of consciousness.

An early example of musical phenomenology was the massive two-volume study by the Swiss conductor and mathematician Ernest Ansermet (1961). Ranging across mathematical, acoustical and philosophical issues, it reached a study of musical structures that centred on the idea of the 'melodic path' (*chemin mélodique*). Classifying intervals as 'active extrovert', 'active introvert', 'passive extrovert' and 'passive introvert', it tried to give a value to the degree of tension in a melody. Other pioneers of musical phenomenology were Philip Batstone (1968–9), Lionel Pike (1970) and Thomas Clifton (1983), though their writings showed little consensus (*see also* PHILOSOPHY OF MUSIC).

A concern with immediate perception also motivated developments in the analysis of phenomena of timbre, melodic contour and aspects of rhythm and metre. Robert Cogan and Pozzi Escot (1976) took phonological analysis, as performed in the field of linguistics, as a model for investigating what they called 'sonic design' – the way in which sound-spectra are shaped in musical space. Their contention was that compositions are just as much formations of basic sonic stuff as formations of tonal or rhythmic materials, and that composers and eras of music often bear recognizable sonic 'fingerprints'. They made resourceful use of graphs to carry out tone-colour analysis of single instrumental sounds and ensembles and also

made use of sound-spectrum analysis, a technique developed by IBM which was capable of photographing the sonic 'content' of a whole composition. Cogan provided an analysis of Stravinsky's *The Rite of Spring* in his journal *Sonus* (1982), and in 1984 presented a series of analyses together with a theory of tone-colour strongly influenced by the linguist Roman Jakobson. Studies of melodic contour were less spectacular in their presentation, frequently being expressed in numerical or symbolic terms reminiscent of pitch class set analysis, though with the important difference that the order of terms was crucial in defining a sequence of directed intervals or of changes of direction. Foundations for future work were laid by Michael Friedmann (1985), Elizabeth West Marvin and Paul Laprade (1987), Larry Polansky and Richard Bassein (1992), Robert Morris (1993) and Ian Quinn (1997).

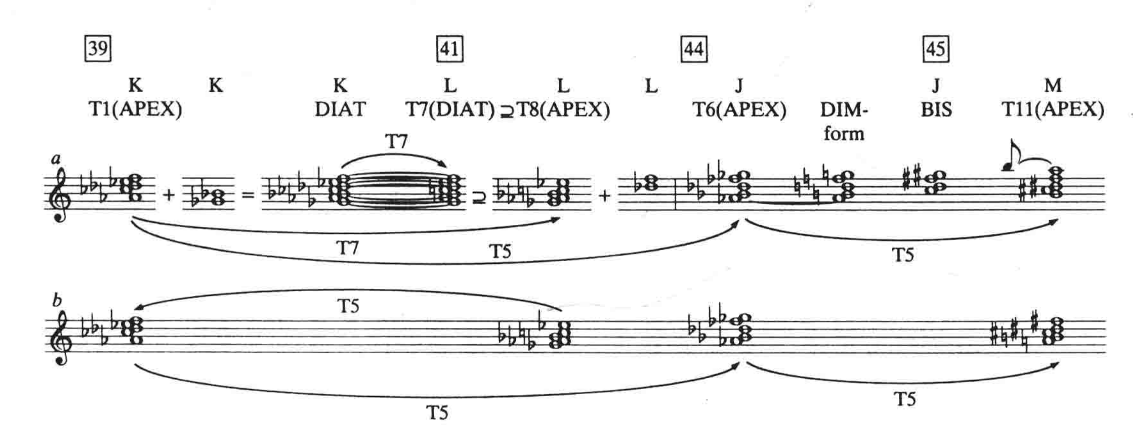
Like much work in the analysis of contour, Lewin's broad phenomenology (1985–6) was presented in formal terms suggesting the use of Artificial Intelligence as a metaphor:

> I propose as a provisional model for 'a musical perception' this basic formula:
>
> p = (EV, CXT, P-R-LIST, ST-LIST)
>
> Here the musical perception p is defined as a formal list containing four arguments. The argument EV specifies a sonic *event* or family of *events* being 'perceived'. The argument CXT specifies a musical *context* in which the perception occurs. The argument P-R-LIST is a list of pairs (p_i, r_i); each pair specifies a *perception* p_i and a *relation* r_i which p bears to p_i. The argument ST-LIST is a list of *statements* s1, ..., s_k made in some stipulated *language* L.

Similarly, Lewin developed structural analysis through a theory of 'generalized musical intervals and transformations' which was expressed in terms of the formal apparatus of mathematical lemmas and theorems (1987). The underlying principles of his approach were, first, that 'intervals' of some kind are found in many musical domains, including most obviously pitch and rhythm (each of which can be measured in a number of ways), and that their means of measurement can be modelled by simple mathematical operations; and, secondly, that any interval, for example the interval of two semitones between middle C and the D above it, can be expressed equivalently as a particular 'transformation' of the C into the D or vice versa (in this case a transposition upwards or downwards by two semitones). The second principle is harder to grasp than the first, but its potential to refocus musical reflection is correspondingly greater: it allows something that is intuitively thought of as a transformation of one musical object into another, such as a statement of a theme and a statement of a variant of part of it, to be brought within the same mathematical framework as something that is intuitively conceived as a relationship between two musical objects, such as the pitch interval between two notes, or the interval of time between successive statements of a fugue subject.

Lewin's theory of transformations was based on mathematical group theory, a powerful development of set theory which does not merely deal with collections of objects but associates those collections with specific operations on the objects. In analytical applications, for example by Lewin himself (1993) and by Henry Klumpenhouwer (1992; see also Lewin, 1990, 1994), it resulted in descriptions that reflected musical complexity as networks of transformations (and of transformations of transformations etc.) each of which was defined mathematically and could be labelled in a way that reflected the phenomenological import of the transformation (fig.29). The application of group theory to late 19th-century harmonic practice was also more directly explored by both Lewin himself (1983–4) and later writers including Cohn (1991, 1996).

During this period analysis may be said variously to have come into intimate contact with the cognitive sciences, semiology and critical theory, to have taken on the style if not the substance of applied mathematics, and to have defined itself as an academic discipline before dissolving that definition in favour of a millennial uncertainty. Of all the cognate disciplines, it is criticism that is presently the hardest to differentiate clearly from analysis. Both tend firmly towards the formalist side of what can be identified as a formalist/historicist divide, but if this has focussed 'formalism' as a sensitive issue, it must be acknowledged that those engaged in the new musicological criticism of the 1980s and 90s were less happy to be seen as formalists than were those whose primary concern was to develop structural analysis. Indeed, the concern of analysis with structure might still be taken as a defining characteristic – were definition itself not shunned by many of its practitioners today. In these circumstances it seems right to acknowledge that structures are now understood to be asserted rather than discovered, that the analyst is more inclined than ever to see his or her work as the writing down of interpretations from a personal perspective, and that charting the



29. *From D. Lewin: 'Musical Form and Transformation: 4 Analytic Essays' (New Haven, CT, 1993), 132*

discipline historically has been one catalyst in making the languages of analysis a focus of self-awareness for those who read and write with them.

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IAN D. BENT/ANTHONY POPLE

Anatolia (Gk.: 'eastern land'). An area roughly corresponding to the Asian part of Turkey. At the time of the Hittite empire (*c*1400–1200 BCE), which included central and south-east Anatolia, Hittite rule extended into northern Syria. Archaeological research in Turkey since the middle of the 20th century has resulted in a substantial increase in the materials available for a reconstruction of the history of Anatolian music. Evaluation of these finds, which include instruments and depictions of musicians, together with information from Hittite cuneiform texts has led to a new understanding of the musical life of the area. Not only does Anatolia appear to have stood out from the rest of the prehistoric cultural environment of the Near East and Mediterranean, but the range of musical instruments produced and developed there is greater than was previously thought. The widespread belief that Anatolia was primarily a land of transition – a bridge between the advanced cultures of Mesopotamia, the Levant, Transcaucasia and the Mediterranean civilizations – and that the highland population mostly adopted foreign cultural traditions can no longer be sustained. Indeed, the evidence indicates the presence of many indigenous elements in Bronze Age Anatolian musical culture and a strong vein of creativity on the part of the Anatolian people.

This article covers a period of some eight millennia, from the earliest times to the Persian conquest of Anatolia in the 6th century BCE.

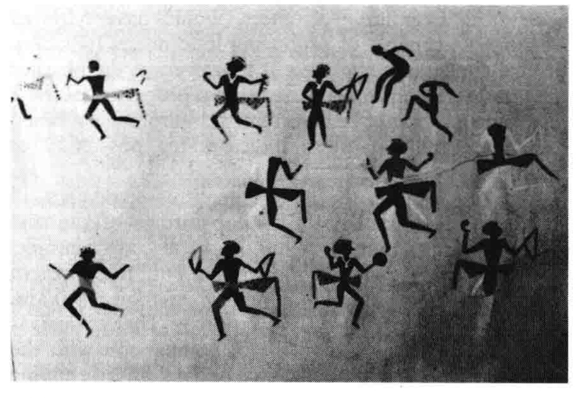
1. NEOLITHIC (8000–5500 BCE) AND CHALCOLITHIC (5500–3000 BCE) PERIODS. Iconographic evidence and the discovery of fragments of objects that could have been used for generating sound strongly indicate that the earliest manifestation of a musical culture in Anatolia dates from the neolithic period. Groups of nomadic hunter-gatherers, in order to be able to communicate with each other over large distances, would have required instruments capable of producing loud noises (whistles, drums, concussion sticks etc.). However, in the absence of complete specimens, the functional properties of these 'instruments' cannot be determined. Interpretation based on ethnographic parallels indicates the possibility of multiple uses.

At Çatal Höyük, the largest neolithic settlement, in south-central Anatolia, the wall paintings of the east mound include a number of hunting scenes. For example, in room F V, 1 (early 6th millennium BCE) the northern wall shows some kind of bull hunt or ceremony (Ankara, Museum of Anatolian Civilizations). The animal is depicted much larger than life in comparison with the many hunters surrounding it; two of the hunters, running behind the bull, hold up a disc that is probably a frame drum. In the same room other hunting scenes show men grasping horns or clubs in both hands, or swinging curved sticks which they possibly clashed to make a loud noise and drive the game into traps.

With the transition from hunting and gathering to a more sedentary existence based on agriculture and animal husbandry, a radical change occurred in the human way of life. In the pre-pottery neolithic period (9th–7th millennia) complex settlements built of solid masonry were established at such places as Çayönü, Nevalı Çori, Göbekli Tepe, Cafer Höyük, Gritille and Aşıklı Höyük, some of which already had precincts and temple buildings for ritual purposes. There is increasing evidence for cult ceremonies, dance music, funeral rites and ancestor worship. Group dancing (8th millennium onwards) is the most common artistic theme (Garfinkel, 1998, pp.207–37); instruments (e.g. drums, rattles, clappers) appear only rarely. The dance scenes in the rock engravings of Tirişin, a mountainous region in the extreme south-east of Turkey, cannot be dated precisely, but the depiction of one group of 12 dancers is thought to be neolithic; a scene at Taht-i Melik, showing a drummer and a dancer, is probably of later date (see Uyanik, 1974, figs.117 and 86). The earliest representation of dancing from Anatolia (late 8th – early 7th millennium) is on a relief on a stone bowl from Nevalı Çori (Hauptmann, 1993, p.67, fig.27). At Çatal Höyük the middle of the eastern wall of Room F V, 1 shows a group of men in leopard-skins dancing (see Mellaart, 1966, p.189, pl.lxi*a*). Another scene, in Room A III, 1, depicts a hunting ritual involving dancers holding their weapons; one figure has a bow in each hand, two perform artistic leaps and another holds a horn-shaped stick and is striking a frame drum (fig.1; see also Stockmann, 1984, fig.2).

Among the excavated sound-generating instruments dating from the pre-pottery neolithic period onwards are scrapers made from the shoulder-blades of sheep, goats or cattle. Sound was produced by drawing a rigid or pliable object such as a wooden stick or a plectrum-like piece of bone along notches carved into the outer edges of the bones. Evidence of whirring implements like the BULLROARER or buzz and of rattles and rattling ornaments has been found in south-east Anatolian sites (Çayönü, Grikihaciyan, Hallan Çemi Tepesi, Sakça Gözü, Norşuntepe, Arslantepe), in places of worship and in graves, indicating that such objects were used in a religious context.

In general, however, evidence for prehistoric musical instruments is almost wholly lacking: the perishable materials from which they were made has ensured that nearly nothing has survived.



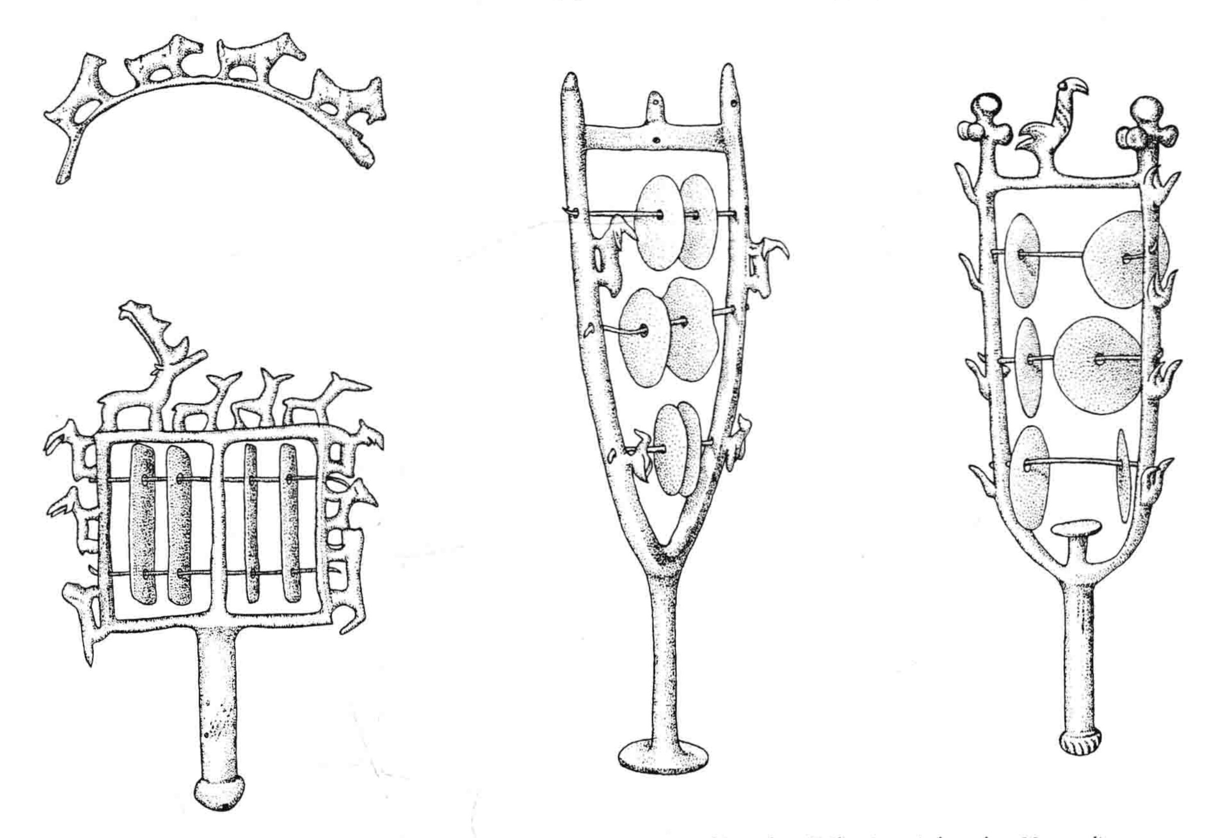
1. Hunting ritual: transcript of a wall painting at Çatal Höyük, 6th millennium BCE

2. Early Bronze Age (3000–2000 BCE). During the Early Bronze Age in Anatolia sound-generating instruments were increasingly made of arsenical copper, bronze or silver. About 100 metal idiophones of Anatolian origin survive from this period, almost all of them from the last third (see Bachmann, 1998): some 70 specimens of stemmed cymbals (characteristic of this era in Anatolia), several sistra, either complete or fragmentary, ritual standards with pendant clappers, metal discs for striking, clashing staves and other forms of clappers, and rattles. Most are from graves or hoards – their ritual function is clear from the funerary context. Objects such as the display items from the princely graves of Alaca Höyük are highly sophisticated in design and craftsmanship (particularly bronze-casting). These Early Bronze Age idiophones were largely the product of indigenous Anatolian culture, traces of which are not found outside the area at this time, except possibly in individual exported items.

Stemmed cymbals (fig.2) have been discovered at the necropolises of Alaca Höyük and Horoztepe and among grave goods and in hoards at other central Anatolian sites. Interestingly, all the surviving examples date from a relatively short period, *c*2400–2000 BCE (phase III of the Early Bronze Age). The diameter of the cymbals ranges between 4 and 12 cm (normally 6–8 cm); almost invariably the shallow discs have an indentation in the middle of the underside, and the stem, acting as a handle, usually ends in a slightly thickened section. In most cases this globular boss has a diagonal or, occasionally, a horizontal hole through which a string evidently passed, either to loop the instrument over the player's wrist or to link a pair of cymbals together; sometimes the handle is hollow and conical. A number of the instruments are decorated – the boss with an animal figure or a cluster of protuberances, the stem with artistic mouldings, and the upper side of the disc with hatching. Most of the stemmed cymbals found in graves were deliberately broken before being buried or were so severely distorted as to render them unplayable. The high regard in which these instruments were held is evident not least because they were made of silver as well as of copper alloys.

The elaborately shaped sistra of Anatolia are clearly to be distinguished from the shaken idiophones of other musical cultures and periods. They consist of a frame that is richly decorated with animal figures, pairs of horns and bud-shaped ornamentation, and of a handle; both are cast in one piece from an alloy of arsenic and copper. Within the frame are two or three parallel rods, with their ends bent over, onto which square or round pierced pieces of

2. Early Bronze Age Anatolian stemmed cymbals and bosses



3. *Early Bronze Age Anatolian sistra, from the cemetery at Horoztepe (a: Museum of Anatolian Civilizations, Ankara; b–c: Metropolitan Museum of Art, New York)*

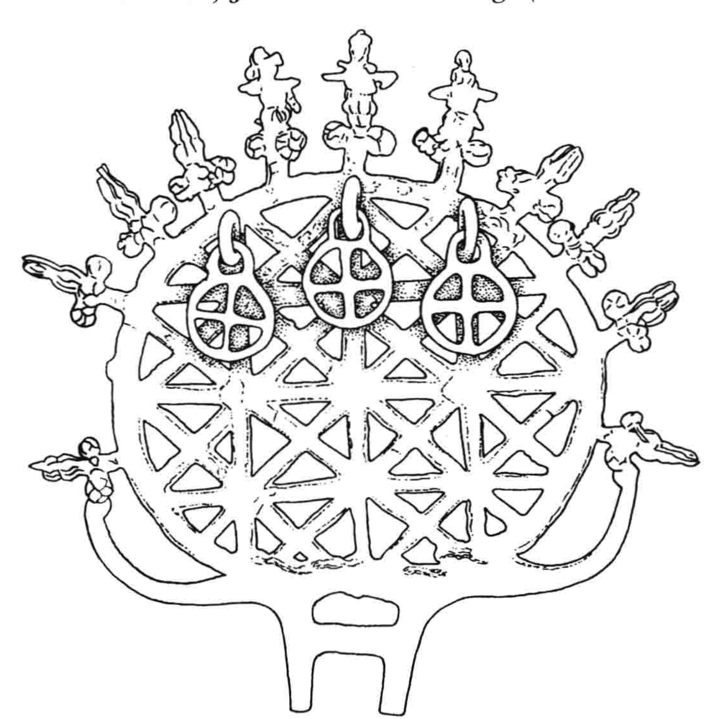
metal are threaded side by side. An exceptionally richly decorated example about 25·5 cm high (fig.3*a*: Ankara, Museum of Anatolian Civilizations, 18519) was discovered in 1954 in a grave in the cemetery at Horoztepe in the Tokat district (Özgüç and Akok, 1957, 201ff; 1958, p.7). Two more or less completely preserved sistra, 33 and 34·5 cm high respectively (figs.3*b–c*: New York, Metropolitan Museum of Art, 55.137.1–2; see also Muscarella, 1988, pp.400–1), may also have come from Horoztepe (Özgüç and Akok, 1958). Parts of further sistra were excavated at Alaca Höyük, including a circular pierced metal disc and a fragment of a slightly bent metal ring decorated with animal figures (see Koşay, 1951, pl.185; Tezcan, 1960, p.35). Also discovered were a number of decorative elements and concentric, pierced, circular discs of gold; these, too, were interpreted as parts of sistra (see Özgüç and Akok, 1958, p.49; Tezcan, 1960, p.35). The use of precious metals for cult instruments suggests that such objects, in addition to producing sound, were also priestly status symbols. As with the stemmed cymbals, this type of sistrum is evidently also an indigenous artefact of Anatolia.

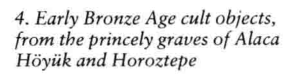
Among the bronze cult objects from the princely graves of Alaca Höyük and Horoztepe are 17 shaken idiophones with ring-shaped, rhomboid or semicircular frames filled with elaborate lattice-work (fig.4). Sound was generated by disc-shaped pendants hanging from eyelets on the frame of the pierced bronze disc. Laden with symbolism and probably used in funerary rites, these richly ornamented objects are thought to represent solar discs or the cosmos, possibly used as cult standards. A base section with two pointed pins probably fixed the instrument to the pole or yoke of the vehicle that bore the bodies of high-ranking people to the grave; the instruments with the clapper pendants were then placed in the grave with other valuable goods, to accompany the dead person's passage to the next world (see Orthmann, 1967, pp.34–54).

Pottery rattles have been found in considerable number at sites such as Troy, Karaoğlan, Tarsus, İkiztepe, Bademağaci, Karahöyük (Konya), Norşuntepe, Lidar Höyük, Ahlatlıbel, Acemhöyük, Polatlı and Demircihüyük. They were mostly interpreted as children's toys, but they could also have been musical amulets whose original purpose was to avert evil. The form of these objects ranges from the usual globular or semi-globular shape to anthropomorphic, zoomorphic and vessel-shaped rattles, with or without handles or eyelets, and they include a number of unusual types found only in Anatolia (fig.5).

String instruments first appeared in Anatolia during phase III of the Early Bronze Age. An instrument resembling a harp is visible on a fragment of a ceramic vessel with figural reliefs (Malatya, Malatya Museum, M 3047) dating from the late 3rd millennium BCE; it was found at Arslantepe, north-east of Malatya. The representation of the seated harpist is highly stylized, and the string instrument itself, which is only rudimentarily indicated, is difficult to reconcile with Mesopotamian or Egyptian models. The closest comparison appears to be with the triangular frame harps visible on Cycladic marble statuettes.

3. MIDDLE BRONZE AGE (2000–1600 BCE). This period, which is distinguished by important changes in relation

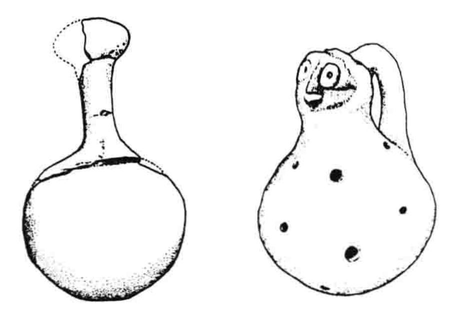




4. Early Bronze Age cult objects, from the princely graves of Alaca Höyük and Horoztepe

to the previous, prehistoric phase, also made its mark in the field of Anatolian musical culture. The Assyrians boosted foreign trade in the Near East and established a network of trading colonies in Anatolia, of which the most important was that at Kanesh (Kültepe). In the 18th century BCE the Old Assyrian network collapsed as a result of the chaos caused by fighting between Anatolian rulers seeking supremacy. The Indo-European incursors (Hittites, Luvians, Palaians and Lycians) adopted the highly developed culture of the native population. Despite all the foreign influences, the indigenous element in Anatolia was so strong that it is possible, in the artistic domain, to speak of an Anatolian style. However, with regard to the musical instruments of the time, indigenous and imported ones cannot always be told apart.

(i) Idiophones. The wide variety of Early Bronze Age musical instruments made of metal is not found in the Middle Bronze Age, which produced only one type of cymbals. Differing from the stemmed cymbals of the 3rd millennium, these convex, wide-rimmed instruments were held by means of loops of leather (or some other material) fixed through holes in the centre of the discs, rather than by metal handles. A pair of cymbals with diameters of 12·8 and 13 cm (Ankara, Museum of Anatolian Civilizations, 13125) was found in a house in the Assyrian trading colony of Kanesh on the outskirts of Kültepe (Level II, 1920–1840 BCE). Another, smaller pair, 6 cm in diameter (Kayseri, Archaeological Museum, 73.631 and 73.632; see Özgüç, 1986, p.74, pl.128), was discovered in one of the graves of Kültepe (Level I*b*, 1810–1740). Cymbal players are shown on Anatolian ceramic reliefs dating from about 1700 BCE up to the development of centralized Hittite power, for instance, on the Bitik and the İnandık vases (see §4(i) below), and on potsherds from Alişar Hüyük, Kabaklı and Boğazköy-Ḫattuša, the Hittite capital.



5. Early Bronze Age rattles

(ii) Membranophones. Evidence for the use of pottery drums is scarce. Slender ceramic tubes widening in diameter at both ends and some goblet-like forms corresponding to the *darbukka* type of drum played today in the Middle East and also found in iconographic records of the past may have been either drums or pot stands (see, for instance, the example in Antakya, Hatay Museum, T3729). However, in an archaeomusicological context any globular vessel is of interest if its opening is surrounded by small pierced lugs to which a membrane could be attached. Special attention has been paid to those pottery vessels, thought to be drums, whose striking shape clearly distinguishes them from the many other ceramic vessels dating from the first half of the 2nd millennium. The characteristic feature of this type of drum is its wide opening surrounded by a row of spikes and surmounting a tubular central section with a rounded, two-handled section at the bottom. Two almost complete specimens are presently known, one from Beycesultan (Ankara, Museum of Anatolian Civilizations, 19356; see Lloyd and Mellaart, 1965, figs. on pp.8 and 23) and the other from Bayraklı (Izmir, Archaeological Museum, 6710; see Akurgal, 1993, pls.2 and 28), as well as several fragments, all found on sites in the western half of Turkey.

(iii) Aerophones. Among the few pictorial sources that may be taken as evidence for the playing of wind instruments in Anatolia during the Middle Bronze Age is the fragment of an alabaster idol from Kültepe, with a relief showing three stylized figures who appear to be playing end-blown flutes (Ankara, Museum of Anatolian Civilizations, 14–11–64; see Özgüç, 1957, fig.15). A pottery figure in the round applied to the wall of a vessel excavated in Korucutepe (Elaziğ, Museum, 73/Pt 10–5) is clearly a flute player. Dated to the first half of the 2nd millennium, it shows a long, edge-blown flute played with both hands and held under the musician's chin; the player's pursed mouth is clearly visible as are two finger-holes on the front of the instrument. Several bone pipes dating from the pre-pottery neolithic period (from Cayönü) and more particularly from the 2nd millennium (Arslantepe, Acemhöyük, Alaca Höyük) have carefully bored holes or else a rectangular window; they are considered to be wind instruments, but their functional properties have not yet been ascertained.

(iv) Chordophones.

(a) Lyres. Cylinder seals and seal impressions of the late 3rd and early 2nd millennia BCE from central and south-east Anatolia provide evidence of cultural exchanges with Mesopotamia and Syria and also of the development of Anatolian types of instruments. Lyre players are most often depicted, sometimes with other figures holding a slightly curved stick in each hand probably to provide a rhythmic accompaniment. Among the earliest seals depicting lyres to be excavated in Asia Minor are those from a *pithos* grave in Oylum Höyük, near Gaziantep (Gaziantep Museum; see Özgen, 1993, p.470, fig.4). Five seals were found near the skeleton's neck, together with beads and the remains of silver wire, indicating that they had been fixed to his necklace as decoration. Three depict banqueting scenes, in which a lyre player is shown seated at a table or sacrificial altar; a dancer with raised arms and a musician with a pair of crooked stick clappers are also present in two of these scenes. Each of the lyres is asymmetrical, with strikingly curved arms, one of which extends well above the yoke; the yoke itself has a bulge at one end. This type of lyre is also found on a cylinder seal from Carchemish (Istanbul, Museum of the Ancient Orient, 6934) dating from about 2000 BCE.

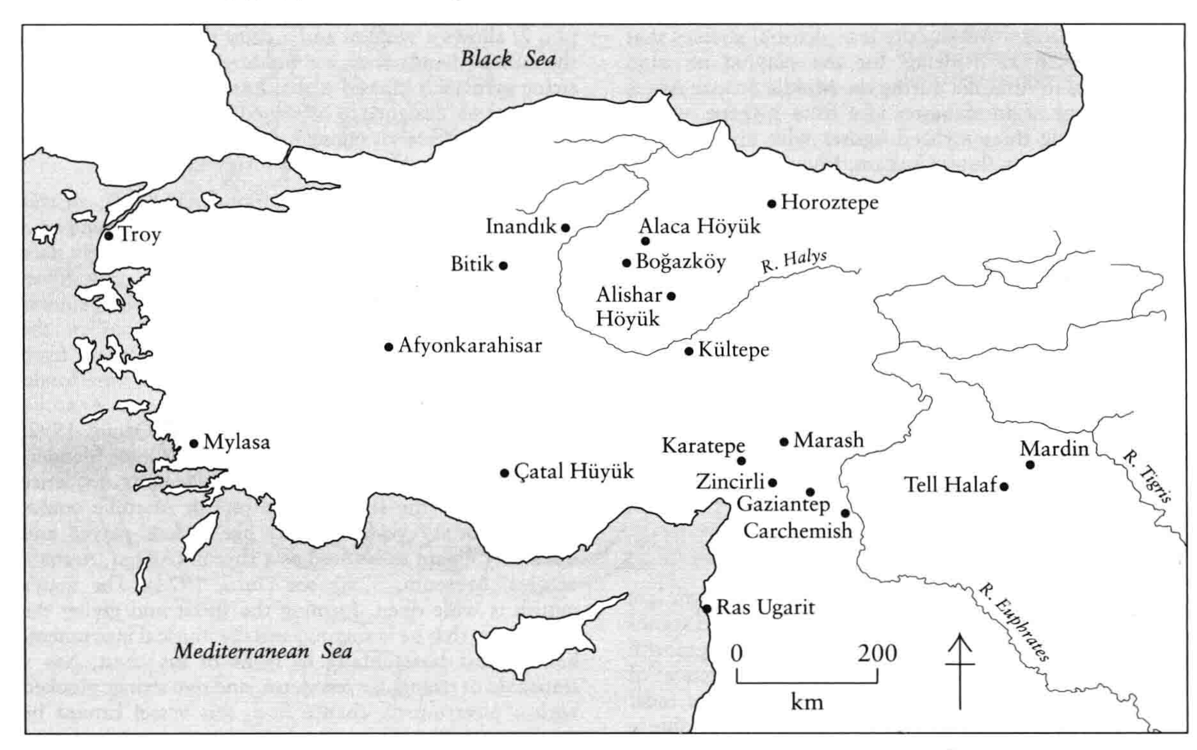
Lyre players can be distinguished in a number of seal impressions on clay tablet envelopes written in cuneiform script excavated at the Assyrian trading settlement near Kültepe (Level II, 1920–1840 BCE; see Teissier, 1994, p.231 no.480, and p.233, nos.537–8). However, the players in these presentation scenes and scenes with gods are so small that it is impossible to identify precisely the types of instruments shown. In one such scene the player holds what looks like a type of Mesopotamian 'bull' lyre (see T. and N. Özgüç, 1953, pl.lxii, no.702), but on closer examination it seems doubtful that what is thought to be the bull's head is in fact a part of the lyre. In a depiction of a seated lyre player preserved in mirror image on an incomplete stone mould unearthed at Acemhöyük (Levels III or IV, 19th or 18th century BCE), the instrument being played, with five strings and irregularly curved arms, has also been regarded as a bull lyre (see Özgüç, 1976, pp.559–60, pls.VI–VII). The string holder on the rectangular resonator is visible, and the extended section – the 'bull's head' – to one side of the resonator is relatively small. A seal impression dating from the 19th or 18th century BCE from Acemhöyük (see Özgüç, 1979, p.290, pl.i, 2) shows a woman and a deity shaking hands; with their other hands they are holding a symmetrical five-string lyre with curved arms. Large lyres with doubly curved arms, designed to be played in horizontal position, are shown on seal designs of uncertain date from Tarsus and Mardin (see Norborg, 1995, figs.43–4).

(b) Lutes. An example of a long-necked lute, in this instance accompanied by concussion sticks, is found on a 17th-century Hittite stamp seal from Boğazköy (see Boehmer, 1988, pp.51ff, figs.1–2). In these early depictions the manner in which the lute is being held is similar to that shown in the oldest representations of the instrument – on Akkadian cylinder seals. Dating from about the same time, a fragment of a painted vase found at Samsat, a large settlement in south-east Anatolia (Adıyaman, Adıyaman Museum, 3059; see Özgüç, 1992, pl.i, 1), shows a musician holding a very long, slender-necked lute with a small, almost circular body. Evidence for the use of the short-necked lute in Anatolia comes from a pottery vessel shaped like a lute player and obviously meant to be used as a rhyton (Adana, Archaeological Museum, 3790; see Duru, 1974). The man's mouth is wide open, forming the spout and giving the impression that he is singing, and the musical instrument, held almost horizontally in front of his chest, has a trapezoid or triangular resonator, and two strings plucked with a plectrum. A chance find, this vessel cannot be dated precisely.

(c) Harps. The vertical angular harp first appears in Anatolia on seal designs of the 18th century BCE. A Syrian cylinder seal found in the ruler's palace in Karahöyük (Konya, Archaeological Museum, 1971.32.425) shows a female attendant playing a slender angular harp with the strings running vertically (see Alp, 1968, pp.117ff, pl.11, no.23).

4. LATE BRONZE AGE: HITTITE PERIOD (1600–1200 BCE). The Hittites had been moving into Anatolia since the late 3rd millennium BCE. With the establishment of the Old Kingdom (1600–1400 BCE), they first appeared as a political power; a period of expansion and further deployment of power began around the middle of the 2nd millennium. The Hittite Empire (1430–1200 BCE) extended to include not only a large part of central, southern and south-east Anatolia, but also northern Syria. For this period, written records, in the form of Hittite cuneiform texts, become available for the first time, and these together with iconographic sources (representations of musicians in the context of extensive festival ceremonies) assist in shaping our knowledge of Hittite musical culture. (For a map of the major Hittite sites see fig.6.)

(i) Archaeological evidence. The İnandık vase (Ankara, Museum of Anatolian Civilizations, 84–1–65; see Özgüç, 1988, pp.83–106), from the Hittite cultural centre of İnandık, dates from the 16th century BCE. On this vase four friezes arranged one above the other illustrate the course of a festival (fig.7), beginning with a kitchen scene (the lowest frieze) in which food and drink for the cult banquet are being prepared, proceeding through depictions of symposia and the pouring of libations, animal sacrifices, processions and acrobatic performances, and ending with a ritual scene known as the Sacred Marriage. As well as gods, priests, bringers of gifts, and other cult personnel, a large number of dancers and musicians take part. As the İnandık vase makes clear, the lyre and lute players are dressed in short tunics and the cymbals players



6. Map of major Hittite sites

in long robes, suggesting that the chordophones were reserved for men and the idiophones for women. The lyre played a central part in Hittite ceremonies, and in this instance the instruments depicted – six portable and one standing – are of the asymmetrical type. Each lyre has strongly curved arms, a yoke that is also bent at both ends, and a resonator with a raised rectangular area that is probably a box-shaped bridge. These large, richly ornamented instruments are regarded as a specifically Anatolian Hittite development, whereas the lutes – long-necked with an elliptical resonator and several holes on the soundboard and played with a plectrum held in the player's right hand – belong to the general class of ancient long-necked lutes. The many players of cymbals taking part in this festive ritual suggest that the volume of the music was loud. The same range and types of instruments as those represented on the İnandık vase may be seen on the fragments of vessels found near Çorum (see Sipahi and Yıldırım, 2000).

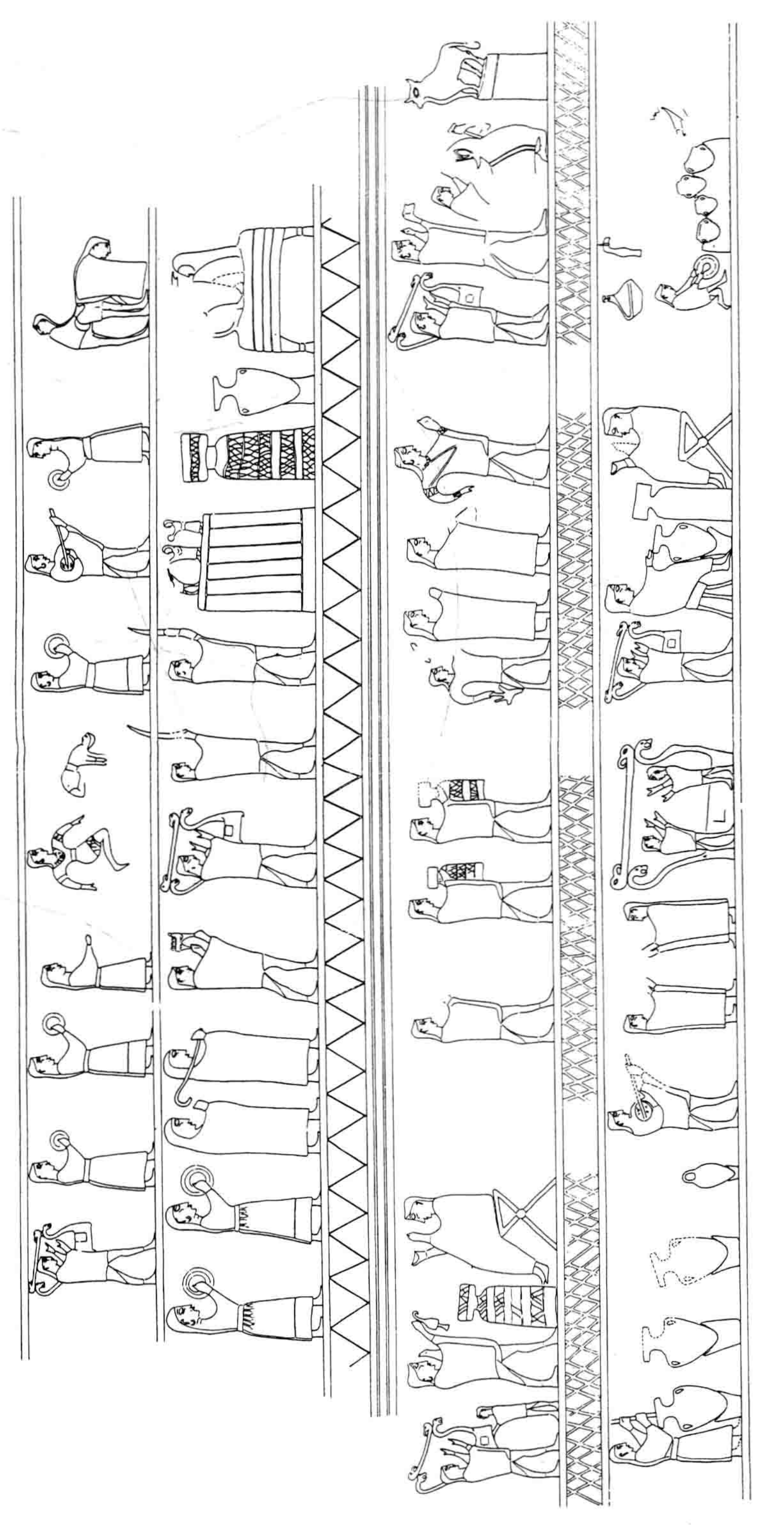
Two asymmetrical lyres and pairs of conspicuously large cymbals held together by a cord are shown in a ritual procession and libation scene depicted on the frieze around the rim of a Hittite fist-shaped silver vessel (a rhyton) dating from about the middle of the 2nd millennium BCE (fig.8; Boston, Museum of Fine Arts, RL 144.1977). The eight- or nine-string lyres are notable for the shape of the resonator, on which a narrow bridge is visible (Güterbock and Kendall, 1995, pp.45–60).

The orthostats of Alaca Höyük, which also date from the second half of the 2nd millennium (Ankara, Museum of Anatolian Civilizations, 11), depict an extended ritual scene in which a group of entertainers, including a lute player, amuse the weather god with music, dance and mime. As Hittite descriptions of festivities show, cult rituals included both solemn sacrificial ceremonies and performances to divert the gods. In this well-known representation, the lutenist's instrument is a long-necked lute with a relatively large body and clearly waisted sides. The soundboard has ten holes, and frets are marked on the instrument's slightly curved neck. The two strings were plucked with a plectrum fastened to the instrument with a cord (Eichmann, 1988, pp.598–601, fig.8*b*; Baltacıoğlu, 1995).

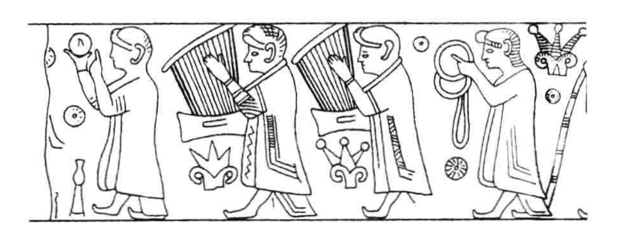
A number of fragments found at Boğazköy, including an ornamental appliqué on a vessel and potsherds with reliefs, provide evidence for the harp at the time of the Hittite empire. However, in each case, only fragmentary representations of the harpists are preserved. One of the potsherds shows the player's head and a part of the instrument (see Boehmer, 1983, pl.x, fig.23): the musician, represented with his mouth open, is probably singing to his own accompaniment; of the instrument's vertical strings only seven survive and part of the slightly curved resonator that widens towards the top, belonging to a vertical angular harp. The head of a second, squatting harpist is missing; the instrument, held against the player's chest, is also incomplete, making it impossible to ascertain exactly what type of harp it is. These finds have been dated to the 13th century BCE (see Parzinger and Sanz, 1992, p.113, pl.70, no.94). Two further potsherds each show the upper part of a harp: one instrument is surmounted by an animal head, the other is bent back to form a ring-shaped structure.

Also from Boğazköy and dating from the same period are two bronze statuettes of wind players and one of a drummer (Paris, Musée du Louvre, MNB 338).

(ii) Literary evidence. Cuneiform tablets from the royal archives of the Hittite capital Boğazköy-Ḫattuša cover the period of the Hittite state's existence, but because of their official nature they provide almost no details about the use of music in the everyday life of the people. The various 'editions', however, constitute a rich source of



7. Instruments in a ritual context: details from the İnandık vase, 16th century BCE (Museum of Anatolian Civilizations, Ankara)



8. Detail from a libation scene depicted on a Hittite silver rhyton, c mid-2nd millennium BCE *(Museum of Fine Arts, Boston)*

information about the official cult. Although the copious descriptions make little specific reference to music – comment is confined to short, stereotyped expressions relating to instruments – it is known that music, both instrumental and vocal (with and without accompaniment), was performed at several points during the festivals, especially when offerings were made, when the royal couple 'drank the gods', when the king moved from one place to another, and during processions with statues of deities. Dance, performed according to certain rules, was also included on occasion (for the special Hittite terminology relating to dance see de Martino, 1989). The notational system of the Hittites is still unknown, although scholars assume that it probably did not differ from that used in the rest of the ancient Near East.

Musical instrument names are written on the tablets either in Sumerograms (represented in the following discussion by capital letters) or in Hittite (given here in italic), but the absence of further technical description has made the process of identification very difficult (if not impossible). In some cases the presence of a determinative indicates the material of construction – GIŠ ('wood') or URUDU ('metal') – but not the type of instrument (string, wind, percussion etc.), which, moreover, cannot necessarily be ascertained from the verbs associated with playing, because usage is inconsistent: *parai-/pariparai-*, 'to blow', is found solely with SI*šawatar*, 'horn'; *walḫ-*, 'to beat' or 'to strike', generally occurs with percussion instruments but also on occasion in connection with string instruments; *hazziya-*, *hazzik*(*k*)-, *hazzišk-*, 'to strike' or 'to pluck', was originally applied to string instruments, but it later took on the more general meaning of 'to play' (de Martino, 1988).

The instrument most frequently mentioned in the texts is the GIŠ dINANNA (= 'instrument of the goddess Ishtar'), which has been identified as 'lyre' or 'kithara' (de Martino, 1987). Its Hattic (i.e. pre-Hittite) equivalent is generally considered to be *zinar* (Laroche, 1955, pp.73–4), of which there were two sizes, large (GIŠ dINANNA.GAL = *ḫunzinar)* and small/medium (GIŠ dINANNA.TUR = *ippizinar*). GIŠTIBULA (formerly read as GIŠŠÀ.A.TAR) is thought to denote a string instrument, probably a long-necked lute (see de Martino, 1997, p.485). (URUDU)*galgalturi*, an instrument sometimes found in pairs, most likely represents 'cymbals' (see Gurney, 1977, p.35; Güterbock, 1995; Dinçol, 1998, p.2) or 'clappers' (Polvani, 'Osservazioni', 1988, p.218), or maybe 'tambourine' (Roszkowska, 1987, p.144; Puhvel, 1984–97, iv, 25). (GIŠ)*arkammi*, which in most cases occurs together with *galgalturi*, is generally equated with 'drum' (Polvani, 'Osservazioni', 1988; Roszkowska, 1987, p.24; Güterbock, 1995, p.59; Dinçol, 1998, p.4), its identification with 'harp' (Puhvel, 1984–97, i, p.146) or 'lute' (Klinger, 1996, pp.494–5) not being supported by the textual evidence. A number of scholars believe (GIŠ)*arkammi* to be identical with (GIŠ)BALAG.DI (Otten and Souček, 1969, p.62; Klinger, 1996, p.746), although others, while admitting the similarity of these instruments, regard them as essentially different, interpreting (GIŠ)BALAG.DI as 'tambourine' (Polvani, 'Osservazioni', 1988, p.219). (GIŠ)*ḫuḫupal* has also been interpreted in different ways, including 'cymbal' (Polvani, 1988), 'drum with one membrane' (Güterbock, 1995, p.71) and 'tambourine with one membrane' (Dinçol, 1998); during the *Lallupiya* ritual this instrument was also used as a drinking vessel (Güterbock, 1995, pp.63–4). Wind instruments include the GI.GÍD (= 'long reed'), a flute or (double) reed-pipe, and SI*šawatar/šawitra-*, a horn. (GIŠ)*mukar*, used to summon the gods in the temples and to repel evil, probably denotes an idiophone, perhaps 'sistrum' (Gurney, 1977, p.35; Güterbock and Hoffner, 1986, iii/3, pp.323–4; de Martino, 1997, p.487); it is never found with a verb meaning 'to play'.

Song (SÌR = *išhamai-/išhamiya-*: 'song', 'melody', 'to sing') played an important part in Hittite festivals (see Kümmel, 1973). Among professional musicians and singers the following three – LÚNAR = *kinirtalla-*, LÚ*halliyari-*; and LÚGALA = LÚ*šahtarili-* – seem to have occupied an important position. Some players were called after their instruments: for example, LÚ/MUNUS*arkammiyala* played the GIŠ*arkammi*, although to do so appears not to have been this musician's unique privilege since others could also play it. Persons with other duties were also permitted to play instruments and sing during the festivals. The texts of the songs were in Hittite, or in languages such as Hattic, Luwian and Hurrian, and were performed by a soloist (or soloists) or chorus accompanied by instruments, generally the lyre. In festivals of Hattic origin and in some Luwian ones, the stanzas or refrains might be sung by the chorus and soloist(s) in alternation (see Klinger, 1996, pp.277–8). The songs have titles such as *Song of the Bulls*, *Song of the God*, and some seem to have been specifically addressed to particular gods, for example, the *Song of Hilašši* and the *Song of the God of the Favourable Day* in the Hišuwa festival, during which three drum players singing the *Song of War* (*kuwayaralla zahhiyaš*), accompanied by instruments, performed a war dance symbolizing a battle with the Storm god. References to music are also found in mythological texts. In the *Hedammu* myth there is a passage describing how the 'Great Sea' is escorted from the house of Kumarbi to an accompaniment of drums and cymbals (see Siegelová, 1971, p.38). In the *Song of Ullikummi* the Goddess Ishtar sings and plays drums and cymbals in an attempt to lure the deaf and blind Ullikummi to the seashore (see Güterbock, 1952, p.14). In funerary rituals musicians sang to an accompaniment on the lyre (see Otten, 1958).

A number of references to songs occur in non-religious sources: for example, in an Old Hittite historical text there is a war song called *Song of the God Zababa*; and the full text of a song of two warriors is preserved in a palace chronicle.

5. EARLY IRON AGE (1200 UP TO THE PERSIAN CONQUEST). After the fall of the Hittite Empire, several small states were established in Anatolia during the first half of the 1st millennium BCE. The south-east was divided up into separate principalities in which Hittite traditions were deliberately perpetuated. In central Anatolia the state of Phrygia, with its capital Gordion, came into being. Urartu formed in the extreme east, and Lydia in the north-west. Greek immigrants founded cities on the west coast.



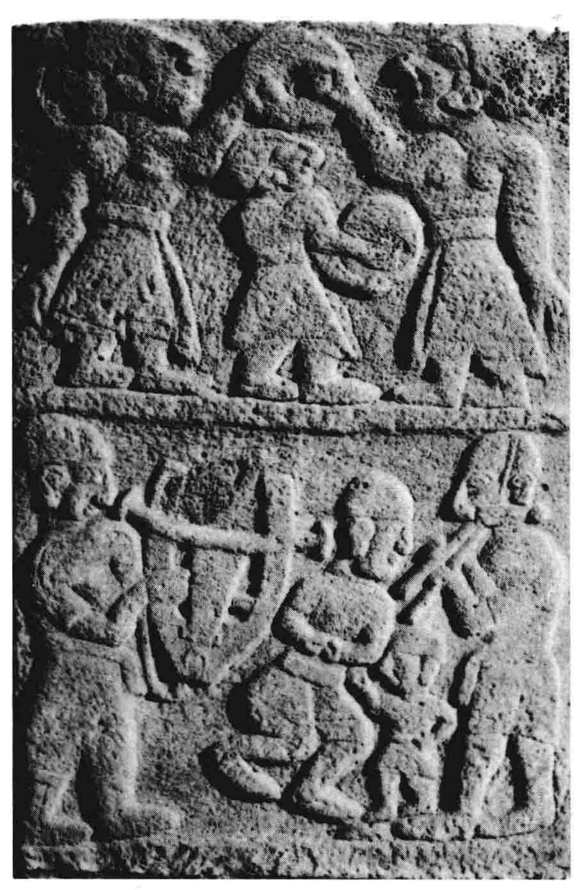
9. Musicians with lute, aulos and clappers: relief from Carchemish, early 1st millennium BCE *(Museum of Anatolian Civilizations, Ankara)*

(i) South-east Anatolia: neo-Hittite kingdoms (1200–700 BCE*).* The foremost iconographic sources are the orthostat reliefs of the palaces and fortresses of late Hittite rulers, and some funerary stelae. The reliefs, which are notable for their faithful reproduction of individual iconographic details, come from Carchemish (Jerablus), Guzana (Tell Halaf), Sam'al (Zincirli), Gurgum (Maraş) and Karatepe; with a few exceptions, they can be dated to the 9th and 8th centuries BCE. The range of instruments shown is almost wholly confined to various types of lyre, lutes with long stick-like necks and very small pear-shaped or elliptical resonators, double auloi, usually played with a *phorbeia* (Gk.: 'mouthband'), and drums of different sizes. There are occasional depictions of cymbals, concussion sticks, syrinxes and horns, but the harp no longer features. The reliefs portray both solo and ensemble music-making, usually in the context of court or religious festivities, and also instrumental performance combined with dance (see Orthmann, 1971, pp.394–8).

A pair of early orthostats from Zincirli (Berlin, Vorderasiatisches Museum, 2652) depict a seated lute player facing a male dancer in a short tunic. The player is holding a long-necked lute in the normal way, and the strikingly long instrument has an extremely small resonator (the representation makes it possible to estimate the likely volume of sound); a loop hangs down from the top half of the stick-shaped neck. The dancer, wearing a short tunic, with his arms raised at an angle at shoulder-height, is making specific hand movements; a globular object, possibly a rattle, is fastened to his ankle.

Two orthostat reliefs depicting related musical themes flank a small entrance near the King's Gate at Carchemish (Ankara, Museum of Anatolian Civilizations, 119 and 141). The first, a dance scene (fig.9), shows three musicians of different size wearing ankle-length robes, and a dancer in a short tunic; the first musician plays a lute similar to the instrument on the Zincirli relief, with strings plucked by a plectrum; the second has a double aulos, and the third is marking the dance rhythm with a pair of stick clappers. The second orthostat depicts a horn player and three men beating the side of a large shallow drum with the palms of their hands; the drum is fixed to carrying-straps over the shoulders of the two drummers on either side of it (this orthostat appears to be emphasizing the loudness of the sound and its signalling function).

A wild dance scene is represented on an orthostat still in its original position near the north gate at Karatepe (fig.10; Karatepe, Open-Air Museum). In the lower section two dancers of different size stand at the centre; they are flanked by a lyre player and a man, wearing a PHORBEIA, playing a double aulos. The upper area shows a figure with a frame drum; the indented disc above this figure's



10. Dancers, with musicians playing the lyre (bottom left) and double aulos (bottom right): basalt relief, c700 BCE (Open-Air Museum, Karatepe)

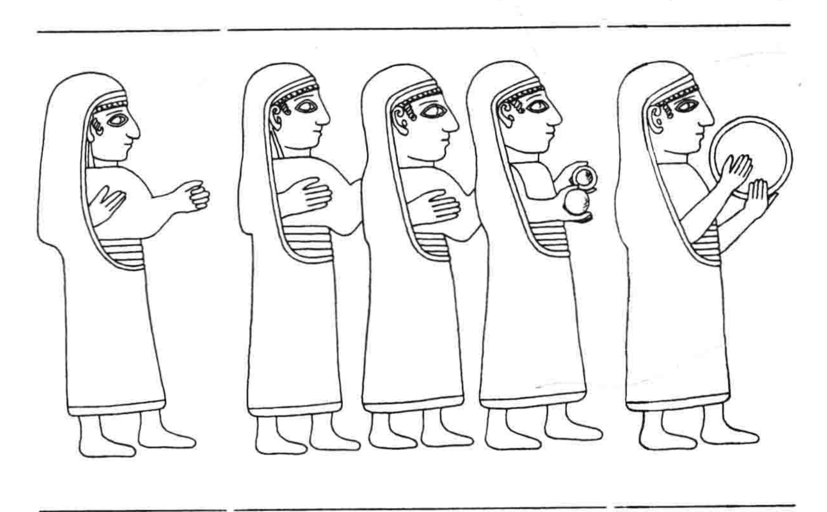
head is possibly a gong with a concave central area, or perhaps a wreath.

Two festival scenes with animals in anthropomorphized form standing upright to dance and play music were depicted on orthostats from Tell Halaf (formerly in Berlin, Staatliche Museen Preussischer Kulturbesitz, but destroyed in World War II). In each the lion, as the mightiest of beasts, plays the lyre. Other animals accompany the lyre with a frame drum, cymbals and concussion sticks. Similar scenes with animals playing music, probably deriving from orally transmitted animal fables, date from as early as the 3rd and 2nd millennia in Mesopotamia and Egypt.

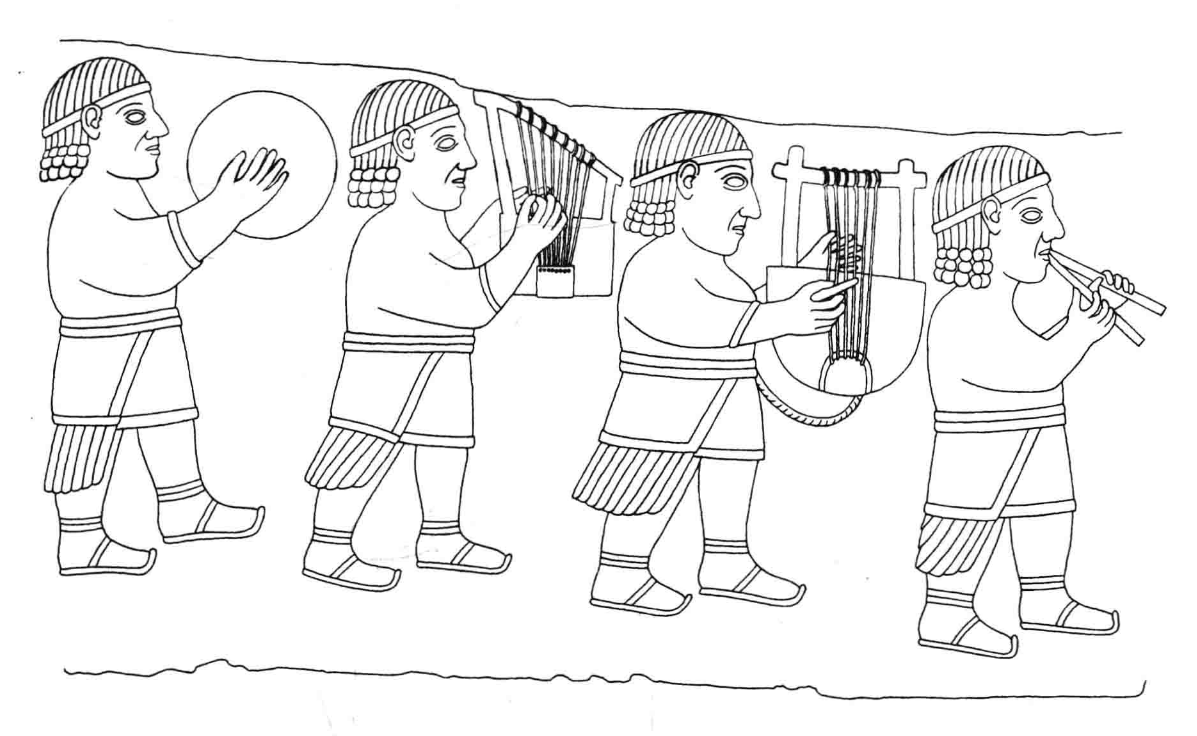
A relief that is difficult to date or to classify stylistically, from Rumkale near Gaziantep, represents a barefoot man in a long robe, with a bag on his back and a water-bottle hanging from his belt, he may be a nomadic shepherd. With his right hand he holds a branch over his shoulder and in his left hand is a syrinx which is placed under his chin (Paris, Musée du Louvre, AO.1531).

One of the most unusual of the late Hittite reliefs, from the area of Karamanmaraş (Antakya, Hatay Museum, 17915), is a funerary stela decorated on all four sides with closely related reliefs. A magnificently dressed woman, enthroned and attended by two serving women, is depicted on the front of this stela, and five more women, one behind the other, are shown on the other three sides. The first woman is beating a frame drum, the second is playing a pair of small cymbals, and the others follow, either clapping their hands or making a gesture of greeting (fig.11; see also Schachner, 1996, pp.203ff, figs.1–8).

The majority of late Hittite reliefs with scenes of music-making are concerned with the ritual cult feast. One such banqueting scene, on an orthostat at the Water Gate of Carchemish (Ankara, Museum of Anatolian Civilizations, 123), shows a male figure with a drinking goblet in his hand sitting at a table laden with food; a servant with a fan stands behind him, and a lute player and another servant holding a vessel are standing opposite. The musician has the same type of instrument as those shown in other late Hittite depictions of lutes, with a loop fastened to the top. This detail also appears on the fragment of a stela from Maraş (New York, Metropolitan Museum of Art, 91.34.1), which shows parts of a banqueting scene and the end of a lute. In another stela from Maraş (New York, MMA, 91.34.2), the female figure seated at the banqueting table holds a mirror in one hand and a rectangular box lyre in the other; the lyre is an attribute of the banqueting scene and the bird shown above the lyre suggests a musical reference. A similar relief, on a stela from the province of Maraş (Karamanmaraş, Archaeological Museum, 1040), depicts a lyre and



11. Funerary stela from the area of Karamanmaraş (Hatay Museum, Antakya)



12. Procession of musicians: late Hittite relief from Karatepe (Open-Air Museum, Karatepe)

a mirror – again, attributes of the scene – above the heads of the male and female figures seated opposite each other. The six-stringed symmetrical box lyre, with the arms running parallel and the strings fanned out clearly, shows the bridge and tailpiece as well as the bulges where the strings are fastened to the yoke.

A particularly lavish representation of a court festivity, in which seven servants and court officials and seven musicians are taking part as well as the enthroned ruler (probably Barrakib), can be reconstructed from the complete and fragmentary orthostats found at Zincirli (see Voos, 1985, pp.65–86). The procession of musicians is led by a man with a double aulos (Berlin, Vorderasiatisches Museum, VA 2999 and VA 974), followed by two lyre players with instruments that clearly differ from each other, and two drummers (Istanbul, Museum of the Ancient Orient, 7723). Two more men with frame drums bring up the rear, one standing on the other's shoulders (Berlin, VM, S 6584). The musicians' clothes, with their tasselled belts, are different from from those of the other figures.

There is an interesting parallel to this festive scene from Zincirli in Prince Azitawadda's fortified summer residence at Karatepe. The reliefs of the first two orthostats behind the lion portal of the south gateway form a thematic unit in two registers, again representing a courtly scene of a cult banquet (Karatepe, Open-Air Museum). The central position in the scene is occupied by the ruler, who sits enthroned before a table covered with food and surrounded by a crowd of servants. In the lower register, the sacrificial bull is being led up, and the court musicians are shown standing behind each other on the left. As in the Zincirli banquet scene, the procession of musicians (fig.12) is led by a reed-instrument player, in this case blowing a double aulos; he is followed by two musicians with different types of lyre, while a drummer beating the frame drum usual at this period follows at the rear. Unlike the servants, who are shown in statuesque poses, all the musicians have their left feet slightly raised, suggesting that they are marching in time. Again, the musicians' clothes, with double belts and with over-garments extending at the back below knee-length tunics, differ from those of the other figures. From these late Hittite reliefs it would appear, therefore, that an ensemble of court musicians with its own special uniform, set marching order and fixed group of instruments had already been established.

A considerable variety of lyres are represented in these reliefs, together with interesting details of construction and playing styles. Where two lyre players appear in the same ensemble, as in the Zincirli and Karatepe reliefs, two entirely different types of instrument are shown, one symmetrical and one asymmetrical. Generally, the symmetrical type has five or six strings, of about the same length and running approximately parallel, which are plucked with a plectrum held in the right hand; the left-hand fingers (visible behind the stringing) damp the strings that are not meant to sound when the plectrum strums all the strings simultaneously to mark the rhythm of the music. On the Zincirli relief, the portrayal of the symmetrical box lyre shows the strap slung around the front arm of the yoke and the musician's left wrist, enabling the instrument to be held close to the player's chest as he marches along. Also visible are the semi-circular string holder and two circular ornaments or sound-holes on the box-shaped resonator. By contrast, the late Hittite asymmetrical lyre, with its eight to 12 strings, resembles the triangular frame harp more than the symmetrical lyre. The illustration of this type of instrument on the Zincirli reliefs shows that the arm of the lyre closest to the musician was seven times as long as the other and several times thicker. The longest of the 12 strings is approximately three times as long as the shortest,

suggesting that the instrument had a wide range. The yoke forms an angle of about 45° to the long arm and is itself even longer; the fan-shaped arrangement of the strings made it easier for the fingers to pluck each string separately. The strings are fixed to a rectangular holder, a 'box bridge', open at the top and fitted sideways to the relatively large rectangular resonator close to the lower edge. Illustrations of this type of instrument, dating from about the early 7th century BCE, are found in Nineveh (Mesopotamia) and in Syria (for instance, Antakya, Hatay Museum, T 3729).

(ii) Eastern Anatolia: Urartian period (c825–600 BCE). During the 9th century BCE a mighty kingdom, called Urartu by the Assyrians, arose in the east, its core area lying between lakes Van (Turkey), Urmia (Iran) and Sevan (Armenia). At the height of its power in the 8th and 7th centuries BCE, this empire (capital Tushpa, now Van) extended from the Euphrates to the Caspian Sea, and from the southern Caucasus and the eastern coastal region of the Black Sea to north-east Iraq. It was destroyed in about 600 BCE by invading Medes and Scythians from the east and north.

Rich deposits of ore formed the basis for the highly developed metal-working skills of its people, especially in copper and bronze. Many bronze sound-generating objects of Urartian provenance have been discovered, including bells of various types, particularly horse bells (see Özgen 1984, pp.109–111). Urartian and Assyrian reliefs of the late 8th century onwards frequently depict horses with bells hanging from their necks. The most characteristic type, made of cast bronze, is about 7–10 cm high, slightly conical in shape and with an octagonal, polygonal or approximately circular base. The body, divided up by two or three horizontal ridges (the lowest at the bottom), is perforated by rectangular or triangular openings or occasionally by openings in the form of an animal head. It is surmounted by a half dome or flattened dome, usually with rosette decoration, and a loop handle at the top. Two small holes opposite each other in the top of the dome would have held a metal pin from which to hang the clapper; as a result of corrosion, neither clappers nor pins, which were usually made of iron, have survived. Sometimes it is possible to date the bells from the names of the Urartian rulers inscribed on them; the earliest is from about 800 BCE (see Muscarella, 1988, pp.427–3; Calmeyer, 1957–71, iii, 427–31). In another type of cast bronze bell, the body is entirely closed apart from a vertical slit a few millimetres wide running from its mouth to its shoulder.

Bronze crotals, whose antecedents can be traced back to the last third of the 2nd millennium and the time of the Hurrian Mitannian empire, occur as frequently as bells. Made by the lost-wax (*cire perdue*) method, they have hollow bodies – spherical, spindle-shaped or zoomorphic – with perforated walls; a small ball (or sometimes two or more balls) inside the instrument causes it to ring when shaken. Some of the crotals have eyelets from which they could be hung, or pins for fastening them to a stick or to the pole or yoke of a chariot. They have been found with the remains of chariots in grave chambers, for instance, in Nizhnih Adjyaman and Lchashen near Lake Sevan. Crotals shaped like birds, bulls, wild goats, ibexes and stags, from the Transcaucasus and north-east Anatolia, can be seen in museums in Armenia, Georgia and eastern Turkey (see Bossert, 1942, pl.65, no.317; Yaylalı, 1997, pp.19–31).

Figural reliefs on such Urartian bronze objects as votive plaques, belts, clasps, helmets, quivers, shields and vessels have yet to be systematically studied for the presence of musical motifs. Two Urartian bronze belts from the late 8th century BCE depict cult scenes with musicians, dancers and acrobats: the one shows female players of the aulos, the lyre and the frame drum, a male stiltwalker, and a woman in dance posture shaking an idiophonic cult standard (Istanbul, Sadberk Hanım Museum, ARK 608–12181); the other shows musicians plucking a rectangular string instrument, dancers, and an acrobat doing a handstand or cartwheel (see Kellner, 1991, no.282).

(iii) Central Anatolia: Phrygian period (c800–700 BCE). The Phrygians, who made their way east from south-east Europe in the 12th century BCE and settled in central Anatolia, stepped into the power vacuum after the fall of the Hittite empire in about 1200 BCE. The Phrygian kingdom was at its height in the 8th century BCE. Written and pictorial sources as well as musical instrument finds suggest that the Phrygians' religious music was orgiastic: their typical instruments – the Phrygian aulos (see Bélis, 1986, pp.21–40), cymbals and frame drums – undoubtedly produced a very loud sound, and worship of the Phrygian goddess CYBELE was clearly accompanied by ecstatic rituals and exciting, deafening noise. The many extant statuettes of Cybele and the votive plaques associated with her usually show the goddess with her attribute of a frame drum (see Naumann, 1983, p.136). During excavations in Boğazköy, a sculptural group was found among remains of buildings from the Phrygian period at the fortress gates of Büyükkale (fig.13; Ankara, Museum of Anatolian Civilizations, 138.3.64). Dated to the mid-6th century BCE and presumably of cultic significance, it shows Cybele flanked by two male musicians less than half her height, one wearing a *phorbeia* and playing the double aulos (with equal length and parallel pipes), the other playing the seven-string lyre.

Discovered very close to the statue of Cybele and dated to about the same time is a fragmentary bronze cymbal; 8·7 cm in diameter, it has a convex central area, pierced in the middle, and a flat outer area curving slightly up at the rim. A pair of early Phrygian (mid-8th–mid-7th century BCE) bronze cymbals, excavated at the temple precincts of the lower city of Boğazköy (see Bittel, 1968, pp.79–82; Boehmer, 1972, pp.135–6) are about 10 cm in diameter and 2 mm thick. A circular, flat iron disc with a diameter of 33·5 cm and a suspension loop is slightly older and has been identified as a struck idiophone (a kind of gong). Two bronze tulip-shaped bells with an elliptical cross-section and wide loops were found in the later Phrygian level of Boğazköy (7th–6th centuries BCE). The rings to which the clappers were attached can still be seen, but the clappers themselves are missing (see Boehmer, 1972, p.70, pl.x; p.158, no.1658, pl.lvi).

Fragments of chordophones and aerophones have also been found in Gordion, the capital of the Phrygian kingdom. They all date to the late Phrygian period, extending from the invasion of the Cimmerians in 695 to the last quarter of the 4th century BCE. The fragments of string instruments include a bridge and a string holder made of bone or ivory for a double-string instrument, probably a long-necked lute. Among the fragments of wind instruments are the upper section of an aulos, and



13. Cybele, with musicians playing the double aulos and lyre: sculpture from Boğazköy, mid-6th century BCE *(Museum of Anatolian Civilizations, Ankara)*

two others (now in the Gordion museum), neither of which has been identified with any certainty, made from the wing bones of large birds, one with two finger-holes and the other with six. A lyre is depicted on shards of a painted pottery vessel from Tumulus J in Gordion, dating from the end of the 7th century. The instrument, a standing lyre with eight strings, is approximately circular and about the same size as its player, who is shown sitting on a stool flanked by two birds (see Kohler, 1995, pp.68–9, fig.27*d*).

A number of bronze figures of musicians standing or sitting to play reed instruments, trumpets or occasionally the syrinx are unprovenanced and, despite the 'Phrygian cap' worn by the musicians, cannot be definitely identified as examples of Phrygian art. The figure of a trumpeter playing his instrument with the *phorbeia* probably comes from Mylasa.

Knowledge of Phrygian auloi as the characteristic instruments of Phrygian musical culture derives mainly from Greek and Roman written and pictorial sources. With the spread of the cult of Cybele to the west and the adoption of Phrygian auloi into the cult of DIONYSUS, this special form of the double aulos reached Greece and Rome, where it was used in theatres as well as for religious purposes, attracting much attention by its appearance and sound. These reed instruments, played in pairs, were of different lengths. The longer instrument had a funnel-shaped bell that curved upwards or backwards when the instrument was held in a more or less horizontal position during performance. Detailed depictions of Phrygian auloi occur relatively frequently in Roman reliefs of the imperial period; even the bombyx mechanism, the reeds and the separate sections of the cylindrical pipes are clearly visible in some of these representations (*see* AULOS, §I, 3–4 and fig.1). Greek and Latin written accounts indicate that Phrygian aulos players became famous far beyond the borders of their native land.

(iv) Western Anatolia: Lydian period (c678–547/6 BCE*).* Under the pressure of Doric migration, western Anatolia was more densely settled by Greek immigrants after the end of the 2nd millennium BCE, particularly in the coastal regions. The Greek cities founded there united to form the Ionian League. The Lydian empire arose in the land behind the Ionian coastal cities, but its history cannot be traced back further than the 7th century BCE. Archaeomusicological material found in the coastal regions of Anatolia and the offshore islands of the Aegean provides evidence of a variety of instrument types and of lively cultural exchanges with Greece. The depictions of lyres from Lydia, Caria, Lycia and Cilicia of the Geometric and Archaic periods (950–600 and 600–480 BCE respectively) include unusual and short-lived special forms as well as some very elaborate and technically sophisticated types.

The representation of a seven-string lyre on late Geometric shards dating from the first half of the 7th century BCE, excavated in Bayraklı, is very similar in its circular shape to the Phrygian lyre shown on shards in Tumulus J in Gordion (see §III, 3 above), but the former differs not only in its number of strings but also in the ends of the arms of the lyre, which extend far beyond the yoke itself, curving out and becoming increasingly broad (Akurgal, 1961, pp.13–14, fig.3). Both depictions portray birds as the musical symbol of the lyre. In the lower part of the picture of the Bayraklı lyre, the line running parallel to the yoke, just where the strings end, should probably be regarded not as the upper edge of the resonator but as a string holder. The two crosses between the arms, most probably the resonator's soundholes, suggest that the resonator itself was quite large. As in the case of the Gordion fragment, the stand fitted to one side indicates that the instrument was a standing lyre. A quite different type of lyre is shown on the fragment of a vessel from Pitane (Çandarlı), dated to around 600 BCE. Two 6th-century relief friezes from Lycia with scenes of music-making and wrestling (Istanbul, Archaeological Museum, 5273 and 763) depict the round-based lyre. The seven-string lyre on a relief from Xanthos is very ornate. A marble sarcophagus found in 1994 in the province of Çanakkale, showing an aulos player, a kithara player, and a dancing girl with crotala performing at a funeral, can be dated to the late 6th century. The resonator of the lyre is made from a tortoise shell (Sevinç, 1996, pp.251–64).

Several aulos fragments found during excavations of the temple of Artemis at Ephesus and the acropolis of Lindos date from the Archaic period (Istanbul, Archaeological

Museum, 2796 and 3784; London, British Museum, GR 1907.12–1.423). The early 6th-century bone pipe from Ephesus is about 14 cm long, with five finger-holes at the front and one hole at the back.

(v) Persian conquest: a turning-point. A clear break in the development of the musical cultures of Anatolia came with the conquest of the area by the Persians. Between 547 and 337 Anatolia was part of the Achaemenid empire (*see* IRAN, §I, 4(iii)), and in 334 it was conquered by Alexander the Great. During the succeeding Hellenistic period (334–27 BCE), Greek civilization spread throughout the whole of Anatolia, not just to the west coast as in previous centuries, when the cultural exchange was stronger from east to west.

Greek written accounts from classical antiquity provide a graphic picture of the cultural influence of Anatolia on the Mediterranean area, more particularly the influence of the Phrygians and Lydians on Greek music (Thiemer, 1979). Several musical instruments common in ancient Greece were believed to have originated in Anatolia and to have been imported from there. The same was true of the origin of songs and modes in the teachings of Greek music theory on the *harmoniai*, as the terms Lydian, Mixolydian, Phrygian, Hypophrygian and Hypolydian clearly indicate.

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WERNER BACHMANN (1–4(i), 5), BELKIS DINÇOL(4(ii))

Anaya (Arze), Franklin (*b* Cochabamba, 23 Sept 1912; *d* Cochabamba, 15 Feb 1998). Bolivian pedagogue, composer and architect. After fighting in the Chaco War he studied music and architecture in Chile (1936–42); thereafter, apart from a study trip to Madrid in 1959, he remained in his native Cochabamba. The Coro de los Valles, which he founded in 1954, was for several decades the mainstay of the city's musical life. *Wayra*, Anaya's most renowned composition, was originally written for this choir and subsequently arranged for various instrumental combinations.

Notwithstanding his prolific career as an architect – he served as dean of the faculty of architecture at the Universidad Mayor de San Simón de Cochabamba and designed university campuses in Cochabamba and Oruro – Anaya has earned national recognition mainly on the strength of his educational work. In 1961 he founded the Instituto Laredo, a school for gifted children, with the goal of promoting happiness through an 'integral education'; this is characterized by a particular emphasis on music, based on the principle that, of all disciplines, music cultivates the widest range of human faculties. Witness to the integrity of Anaya's ideas is the unusually high number of his pupils that have gone on to positions of leadership, both within and outside the arts.

WORKS

all composed during the period 1954–62 and published in Madrid (1994)

Wayra, SATB; Cotoca, SATB; Canción de cuna I, SAT; Canción de cuna II, S, Mez, A; Burrukhaty - Amador, SATB; Juana Azurduy de Padilla, SATB, perc; Jesucristo Khuyakuway, SATB

Principal publisher: Editorial Música Mundana

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AGUSTÍN FERNÁNDEZ

Ančerl, Karel (*b* Tučapy, Bohemia, 11 April 1908; *d* Toronto, 3 July 1973). Czech conductor. He studied composition and conducting at the Prague Conservatory (1925–9) and then was assistant conductor to Hermann Scherchen in Alois Hába's opera *The Mother* at Munich in 1931. He became a member of Scherchen's conducting class in Strasbourg, and later also studied with Talich in Prague. His career as conductor for the theatre and for Prague radio (1933–9) was interrupted by the Nazi occupation of Czechoslovakia. He was sent to concentration camps and was the only member of his family to survive. He returned to conduct the Prague Opera (1945–8), the Czech RSO (1947–50) and the Czech PO (1950–68), and from 1942 to 1952 was a professor at the Prague Conservatory. He received a Czechoslovakian State Prize in 1958 and was named National Artist in 1966. Ančerl's speciality in Czech music and in modern music had been demonstrated before the war at ISCM festivals in Amsterdam (1933), Prague (1935), Barcelona (1936) and Paris (1937). After the war he toured more widely, conducting orchestras in Belgium and the Netherlands (1947), the USSR (1948) and elsewhere, and taking the Czech PO to various European countries (including England in 1956 and 1962) and to Australia, New Zealand, Japan, China and India in 1959. He returned to England from 1967 as guest conductor with the LPO and later with other orchestras. After the Soviet invasion of 1968 he left Czechoslovakia, and in 1969 he succeeded Ozawa as music director of the Toronto SO, raising its technical standard and introducing works by composers such as Bartók, Martinů, Smetana and Suk.

This appointment marked his decisive separation from the political pressures of musical life in Czechoslovakia. He never achieved the eminence of his younger contemporary, Rafael Kubelík, but he became after Kubelík the best known of his generation of Czech conductors; he made many recordings in a repertory ranging from Mozart to Stravinsky. Ančerl's music-making was always characterized by lyrical warmth, as can be heard on his recordings of Mozart, Brahms and Mahler. In Czech works he added a rhythmic pungency, often underlining the music's folk origins.

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ARTHUR JACOBS/CHARLES BARBER, JOSÉ BOWEN

Anche (Fr.: 'reed'). The French term for the prepared reed of a wind instrument, as distinct from *roseau* meaning 'reed' in a general or botanical sense. (The latter word is used by the reed growers and is extended by French suppliers to cover cut and split sections of the plant stem up to the actual stage of shaping.) The plural, *anches*, is also used in French organ registration to designate the reeds (*see* REED-WORK and REGALS).

PHILIP BATE

Anchieta, Juan de (*b* ?Urrestilla, nr Azpeitia, 1462; *d* Azpeitia, 30 July 1523). Spanish composer. He was the second son of Martín García de Anchieta and Urtayzaga de Loyola (an aunt of Ignatius Loyola) and may have studied at Salamanca University, where the music professor from 1481 to 1522 was Diego de Fermoselle, the elder brother of Juan del Encina. After his appointment on 6 February 1489 as a singer in Queen Isabella's court chapel at an annual salary of 20,000 maravedís Anchieta travelled constantly, for Isabella often moved her court (15 times between 1491 and 1503).

Anchieta's salary was raised to 30,000 maravedís on 30 August 1493. Two years later Isabella named him *maestro de capilla* to her 17-year-old son Don Juan (1478–97). His excellent services to the young prince prompted the queen to reward him with several ecclesiastical preferments. After her death in 1504 Anchieta was transferred with other members of the Castilian royal household to the service of her daughter Joanna, whose consort was Philip the Fair; in their entourage he visited Flanders, and from January to April 1506 he was in the south of England during the return voyage to Spain. The court's singers on this journey also included Pierre de La Rue, Alexander Agricola and Marbrianus de Orto.

From 1507 to 1516 Anchieta earned 45,000 maravedís annually as 'Queen Joanna's chaplain and singer'. A bitter family feud erupted on 20 February 1515, when the two younger Loyola brothers assaulted Anchieta during a visit to his home; Ignatius attempted to flee but was caught and briefly imprisoned at Pamplona. In 1499 Anchieta had been appointed an absentee benefice-holder at Villarino, in the diocese of Salamanca, and a year later rector of the parish church of S Sebastián de Soreasu in Azpeitia; he was made Abbot of Arbas in 1518. That year his nephew García de Anchieta was named his successor as rector of S Sebastián de Soreasu, but was assassinated shortly afterwards.

On 15 August 1519 Charles V issued a declaration that the 57-year-old Anchieta was too old for further service at court, but confirmed the annual salary of 45,000 maravedís that he had received until 1516. A court payment record of 23 October 1520 described Anchieta as 'ill in his house at Azpeitia'. In April 1521 he secured a papal rescript permitting him to transfer the income from his Villarino benefice to a new foundation of Franciscan sisters in Azpeitia; the sisters made him their business manager and promised him a privileged burial-place in their convent church. Anchieta signed his will on 19 February 1522, making his niece Ana de Anchieta his universal heir and leaving his homonymous son 400 gold ducats. Contrary to his wishes, he was buried at S Sebastián de Soreasu, a decision that set off a dispute that lasted for 12 years.

Anchieta's earliest extant composition is the four-part *romance En memoria d'Alixandre* written in the summer of 1489. His *Missa 'Ea iudios a enfardelar'*, written in 1492 but now lost, was mentioned by Francisco de Salinas, who quoted the popular song on which it was based. The piece that seems to have remained popular for the longest is *Dos ánades*, a spirited three-voice villancico that Francisco de Quevedo (*Cuento de cuentos*, 1626) described as still frequently sung, though old-fashioned. Cervantes paid tribute to the same work in his comic tale *La ilustre fregona* (1614).

Anchieta's works lack the variety and ingenuity of device found in those of Peñalosa, his greatest Spanish contemporary. Designed for large choirs rather than for highly trained small ensembles, Anchieta's music confirms Bermudo's description of Spanish style in *Libro primero de la declaración de instrumentos* (1549) as graceful and sonorous. Even when quoting a tune such as *L'homme armé*, found in the tenor of the Agnus Dei of his *Missa [quarti toni]*, he never invested it with any of the learned devices dear to Peñalosa and to the Netherlandish composers whom Anchieta had met in his travels and whose music he surely knew. He used imitation but never in a recondite way, nor at intervals other than the unison, octave, 4th or 5th; he was interested not in puzzles but in sound.

Anchieta's quotation of plainchant, as in the tenors of the two motets for Ash Wednesday, ornaments the melody only slightly and at cadences. Harmonic and rhythmic repetition give a unity to these motets, and reiteration of melody and rhythm occurs throughout his music: the *Missa [quarti toni]*, for example, makes insistent use of a dotted three-note figure E–F–G. In the long Credo of the *Missa Rex virginum* he used variation of texture in accordance with a set scheme: one pair of voices, the other pair, then all four; the pattern is repeated six times and is clearly deliberate. Most triads are in root position; first inversions are almost always approached by step in the bass. Passages of parallel first-inversion chords are prominent in only one work, the three-voice *Magnificat* setting.

Samuel Rubio proposed adding eight works – a truncated troped Kyrie (*Qui expansis*) and seven motets – to the slim total of 16 pieces attributed to Anchieta in nine Spanish manuscript sources; all but one of these anonymous works survive in the Cancionero de Segovia (*E-SE* s.s). The attributions are supported by Rubio's study of Anchieta's compositional technique. Four Passions, surviving anonymously in the church of Santiago, Valladolid, are also thought to be by Anchieta: based on chant melodies published in Cardinal Ximenes's *Passionarium Toletanum* (Toledo, 1516), these four-voice responsorial settings, homophonic throughout, predate all others of their kind written in Spain.

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MASSES, MASS MOVEMENTS AND MAGNIFICATS

Missa [quarti toni], 4vv, *E-TZ*, R; ed. in MME, i (1941)
Missa Rex virginum, 4vv (Ky, Gl, Cr), *Bc*, *SE*, *TZ*, R; ed. in MME, i (1941)
Missa 'Ea iudios a enfardelar', 1492, lost, mentioned by Francisco de Salinas, *De musica libri septem* (1577)
Kyrie, 4vv; trope 'Qui expansis', *SE* (anon.), R
Magnificat, 3vv, *SE*, *TZ*, R; ed. in Cohen
Magnificat, 4vv, *TZ* 2, R

PASSIONS

Edition: *Juan de Anchieta (c.1462–1523): Cuatro pasiónes polifónicas*, ed. D. Preciado (Madrid, 1995)

Pasión según San Mateo
Pasión según San Marcos
Pasión según San Lucas
Pasión según San Juan

MOTETS

Ave sanctissima Maria, 3vv, *SE* (anon.), R
Ave verum corpus, 4vv, *SE* (anon.), R
Conditor alme siderum, 3vv, *SE*, R; ed. in *StevensonSM*
Domine Jesu Christe qui hora in diei ultima, 4vv, *Sc*, *SE*, *TZ*, *Vp*, *P-Cug*, R (doubtful)
Domine, ne memineris, 4vv, *E-SE*, R; ed. in *StevensonSM*
Domine, non secundum peccata nostra, 3vv, *SE*, R; ed. in Cohen
In passione Domini, 4vv, *SE* (anon.), R
Libera me, Domine, 4vv, *TZ* 2, R
Salve regina, 4vv, *Bc*, *Sc*, *TZ*, R
Salve sancta facies, 3vv, *SE* (anon.), R
Salve sancta parens, 4vv, *Bc* (anon.), R
Sancta Mariai, 3vv, *SE* (anon.), R
Virgo et mater, 4vv, *Sc*, *SE*, *TZ*, R

O bone Jesu, 4vv, attrib. Anchieta in *SE*, is by Compère

SECULAR

Con amores, la mi madre, 4vv, R; ed. in MME, x (1951)
Donsella, madre de Dios, 3vv, R; ed. in MME, x (1951)
Dos ánades, 3vv, R; ed. in MME, v (1947)
En memoria d'Alixandre, 4vv, R; ed. in MME, v (1947)

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ROBERT STEVENSON

Ancient Concerts. Concert series given in London from 1776 to 1848 by the Concert of Ancient (Antient) Music. *See* LONDON, §V, 2.

Ancina, (Giovanni) Giovenale (*b* Fossano, region of Cuneo, 19 Oct 1545; *d* Saluzzo, Cuneo, 31 Aug 1604). Italian music editor, composer and possibly writer on music. He was born into a leading aristocratic family of Melle, about 30 km from Fossano. He was educated at home and, from 1559, at Montpellier and then entered Turin University to study medicine, philosophy and rhetoric; he may also have studied music, since five of his 118 submissions for the doctorate were concerned with music. In 1566 he went to Pavia to continue his medical studies. On 29 January 1567 he graduated with outstanding results in arts and medicine from Turin University, and a few months later he was admitted to the university's college of doctors as a supernumerary lecturer. At the end of 1570 he left lecturing to become tutor and physician in the household of Count Madruzzi di Challant. When the count became an ambassador of the Duke of Savoy he accompanied him to Rome, where he arrived on 10 November 1574. Here he began to study theology and was strongly influenced by Filippo Neri, whom he met in the spring of 1576. He became keenly interested in Neri's work and ideas, and on 1 October 1580 he entered the Congregazione dell'Oratorio founded by Neri; he was ordained on 9 June 1582. On 29 October 1586 Neri sent him to the newly established house of the oratory at Naples, where besides undertaking pastoral and charitable work he wrote much devotional poetry. In the autumn of 1596 he was recalled to Rome, and in 1597 Pope Clement VIII offered him a vacant bishopric in northern Italy, which, after initial resistance, he accepted. He was proclaimed bishop by the consistory of Saluzzo on 26 August 1602 and enthroned on 1 September, but he was not officially permitted to enter his diocese until 6 March 1603. His death in the following year was apparently due to poisoning. He was beatified by Pope Leo XIII on 9 February 1890.

Ancina's significance in the history of music lies in his propagation and encouragement of sacred poetry and music as part of the religious renewal begun by Neri. Inspired by the Counter-Reformation, he collected the best and most popular pieces of music and supplied them with new sacred texts in place of the secular originals. The contrafacta written into a manuscript copy (in *I-Rv*) of the madrigal anthology *L'amorosa Ero* (RISM 1588[17]) are an early example of this technique. His most important enterprise was *Tempio armonico della beatissima vergine* (RISM 1599[6]), an anthology of three-part *laudi* by the foremost contemporary composers; at the back of the volume are some texts specifically intended for improvised setting by Giovanni Leonardo dell'Arpa. A second collection, for four and five voices, and a third, for six to nine and twelve voices, were planned but never published. Ancina was personally acquainted with almost all the leading Roman composers of his time, and among the manuscripts in his hand (now in *I-Rv*) is the only surviving source of Cavalieri's *Lamentationes* and a collection of spiritual canzonettas for five to eight voices, many of which are by Giovanni Animuccia. The same collection of manuscripts includes two treatises on music, *Regole del canto figurato e del contrapunto* and *Solfeggiamento e studi di musica*, which may be by Ancina. He also provided the texts of many *laudi* that appeared in Rome about 1600. As a composer he is less significant, though his five *laudi* in *Tempio armonico* are inventive, expressive, technically accomplished and not at all inferior to companion-pieces by more famous composers.

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KLAUS FISCHER

Anciuti, Joannes Maria (*fl* Milan, 1709–41). Italian woodwind instrument maker. His full name is known to us only from the mark on a double bassoon. His other surviving instruments, which are often made of ivory, include recorders and double recorders, oboes, a bass flute and, possibly, a flute. A search of the Milan archives has failed to reveal anyone by the name of Anciuti living in the city during the 18th century. However, it is possible that this maker was using a pseudonym: an appropriate one for a maker of reed (It.: *ancia*) instruments. This was an expedient sometimes used in the 18th century by makers who wished to evade the rigid rules of the guild. Alfredo Bernardini has noted that an oboe in the Museo degli antichi strumenti musicali, Rome marked BELTRAMI/IN MILANO has similar characteristics to oboes signed by Anciuti, and it is worth conjecturing that Joannes Maria could have been a member of the Beltrami family of wood-turners, active in Milan during the 18th century. The Lion of St Mark device appears on numerous examples of his work, suggesting a link with Venice, although this cannot yet be confirmed.

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RENATO MEUCCI

Ancliffe, Charles (*b* Kildare, 1880; *d* Richmond, Surrey, 20 Dec 1952). British composer and bandmaster. A bandmaster's son, he trained at the Royal Military School of Music (Kneller Hall), graduating at the age of 20 with the award of the gold baton for composition. For 18 years he was bandmaster of the 1st Battalion, South Wales Borderers, retiring in 1918 to take a civilian position as conductor of the Scarborough Military Band. Given this background, it was natural that he would write a number of marches, two of which (*Ironsides* and *The Liberators*) have achieved lasting popularity. He also wrote a number of intermezzos, suites (including three for piano) and songs.

It is as a composer of waltzes, however, that he is most remembered: *Nights of Gladness* (1912) was adopted as the signature tune of the BBC programme of the same name. So popular did his waltzes become that they were arranged as medleys, such as *Ancliffe in the Ballroom* or *The Ancliffe Valeta*. After a short introduction, the typical Ancliffe waltz proceeds as a loose rondo in which no episodes are repeated. The tunes of *Carnival Nights*, for example, have a sturdy strength which owes more to Johann Strauss than to the sophisticated syncopations of Tchaikovsky.

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(*selective list*)

Waltzes: Nights of Gladness, 1912; Smiles, then Kisses, 1913; The Fairest in the Land, 1914; The Dream Princess, 1915; April Buds, 1916; Thrills, 1917; Irish Whispers, 1918; Shy Glances, 1919; Unforgotten Hours, 1920

Marches: For Valour, 1915; The Liberators, 1916; Castles in Spain, 1917; Old Soldiers, 1937; Ironsides, 1940

Int: Burma Maid, 1913; Secrets, 1913; The Valley of the Poppies, 1916; Down in Zanzibar, 1917; Cinderella's Wedding Dance, 1918; Fragrance, 1920; Penelope's Garden, 1921

Orch suites: The Purple Vine, 1917: 1 The Vintagers, 2 The Purple Vine, 3 Evening at the Inn; Below Bridges: 1 Wapping Old Stairs, 2 Stepney Church, 3 Poplar

Military band: Fairest in the Land, gypsy serenade; Hans the Stroller, Dutch silhouette

Pf suites: Suite Poetique; Elfland; Southern Impressions

Many songs, incl. Ask Daddy, Someday in Somebody's Eyes, I cannot live without you

Principal publishers: Boosey & Hawkes, Chappell

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GEOFFREY SELF

Ancona. City in Italy. It is the capital of the Marches region. Among the earliest musicians recorded as active in the cathedral of S Ciriaco are Nicolò Branchino (1559) of Pesaro and the Flemish composers Hector Vidue (*c*1562) and Giovanni Ferretti (?1573–9), all perhaps preceded by the Anconan Francesco Lupino. Among those in Ancona in the 17th century were Fabio Costantini, Nicolò Cherubini (1629–40), Biagio Gherardi (1645–50) and Giovanni (?1687) and Pietro Paolo (1691–1701) Moresi. Eliseo Ghibel (1581), Giacomo Finetti (1608–12) and Francesco Boccella worked at the church of SS Sacramento; a collection of Boccella's instrumental music (1653) was among the works printed by the publisher Ottavio Beltrano, who established himself in Ancona in 1651–4. The press of Claudio Percimeneo published works by the Augustinian monk Scipione Lazzarini (1674–5) and the 16-year-old Maria Francesca Nascimbeni, one of Lazzarini's pupils, whose *Canzoni e madrigali morali e spirituali* Percimeneo also published (1674). By the second half of the 17th century oratorios were being performed in various churches in the city; music was also performed in the convents.

Musical entertainments took place in the homes of patricians, in the Palazzo Municipale, in the Loggia dei Mercanti and notably at the Arsenale, a harbour building adapted in the late 16th century as a Carnival performance space; *opere-torneo* and *intermedi* were staged there on the initiative of the city's nobility, particularly Prospero Bonarelli della Rovere, founder of the Accademia dei Caliginosi (1624). He made a law requiring *drammi per musica* to be provided during Carnival; later cultivated by Bonarelli's son Pietro, the Accademia continued its activities intermittently until about 1775.

The Comune turned part of the Arsenale into a new Teatro Pubblico, inaugurated in 1665 with Cavalli's *Giasone*; works of local provenance and from Venice and Rome were staged there until a fire destroyed the theatre in 1709. A new theatre, La Fenice, opened in 1711–12. Operas were staged mainly during Carnival. La Fenice was closed in 1818 and for some time performances were staged at the Palazzo Acciaioli. A wooden open-air theatre erected in 1808 by Marco Organari was extended and covered, remaining in use until about 1845. Meanwhile, opera seasons transferred to the Teatro delle Muse. It opened in 1827, with a spring season of at least two *opere serie* and a lesser Carnival season (*opere buffe* or *semiserie*). It was active until 1943, giving about 50

performances a season for the first 50 years, notably (from 1830) under the direction of the Ancona composer Giuseppe Bornaccini (1805–81).

Concert performances also took place at the Società del Casino Dorico (founded in 1754 and known by that name from 1806), based at the Teatro delle Muse. Its members included Emanuele Nappi (1767–1836), who ran a violin school. The Nappi music library, which contains many Tartini manuscripts, is in the Biblioteca Comunale L. Benincasa. The workshop of the instrument maker Emiliano Gotti was succeeded by that of Giuseppe Baldantoni (1784–1873), which produced more than 200 bowed instruments.

From the mid-19th century, operas, ballets, operettas and concerts were also given in the Teatro Vittorio Emanuele (1860–*c*1927) and the Politeama Goldoni (1880–*c*1911); both were later turned into cinemas. The Arena Stamira was in use from 1934, and then replaced by the Teatro della Fiera (1949–59). These buildings have now disappeared; of the Teatro delle Muse, damaged by bombing in 1943 and demolished 30 years later, only the imposing neoclassical façade remains. Reconstruction work was in progress in the 1990s. The Società Corale V. Bellini was founded in 1888 and is still active. Since 1914 the Società Amici della Musica G. Michelli has organized the city's concert season, now based at the Teatro Sperimentale L. Arena. Ancona has no conservatory; a public music school, the Istituto Musicale G.B. Pergolesi, has existed since 1920.

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ELVIDIO SURIAN/MARCO SALVARANI

Ancona, Mario (*b* Livorno, 28 Feb 1860; *d* Florence, 23 Feb 1931). Italian baritone. Having made his début in 1889 at Trieste as Scindia in *Le roi de Lahore*, in 1890 he sang the King (*Le Cid*) at La Scala, his only appearance there. He created Silvio in *Pagliacci* at the Teatro Dal Verme, Milan, in 1892 and the same year sang Alphonse (*La favorite*) at the New Olympic Theatre, London. He made his Covent Garden début as Tonio in the British première of *Pagliacci* in May 1893, singing the same role in his Metropolitan début later that year. He sang Riccardo (*I puritani*) at the Manhattan Opera House on its opening night, 3 December 1906. Ancona appeared all over Europe and the USA, in a wide repertory embracing Mozart (Don Giovanni, Figaro), Verdi (Germont, Rigoletto, Renato, Amonasro, Iago, Don Carlo in *Ernani*), Wagner (Wolfram, Telramund, Hans Sachs), Puccini (Lescaut, Marcello), Mascagni (Alfio, David in *L'amico Fritz*) and many French roles, including Nevers (*Les Huguenots*), Escamillo and Valentin (*Faust*). He retired in 1916. An elegant, stylish singer, he possessed a voluminous, dark-toned voice sustained by an impeccable technique, which can be heard to advantage on his recordings of 'Eri tu', Iago's Credo and the Prologue to *Pagliacci*.

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ELIZABETH FORBES

Ancot. Flemish family of musicians.

(1) **Jean Ancot** (i) (*b* Bruges, 22 Oct 1779; *d* Bruges, 12 July 1848). Composer and teacher. He was a choirboy at St Donatian and then went to Paris, where he studied the violin with Kreutzer and Baillot and harmony with Catel. He returned to Bruges in 1804 and established himself as a teacher of violin and piano. According to Fétis, he composed a great quantity of music (most of it never published and now lost), including military band music for political and nationalist celebrations, two masses and other church music, four violin concertos and three string quartets.

(2) **Jean Ancot** (ii) (*b* Bruges, 6 July 1799; *d* Boulogne, 5 June 1829). Composer, violinist and pianist, son of (1) Jean Ancot (i). He studied with his father and appeared as a soloist on both the violin and the piano in 1811. His first concertos were composed about 1815; in 1817 he went to Paris to study at the Conservatoire. In 1823 he went to London and was appointed pianist to the Duchess of Kent, but returned two years later, settling eventually in Boulogne. He published over 200 works in Paris, London and Germany, including six overtures for orchestra, concertos for violin and for piano, piano sonatas and other pieces (of which *L'ouragan* was particularly popular), many pieces for piano and violin, and several vocal works.

(3) **Louis Ancot** (*b* Bruges, 3 June 1803; *d* Bruges, Sept 1836). Pianist, teacher and composer, son of (1) Jean Ancot (i). He also studied with his father. After a continental tour he arrived in London and became pianist to the Duke of Sussex. Later he taught the piano in Boulogne and Tours before returning to Bruges. He published a number of works for piano.

JOHN LADE

Ancus (? from Gk. *angkos*: 'valley', or *angkōn*: 'bend'). In Western chant notations, a neume signifying three notes in descending order, the last of which is semi-vocalized. The *ancus* is the LIQUESCENT form of the CLIMACUS. Liquescence arises on certain diphthongs and consonants to provide for a semi-vocalized passing note to the next pitch. (For illustration *see* NOTATION, Table 1.)

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DAVID HILEY

Anda, Géza (*b* Budapest, 19 Nov 1921; *d* Zürich, 14 June 1976). Swiss pianist of Hungarian birth. He studied at the Franz Liszt Academy in Budapest, where his teachers included Dohnányi, Weiner and Kodály. He won the Franz Liszt Prize in 1940 and in 1942 made his concert début with Mengelberg in Brahms's Second Piano Concerto. The following year he appeared with the Berlin PO under Furtwängler in Franck's Symphonic Variations, but shortly afterwards fled to Switzerland, where he made his

home. In 1947 he began to make an international reputation, playing an exceptionally wide repertory. In 1952 he appeared once more with the Berlin PO, this time under Solti, and made his Salzburg Festival débuts both in concert (with Fricsay) and in recital. His subsequent annual appearances in Salzburg included concertos, recitals and masterclasses. In 1953 Anda commenced a series of recordings for Columbia in London, and in 1960 he recorded Bartók's three piano concertos and Rhapsody with Fricsay for Deutsche Grammophon, classic performances which, for many, have never been excelled. Between 1967 and 1972 he recorded the complete Mozart piano concertos, directing them himself from the keyboard. He gave regular masterclasses, notably in Lucerne and Zürich, and in 1971 undertook major tours of Canada, the USA and South Africa. He was made a Chevalier of the Ordre des Arts et des Lettres in 1965 and an honorary member of the RAM in 1970. The possessor of a unique tonal sheen, a transcendental technique and a refined cantabile (Furtwängler called him 'a troubadour of the keyboard'), Anda was a fastidious stylist who, in a work such as Brahms's Paganini Variations, could resolve the most strenuous difficulties into a crystalline poetry. He also possessed a mischievous streak, and could spin off Dohnányi's arrangement of the *Valse lente* from Delibes' *Coppélia* with an unmatched stylized elegance. A pianist of uncommonly catholic tastes, he is remembered above all for his charismatic readings of Bartók and Schumann.

BRYCE MORRISON

Andamento (It.: 'walking'). A fugue subject of extended length. The word was apparently first so defined by G.B. Martini in volume ii of *Esemplare, ossia Saggio fondamentale pratico di contrappunto* (1775), where it is contrasted with ATTACCO, an extremely brief fugue subject, and SOGGETTO, a fugue subject of medium or average length. Martini offered as an example of *andamento* a theme that was six 4/4 bars long. Later writers have cited such examples as subjects from Handel's fugal choruses (e.g. the 'Amen' fugue in *Messiah*) and Bach's fugue subjects for organ (e.g. from the G minor Fantasia and Fugue BWV542). Martini's three terms found only limited use outside Italy, but they have been included in every edition of *Grove's Dictionary* beginning with the supplement to the first edition, where they were treated at length by W.S. Rockstro.

PAUL WALKER

Andante (It.: 'at a walking pace', 'easy-going', 'fluent', 'uniform'; present participle of *andare*, 'to walk'). A tempo (and mood) designation, often abbreviated to *and.*[e] and sometimes even *ad.*[e], particularly in the 18th century. Though one of the most common tempo designations in the 19th century, its entry into musical scores was relatively late, and its use in the 17th and 18th centuries was often as an indication of performance manner rather than of tempo. For Brossard (1703) and Grassineau (1740) it referred primarily to bass lines and specifically to what are now (aptly) called 'walking' bass lines. One of the very few tempo or expression marks in J.S. Bach's keyboard music is *andante* for the B minor prelude in book 1 of the '48', which has just such a bass line. *Andante* there and in many other 18th-century sources is not a tempo designation but an instruction for clear performance of the running bass, and a warning not to play *inégale*. The anonymous *A Short Explication* (London, 1724) says: 'Andante, this word has respect chiefly to the thorough bass, and signifies, that in playing, the times must be kept very just and exact, and each note made very equal and distinct the one from the other'. And Brossard's definition included the comment 'cheminer à pas égaux' as though specifically to preclude *inégalité*. With this in mind, Walther's additional observation (1732) that it could also apply to upper parts is particularly interesting.

Andante was first unequivocally described as a tempo designation by Niedt (1706), who called it 'very slow' ('gantz langsam'), though Mattheson corrected this in the revised second edition to a more orthodox definition. But it does not appear, for instance, in the graduated list of tempo marks at the end of *A Short Explication* (1724), where the space between *largo* and *allegro* is occupied by VIVACE: *andante* is given only as a method of performance, as cited above. *Andante* seems to have been fully accepted as a tempo designation only with Leopold Mozart (1756). It was a gentle relaxed tempo for Haydn and for W.A. Mozart, who wrote to his sister on 9–12 June 1784: 'none of these concertos has an Adagio, but just Andantes' ('sondern lauter andante seyn müssen'). This comment also exemplifies the common use of *andante* as a noun, describing a slow movement of only moderate solemnity.

Più andante and *molto andante*, found particularly in Brahms and Schubert, usually indicate something rather slower than *andante*, though many of the same ambiguities obtain as for ANDANTINO. Perhaps the most startling use of *molto andante* is in the finale to Act 2 of Mozart's *Le nozze di Figaro* at the moment when the Count has unlocked the closet door and revealed – to everybody's surprise and comic relief – not Cherubino but Susanna, who plays on the situation with biting sarcasm in a 3/8 section whose tempo designation *molto andante* is surely used to denote an extremely controlled and ironically measured tempo contrasting with the preceding *allegro*. Yet taken literally, *molto andante* would mean faster than *andante*, whereas *andante vivace* inplies a lively style of playing an *andante*.

As one of the five main degrees of movement in music named by Rousseau (1768) and later theorists, *andante* became ubiquitous in the 19th century and appeared with all kinds of qualifications from *andante sostenuto* and *andante con moto* to *andante religioso* (Liszt, final section of *Ce qu'on entend sur la montagne*) and even in macaronic forms such as *andante très expressif* (Debussy, opening of *Clair de lune*).

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For further bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Andantino (It., diminutive of *andante*, but current only in musical contexts). A tempo and mood designation nowadays considered a little faster than *andante*; but Rousseau (1768), for instance, described it as an *andante* with 'a little less gaiety in the beat'. This ambiguity, which stems from whether *andante* is perceived as a fast or a slow tempo, troubled Beethoven, who wrote to George Thomson, his Edinburgh publisher, on 19 February 1813:

In future, if there are any andantinos among the melodies you send me for setting, I would beg you to indicate whether that *andantino* is intended to be faster or slower than *andante*, because that word, like

many others in music, is of such imprecise meaning that on one occasion *andantino* can be close to *allegro* and on another almost like *adagio*.

Zaslaw ('Mozart's Tempo Conventions', *IMSCR XI: Copenhagen 1972*, 720–33) provided convincing evidence that for Mozart and his contemporaries *andantino* was normally slower than *andante*: Rousseau (1768), Wolf (1788), D.G. Türk (1789), Mason (*c*1801), Clementi (1801), Starke (1819) and Hummel (1828) all agreed on that; moreover Türk and Hummel went so far as to draw attention to it and to castigate those who thought otherwise. 19th-century practice appears to make *andantino* faster, and for Brahms in defining the tempo of the third movement of his first Symphony it was adjacent to *allegretto*.

In earlier editions of *Grove* Ebenezer Prout mentioned three movements in Mendelssohn's *Elijah*, the first of which, 'If with all your hearts', is marked *andante con moto*, the second, 'The Lord hath exalted thee', merely *andante*, and the third, 'O rest in the Lord', *andantino*: all three have the same metronome mark, crotchet = 72. As Prout remarked, it illustrates the 'uncertainty which prevails in the use of those time-indications'; but it is also a consequence of the different texture and density of the music which in turn directly influence tempo, performed tempo and perceived tempo.

There seems little evidence for the commonly found assertion that *andantino* can refer to a somewhat shorter *andante* movement (see I. Herrmann-Bengen, *Tempobezeichnungen: Ursprung, Wandel im 17. und 18. Jahrhundert*, Tutzing, 1959, p.181).

For bibliography *see* ANDANTE and TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Anderberg, Carl-Olof (*b* Stockholm, 13 March 1914; *d* Malmö, 4 Jan 1972). Swedish composer, pianist and conductor. During the period 1936–8 he studied composition in Stockholm, Copenhagen, Paris and London, and later in Salzburg and Vienna. He was a piano pupil of Olof Wibergh in Stockholm and studied conducting with Paumgartner, Walter and Weingartner at the Salzburg Mozarteum. In 1934 he made his début as a pianist and composer in Malmö with the later discarded Concertino. He was conductor of the Hippodromtheater, the Malmö operetta theatre (1939–42, 1949–50), and in 1946 founded a chamber orchestra which he directed until its activities ceased in 1950. Thereafter he lived as a freelance composer in Malmö, latterly spending much time in Cologne and Vienna; he sometimes appeared as a pianist or conductor, particularly with the Malmö Ars Nova. His electronic works were composed in his own studio, FEM.

Anderberg's music of the 1930s and 40s showed French influence, but later he went through a 12-note serial period, stimulated by his profound analyses of Schoenberg's piano music. In this way he integrated new techniques into an individual style, solidly craftsmanlike in the orchestral works and instrumentally brilliant in the chamber music. Many of his works were suggested by literature or by contemporary events, the latter particularly in later years: the piano concerto (1968) uses quotations from the *Internationale*, the *Horst Wessel Lied* etc. to illustrate reactions to the Czech crisis. He published *Hän mot en ljudkonst* ('Towards a new sound art', Malmö, 1961) and many articles.

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HANS ÅSTRAND

Anders, Hendrik (*b* Oberweissbach, Thuringia, 1657; *d* Amsterdam, bur. 14 March 1714). Dutch composer, organist, violinist and carillonneur of German origin. He settled at Amsterdam and became organist at the Lutheran church in 1683, but was dismissed for bad behaviour and drunkenness in 1694; he was frequently asked for advice about organs and bells and was also a musician at the city theatre. He seems to have played an important part in *zangspelen* (Singspiele), along with such composers as Johannes Schenk and Servaas de Konink. These *zangspelen*, with texts by contemporary Dutch poets including Dirck Buysero and Cornelis Sweerts, are short, light, spoken plays interspersed with sung stanzas. Nothing is known about their performance and no complete scores have survived, though a number of items are extant in songbooks. These are in binary form and either French or Italian in style. Anders's two books of instrumental music were possibly intended for use as incidental music in the theatre. His op.1 is rather in the French idiom; the other book is modelled on Italian examples.

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RUDOLF A. RASCH

Anders, Peter (*b* Essen, 1 July 1908; *d* Hamburg, 10 Sept 1954). German tenor. He studied under Grenzenbach and Mysz-Gmeiner in Berlin, making his solo début at Heidelberg in 1932. In the following years he sang with the opera companies of Cologne, Hanover and Munich, joining the Berlin Staatsoper in 1936. He was then a lyric tenor, acclaimed in such roles as Tamino, which he also sang at the Salzburg Festival of 1943. His voice became stronger, and he added such heroic roles as Lohengrin and Florestan to his repertory, appearing at the Edinburgh Festival of 1950 as Bacchus in *Ariadne auf Naxos* and at Covent Garden (1951) as Florestan and Walther in *Die Meistersinger*. He died after a car accident. Anders left many records, impressive for fine tone and technique, conviction in his operatic works, intelligence in lieder and charm in operetta.

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J.B. STEANE

Andersen, Anton Jörgen (*b* Kristiansand, 10 Oct 1845; *d* Stockholm, 9 Sept 1926). Swedish cellist and composer of Norwegian birth. He began his musical studies with the organist Rojahn. After playing the cello in the theatre orchestras of Trondheim (1864) and Oslo (1865), he moved to Sweden at the age of 21. There he studied composition with Johan Lindegren at the Swedish Royal Academy of Music and was a cellist in the Hovkapell from 1871 to 1905. From 1876 to 1911 he also taught the cello and the double bass at the conservatory, being appointed professor in 1912. He was elected to the Royal Academy of Music in 1882.

Like many of his contemporary Swedish composers, Andersen was strongly influenced by the Austro-German tradition. His works, mostly unpublished, include five symphonies, one of which calls for 14 cello and three double bass parts, a string quartet, a sonata for cello and piano (Stockholm, 1876), other instrumental pieces scored largely or solely for cellos and double basses, as well as solo and choral songs.

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ANDERS LÖNN

Andersen, Poul-Gerhard (*b* Varde, 17 Dec 1904; *d* Copenhagen, 5 June 1980). Danish organ builder. He was apprenticed in 1926 to Marcussen & Søn in Åbenrå, and only five years later was appointed managing director of the firm's Copenhagen division. In 1963 he founded his own workshop in Copenhagen, and under his own name built many distinguished and characteristic instruments based on the ideals he had developed during the preceding decades. He was one of the pioneers and theoreticians of the Danish Organ Reform Movement; he took a special interest in organ architecture, and always preferred to design his own instruments in order to create what he described as 'an intimate coherence between aural and visual architecture'. Examples of his work are the organs at the church of Our Saviour, Copenhagen (rebuild, 1965); the church of Gustavus Adolfus, Helsingborg, Sweden (1968); St Olai's Cathedral, Helsingør (1969); the church of Our Lady, Nyborg (1973); and Lund Cathedral, Sweden (choir organ, 1977).

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OLE OLESEN

Anderson, Barry (Michael Gordon) (*b* Stratford, NZ, 22 Feb 1935; *d* Paris, 27 May 1987). British composer of New Zealand birth. He went to England at the age of 17 to study the piano at the RAM (1952–6). He remained in the UK and in 1969 began teaching at Morley College, London, where he became interested in live electronics and the work of Stockhausen. In 1973 he formed the West Square Electronic Music Ensemble (1973–87) from students at Morley, and in 1975 it gave its first professional performance at St John's, Smith Square. In 1979 he co-founded the Electro-Acoustic Music Association of Great Britain (now Sonic Arts Network) and became its first chairman. His music was influenced by the post-Webern aesthetic, particularly in the three Piano Pieces with live electronics, *Colla voce* and *Arc*. As a composer Anderson was largely self-taught; this, along with his early lack of confidence as a New Zealander abroad, made him sometimes appear more at ease helping other composers realize their works than composing his own. He made six elaborate realizations of Stockhausen's *Solo* as well as ghost-writing the electronic component for numerous works by other composers. His largest project in this area was the composition at IRCAM of the extraordinary electronic sounds for Birtwistle's opera *The Mask of Orpheus*, which occupied him for four years. Strenuous commitments such as these and the pressure to complete his own works on time ultimately took a toll on his health. He died a few hours after the world première of *Arc*.

WORKS

El-ac: Pf Pieces 1, 2, 3, pf, live elecs, 1969–74; Syntaxis-Mix: 'The Menace of the Flower', tape, 1973; Topograph, 3 perc, live elecs, 1973; Suntamer, nar, pf, perc, elecs, tape, 1974; En face de . . . 2, S, db, elecs, tape, 1977; Domingus (P. Hyland), tape, 1978; Proscenium, solo perc, live elecs, tape, 1978–9, rev. 1983; Sound the Tucket Sonance and the Note to Mount, trbn, tape, 1980; elec sounds for Birtwistle's *The Mask of Orpheus*, 1982–6; Electro-Acoustic Fanfare, tape, 1983; Arc, b cl, str qt, live elecs, 2 tape, 1987

Multimedia: Mask (P. Hyland), nar, pic + fl + a fl, perc, elecs, tape, sculpture/light, 1976, rev. 1985; Windows, tape, slide projections, 1984

Realizations of Stockhausen's *Solo*: fl, 1975; db, 1976; 1v, 1977; ob, 1979; b cl, 1981; trbn, 1981

Other: Sound Frames, chbr ens, 1964–6; Maui (op), 1959–64, unperf.; Songs Penyeach, Mez, amp vn, b cl, perc, 1971; En face de . . . 1, S, db, 1976; Colla voce, S, 1978

Materials in *GB-Lmic*; Centre for New Zealand Music

Principal recording company: Continuum

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P. Norman: *Bibliography of New Zealand Compositions* (Christchurch, 1980, 3/1991)

S. Montague: 'Barry Anderson at 50: Electric Celebrations', *Classical Music* (12 Oct 1985)

S. Montague: 'Barry Anderson 1935–87: an Appreciation', *Tempo*, no.166 (1988), 12–20

S. Emmerson: 'Live Electronic Music in Britain: Three Case Studies – Fire, Intermodulation, The West Square Electronic Music Ensemble', *CMR*, vi/1 (1991), 179–95

STEPHEN MONTAGUE

Anderson, Beth [Barbara Elizabeth] (*b* Lexington, KY, 3 Jan 1950). American composer. She studied at the University of Kentucky, the University of California, Davis (BA 1971), where she was a pupil of Larry Austin, John Cage and Richard Swift, and Mills College (MFA 1973, MA 1974), where her teachers included Robert Ashley and Terry Riley. In 1974 she completed the oratorio *Joan* as a commission for the Cabrillo Music Festival. Active as a writer and editor, Anderson was co-editor of *Ear* (1973–9), and one of its principal contributors. On moving to New York in 1975 she founded *Ear Magazine*; her criticism has also appeared in the *Soho Weekly News*, *Heresies* and *Intermedia*. She teaches college music courses and accompanies dancers at the Martha Graham School of Dance and the American Dance Studio, among others.

By the early 1970s Anderson had composed graphic scores (*Music for Charlemagne Palestine*), text-sound pieces (*Torero Piece*) and tape works (*Tulip Clause*). Later in the decade her music became more popular in orientation, exhibiting greater rhythmic regularity and an overtly romantic style. She often adopted a principled arbitrariness in composing, determining pitches through code transfer of a linguistic or numerical pattern. She has also shown consistent interest in feminist imagery and history and is particularly fond of music as theatrical entertainment. Since 1984 she has characterized her compositions as 'swales', compilations of diverse newly composed music.

WORKS
(*selective list*)

STAGE

Queen Christina (op, B. Anderson), 1973; Soap Tuning (theatre piece, Anderson), 1976; Zen Piece (theatre piece, Anderson), 1976; Nirvana Manor (musical, J. Morely), 1981; Elizabeth Rex (The Well-Bred Mother goes to Camp) (musical, J. Kreston), 1983; Avon (musical, S.P. Miller), 1990; The Fat Opera (musical, Kreston), 1991

INSTRUMENTAL

Ens: Lullaby of the Eighth Ancestor, fl, pf, 1979–80; Skater's Suite, 4 insts, 1980, arr. as Skate Suite; Trio: Dream, D, fl, vc, pf, 1980; Ov., band, 1981; Revelation, orch, 1981, rev. chbr orch as Revel, 1984; Suite, wind, perc, 1981; Pennyroyal Swale, str qt, 1985; Rosemary Swale, str qt, 1986; Brass Swale, brass qt, 1989; Saturday/Sunday Swale, brass qnt, 1991; Gui Swale, 2 guis, 1993; Minnesota Swale, orch, 1994; New Mexico Swale, fl, vn, va, vc, perc, 1995

Solo: Preparation for the Dominant: Outrunning the Inevitable, fl/vn/ocarina, 1979; Manos inquietas, pts. 1–3, pf, 1982; Quilt Music, pf, 1982; Taking Sides, pf, 1983; Belgian Tango, pf/(vn, accdn, pf), 1984; New Work, pf, 1984; Flute Swale, 1995; May Swale, va, 1995; Rhode Island Swale, hpd, 1996; Sept Swale, hpd, 1996

VOCAL
texts by Anderson unless otherwise stated

A Day, Mez, pf, 1967; WomanRite (A. Perez), C, pf, 1972; Music of Myself, 1v, vib, pf, 1973; She Wrote (G. Stein, K. Acker), Mez, 2 vn, tape, 1973; Torero Piece, 2vv, 1973; Joan (orat), 1974; Incline Thine Ear to Me (Bible), chant, 1975; The People Rumble Louder, 1v, tape, 1975; Black/White, chant, 1976; I Can't Stand It, 1v, perc, 1976; Beauty Runs Faster, Mez, pf, 1978; Yes Sir Ree, 1v, perc, 1978; In Six, Mez, pf, 1979; Knots (R.D. Laing), Mez, pf, 1981; Dreaming Fields (E. Field), Mez, pf, 1987; The Angel (H.C. Andersen, A. Calabrese), S, 2 vn, va, vc, hp, cel, 1988

ELECTRO-ACOUSTIC AND MULTIMEDIA

Tape: Tower of Power, org, tape, 1973; Tulip Clause, chbr ens, tape, 1973; Good-Bye Bridget Bardot (Hello Charlotte Moorman), vc, tape, 1974; They Did It, pf, tape, 1975–6; Ode, 1976; Joan, 1977; German Swale, 1990; several other works

Multimedia: Music for Charlemagne Palestine, graphic score, 2 str insts, lighting, 1973; Peachy Keen-O, vv, org, elec gui, vib, perc, tape, dancers, lighting, 1973; Morning View & Maiden Spring, spkr, tape, slide projections, lighting, 1978

Other: Hallophone, musical environment, 1973; film score, 1980

MSS in *Us-NYp*; recorded interviews in *NHoh*

Principal publishers: ACA, Joshua Corp., EMI

CHARLES SHERE

Anderson, Emily (*b* Galway, 17 March 1891; *d* London, 26 Oct 1962). Irish editor and translator. She was educated privately and at the universities of Berlin and Marburg, and in 1923, after a short period as lecturer in German at University College, Galway, entered the Foreign Office where she served until 1951, having been seconded to the War Office from 1940 to 1943 for intelligence work in the Middle East. She dedicated most of the scanty leisure of her working life and all her retirement to the successive tasks of editing and translating the letters of Mozart and his family and the letters of Beethoven. Her tireless, worldwide search for original sources of the text was complemented by scrupulous accuracy and thorough annotation. She developed a style of timeless English which she handled in as lively and readable a manner as was consistent with fidelity to the German. Despite an occasional lapse in musicological detail, the two editions were a fine achievement and likely to remain the standard English version for some time to come. Of the two, the Beethoven was perhaps the more remarkable because his illegible handwriting had produced so many inaccurate readings in earlier texts that Anderson, besides mastering his orthography, had either to inspect personally all the extant autographs or else procure photographs. Of the 1750 Beethoven letters, she published 250 for the first time. In her will, she bequeathed to the Royal Philharmonic Society money to found an international prize for violin playing. (Obituary, *The Times*, 29 Oct 1962.)

WRITINGS

ed. and trans.: *The Letters of Mozart and his Family* (London, 1938, rev. 2/1966 by M. Carolan and A.H. King, rev. 3/1985 by S. Sadie and F. Smart)

ed. and trans.: *The Letters of Beethoven* (London, 1961/R)

'Beethoven's Operatic Plans', *PRMA*, lxxxviii (1961–2), 61–71

ALEC HYATT KING

Anderson, Gordon A(thol) (*b* Melbourne, 1 May 1929; *d* Armidale, 30 June 1981). Australian musicologist. He studied at the University of Adelaide under John Bishop, J.B. Peters and Andrew McCredie (BMus 1958, BMus Hons 1969, MMus 1970, DMus 1977). His scholarly activity concentrated on the music of the 13th century, particularly that of Notre Dame, and he produced a large body of articles and editions from 1969 to 1981. From 1970 to 1972 he was a research fellow at the Flinders University, Adelaide, and in 1973 he took up a lectureship in music at the University of New England, Armidale. Although he lived far from original sources and was able

to visit Europe only once, he made a significant contribution to his field. Anderson played an important part in the establishment of an Australian Musicological Commission.

WRITINGS

'Mode and Change of Mode in Notre Dame Conductus', *AcM*, xl (1968), 92–114
'A New Look at an Old Motet', *ML*, xlix (1968), 18–20
'Notre Dame Bilingual Motets: a Study in the History of Music *c*.1215–1245', *MMA*, iii (1968), 50–144
'Newly Identified Clausula-Motets in Las Huelgas Manuscript', *MQ*, lv (1969), 228–45
'Newly Identified Tenor Chants in the Notre Dame Repertory', *ML*, l (1969), 158–71
'A Small Collection of Notre Dame Motets ca.1215–1235', *JAMS*, xxii (1969), 157–96; xxiv (1971), 318–20
'Clausulae or Transcribed Motets in the Florence Manuscript?', *AcM*, xlii (1970), 109–28
'Symbolism in Texts of Thirteenth-Century Music', *SMA*, iv (1970), 19–39; v (1971), 36–42
'Notre Dame Latin Double Motets ca.1215–1250', *MD*, xxv (1971), 35–92
'A Troped Offertorium-Conductus of the Thirteenth Century', *JAMS*, xxiv (1971), 96–100; see also replies by Falck and Flindell, *JAMS*, xxv (1975), 120–22
'Notre Dame and Related Conductus: a Catalogue Raisonné', *MMA*, vi (1972), 153–229
'Thirteenth-Century Conductus: Obiter Dicta', *MQ*, lviii (1972), 349–64
'Magister Lambertus and Nine Rhythmic Modes', *AcM*, xlv (1973), 57–73
'Motets of the Thirteenth-Century Manuscript La Clayette', *MD*, xxvii (1973), 11–40; xxviii (1974), 5–37
'The Rhythm of *cum littera* Sections of Polyphonic Conductus in Mensural Sources', *JAMS*, xxvi (1973), 288–304
'A Unique Notre-Dame Motet Tenor Relationship', *ML*, lv (1974), 398–409
'Johannes de Garlandia and the Simultaneous Use of Mixed Rhythmic Modes', *MMA*, viii (1975), 11–31
'Nove geniture: Three Variant Polyphonic Settings of a Notre Dame Conductus', *SMA*, ix (1975), 8–18
'Responsory Chants in the Tenors of some Fourteenth-Century Continental Motets', *JAMS*, xxix (1976), 119–27
'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67
'The Rhythm of the Monophonic Conductus in the Florence Manuscript as Indicated in Parallel Sources in Mensural Notation', *JAMS*, xxxi (1978), 480–89
'Texts and Music in 13th-Century Sacred Song', 'Manneristic Trends in the Music of the Late Thriteenth Century', *MMA*, x (1979), 1–27, 105–28
'New Sources of Medieval Music', *Musicology*, vii (1982), 1–26

EDITIONS

The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript, Wolfenbüttel, Helmstadt 1099 (1206) (Brooklyn, NY, 1972–6)
Motets of the Manuscript La Clayette, CMM, lxviii (1975)
Compositions of the Bamberg Manuscript, CMM, lxxv (1977)
Notre Dame and Related Conductus: Opera omnia, Institute of Mediaeval Music, Collected Works, x (Henryville, PA, 1979)
with L. Dittmer: *Canberra National Library of Australia Ms.4052/2 1–16: the Musico-Liturgical Fragments from the Nan Kivell Collection*, Publications of Medieval Musical Manuscripts, xiii (Henryville, PA, 1981)
The Las Huelgas Manuscript: Burgos, Monasterio de las Huelgas, CMM, lxxix (1982)

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L.A. Dittmer, ed.: *Gordon Athol Anderson, 1929–81, in memoriam* (Henryville, PA, 1984) [incl. tribute by L. Dittmer, i, pp.i–xxix; list of writings, i, pp.xxx–xxxii]

WERNER GALLUSSER/THOMAS B. PAYNE

Anderson, Julian (David) (*b* London, 6 April 1967). English composer, teacher and writer on music. While still at Westminster School he began studying privately with John Lambert, continuing at the RCM, where he took the BMus. He then studied with Goehr at Cambridge. He also attended the Contemporary Composition Course at the Britten–Pears School in 1992 and was Britten Memorial Fellow at Tanglewood in 1993, profiting from the guidance of Knussen. From 1994 to 1996 he was Constant and Kit Lambert Fellow at the RCM, where he was later appointed a professor of composition. He is also active as a broadcaster and writer, contributing to such periodicals as *Tempo* and *The Musical Times*.

Although he has followed the progress of his British peers with close sympathy, Anderson's initial enthusiasms were for such continental radicals as Xenakis, Vivier and the 'spectral' composer Murail (with whom he also studied) and for the various folk musics of eastern Europe. His early compositions tended to be study pieces, each concentrating upon a single technique – melodic decoration, for instance, or overtone-derived harmony. These he has mostly withdrawn, but the concerns they focussed have continued to evolve and interact in his published output.

His earliest orchestral work, *Diptych* (1991–5), derives its form from the boldness with which its volatile, elaborately figured first movement, *Parades*, is balanced against the slowly accumulating overtone harmony of its second, *Pavillons en l'air*. By contrast, his ensemble piece *Tiramisù* (1994–5) evolves its collage-like form from a rapid cross-cutting of highly contrasted folk materials, culminating in bell sounds – another recurrent resonance in his work. Several of his scores have been generated by processes of melodic proliferation: whether assembled from fragments as in his setting (which owes nothing to Delius) of Whitman's *Sea Drift* (1992–3); or expanded by multiple heterophonic doublings as in his jubilant *Khorovod* (1994); or set jaggedly ricochetting between varied instrumental groupings as in his *Alhambra Fantasy* (1999–2000).

Anderson's largest orchestral piece, *The Stations of the Sun*, commissioned for the 1998 Henry Wood Promenade Concerts, synthesizes many of these techniques in an impressive formal sweep of almost 20 minutes. Yet his septet, *Poetry Nearing Silence* (1997), achieves equal distinction by compressing similar materials into a series of emblematic miniatures. Many of Anderson's pieces could be characterized as dance-like celebrations or ritualized laments. The recurrence of such topics suggest a composer preoccupied less with his own subjectivity, than with renewing the power of music as an evocation or expression, of community.

WORKS

Scherzo with Trains, 4 cl, 1989–93; Parades, orch 1991 [performable with Pavillons en l'air as Diptych]; Seadrift (W. Whitman), S, fl, cl, pf, orch, 1992–3; The Bearded Lady, ob, pf, 1994, arr. cl, pf, 1995; The Colour of Pomegranates, a fl, pf, 1994; Khorovod, 15 insts, 1994; Tiramisù, fl + pic + a fl, cl + b cl, bn, hn, perc, hp, vn, va, vc, db, 1994–5; Pavillons en l'air, orch, 1995 [performable with Parades as Diptych]; I'm nobody, who are you? (E. Dickinson), T/Bar, vn, pf, 1995; Three Parts off the Ground, 13 insts, 1995; Tye's Cry, str qnt/orch, 1995 [arr. of Tye: In Nomine Cry]; Etudes nos. 1–2, pf, 1995–6; The Crazed Moon, orch, 1995–6; Past Hymns, 15 solo str, 1996; Bach Machine, cl, vib, vn, 1997; Poetry Nearing Silence, fl + pic + a fl, cl + b cl, hp, 2 v, va, vc, 1997, rev. as ballet Towards Poetry, 1999; Etude no.3 'Pour les arpèges composés', pf, 1997–8; The Stations of the Sun, orch, 1997–8; Alhambra Fantasy, 15 insts, 1999–2000

Principal publisher: Faber

WRITINGS

'Dans le contexte', *Entretemps*, no.8 (1989) 13–23
'De *Sables* à *Vues aériennes*: le développement d'un style (à propos de Tristan Murail)', *Entretemps*, no.8 (1989), 123–37
'Scelsi et l'Itinéraire: correspondances, coincidences, influences', *ReM*, nos.421–4 (1991)
'La note juste: Giacinto Scelsi at 90', *MT* cxxxvi (1995), 22–7
'Perception and Deception: Aspects of Per Nørgård's "Hierarchical" Methods and Parallel Developments in Recent Central European Music', *The Music of Per Nørgård* (1996), 147–66
'The Orchestral Music', *Uncommon Ground: the Music of Michael Finnissy*, ed. H. Brougham, C. Fox and I. Pace (Aldershot, 1997), 169–210

BAYAN NORTHCOTT

Anderson, June (*b* Boston, 30 Dec 1952). American soprano. She studied at Yale University and made her début in 1978 as the Queen of Night at the New York City Opera, where she also sang Rosina, Gilda, Olympia (*Les contes d'Hoffmann*) and Lora (*Die Feen*). In 1982 she made her European début at the Rome Opera in *Semiramide*. She has sung at La Scala and in many other European cities.

In the USA Anderson has sung in Chicago and San Francisco, and first appeared at the Metropolitan Opera in 1989, as Gilda. She made her British début in 1984 with the WNO as Violetta, disclosing her dramatic talents, and first sang at Covent Garden in 1986 in a concert performance of *Semiramide*, returning as Lucia, Gilda and Elvira (*I puritani*, 1992), roles that are peculiarly well suited to her vocal gifts of plangent tone and technical flexibility, and her sincere and eloquent acting. She has sung Rossini's Desdemona, Anna (*Maometto II*), Zoraid and Armida; Bellini's Amina, Juliet, Elvira and Beatrice; Donizetti's Marie (*La fille du régiment*), Verdi's Lida (*La battaglia di Legnano*) and Gulnara (*Il corsaro*). Her recordings chronicle her skills in the French repertory: Bizet's Catherine (*La jolie fille de Perth*), Thomas's Ophélie, Rachel (Halévy's *La Juive*) and L'Ensoleillad (*Chérubin*).

ELIZABETH FORBES/ALAN BLYTH

Anderson, Laurie (*b* Chicago, 5 June 1947). American performance artist and composer. Although she played the violin from childhood, she received her formal training in the visual arts (Barnard College, BA 1969; Columbia University, MFA 1972). During the 1970s she became one of the most celebrated practitioners of performance art. Her work has incorporated graphics, lighting, sculpture, mime, slides, film, speech, music and many electronic devices, some of her own design. By 1976 her performances were featured prominently in museums and concert venues across Europe and North America.

The first phase of Anderson's career culminated in the seven-hour work, *United States, I-IV*, performed at the Brooklyn Academy of Music in 1983. Hailed as a landmark by postmodernist theorists, the work was regarded as thematizing the contradictions and tensions of late-capitalist society. Against a backdrop of stylish visuals, she played electronically enhanced violins, sang, mimed, controlled an elaborate bank of electronic devices and recited her own witty, yet disturbing poetry, that hovers between scathing social criticism and ironic self-parody. Much of her work comments on the alienation produced by contemporary culture, but at the same time self-consciously relies on the very technological mediation it appears to lament.

In 1981 Anderson's single *O Superman* reached number two on the British pop charts. Until then music had been



Laurie Anderson

only one of the media employed in her work. As a performance artist, she had been reluctant to release recorded fragments of live concerts. *O Superman*'s unlikely success, however, offered new audiences and new directions for artistic experimentation. In 1982 she recorded *Big Science*, an album made up of works originally designed for live performance. A second album, *Mister Heartbreak* (1984), announced her willingness to privilege sound over other components in her work; together with Peter Gabriel she composed new songs and revised earlier ones so that they could stand as independent musical entities. Although some critics regarded *Mister Heartbreak* as a violation of her performance-art principles, the album secured her crossover to a mainstream audience. A feature-length film, *Home of the Brave* (1986), presented her in concert performances to an even larger audience. In 1987 the unusual name-recognition she had acquired through these popular successes allowed her (with her male 'clone') to host 'Live from Off Center', a weekly showcase of avant-garde art on American public television.

Subsequent albums, if not as successful as *Mister Heartbreak*, continued to engage the attention of both popular-music and avant-garde audiences. She published several books of texts and visual imagery and continued to perform in concert. Although her work occasionally has highlighted the fact that she is a woman (e.g. *Langue d'amour* on *Mister Heartbreak*; her use of the vocoder to make her voice sound like that of a smug patriarch), much of it maintains an androgynous stance.

Anderson has achieved greater visibility than most composers of her generation, in part because of her originality: coming to music from the visual arts, she was free to manipulate sounds as she liked. Her unexpected crossover into the popular domain brought her a degree of fame usually unavailable to avant-garde artists, making

her one of the most influential women composers of her time.

WORKS

Performances: Automotive, 1972; Institutional Dream Series, 1972; O-RANGE, 1973; As:If, 1974; Duets on Ice, 1974; In the Nick of Time, 1974; Out of the Blue, 1974; Tales from the Vienna Woods, 1974; Songs and Stories for the Insomniac, 1975; For Instants 3 'Refried Beans', 1976; Stereo Stories, 1976; Audio Talk, 1977; On Dit, 1977; Some Songs, 1977; Stereo Decoy, 1977; That's Not the Way I Heard It, 1977; Down Here, 1978; Like a Stream, 1978; Suspended Sentences, 1978; Americans on the Move, 1979; Blue Horn File, 1979; Born, Never Asked, 1980; It's Cold Outside, 1981; United States, I–IV, 1983; Mister Heartbreak, 1984; Natural History, 1986; Talk Normal, 1987; Empty Places, 1989; Voices from the Beyond, 1991; Halcion Days: Stories for the Nerve Bible, 1992

Recordings (all recorded by Warner Bros.): Big Science (1982, BSK 3674); Mister Heartbreak (1984, 9 25077-1); United States (1984, 9 25192-1); Home of the Brave (1986, 9 25400-1); Strange Angels (1989, 9 25900-1; Bright Red (1994, 9 45534-1); The Ugly One with the Jewels and Other Stories (1995, 9 45857-2)

WRITINGS

United States (New York, 1984)
Home of the Brave (New York, 1986)
Postcard Book (New York, 1990)
Empty Places (New York, 1991)
Stores from the Nerve Bible: A Retrospective 1972–1992 (New York, 1994)

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WG (incl. further bibliography)
C. Owens: 'Amplifications: Laurie Anderson', *Art in America*, lxix/3 (1981), 120–33
J. Kardon, ed.: *Laurie Anderson: Works from 1969–1983*, Institute of Contemporary Art, 15 Oct – 4 Dec 1983 (Philadelphia, 1983) [exhibition catalogue]
J. Rockwell: 'Laurie Anderson: Women Composers, Performance Art and the Perils of Fashion', *All American Music: Composition in the Late Twentieth Century* (New York, 1983), 123–32
J. Mowitt: 'Performance Theory as the Work of Laurie Anderson', *Discourse*, xii/2 (1990), 48–65
S. McClary: 'This is Not a Story my People Tell: Musical Time and Space According to Laurie Anderson', *Feminine Endings* (Minneapolis, 1991), 132–47
J. Howell: *Laurie Anderson* (New York, 1992)
W. Duckworth: *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson and Five Generations of American Experimental Composers* (New York and London, 1995)

SUSAN McCLARY

Anderson, Leroy (*b* Cambridge, MA, 29 June 1908; *d* Woodbury, CT, 18 May 1975). American composer, arranger and conductor. He studied piano and organ with his mother and Henry Gideon, and double bass with Gaston Dufresne. He also worked with Spalding (theory), Ballantine (counterpoint), Heilman (fugue), and Piston and Enescu (composition) at Harvard where, from 1930 to 1934, he pursued studies in German and Scandinavian languages. In the early 1930s he tutored at Radcliffe College (1930–32), directed the Harvard University Band (1931–5), and conducted and arranged music for dance bands. In 1936 he composed an arrangement of Harvard songs for the conductor of the Boston Pops, Arthur Fiedler, who subsequently commissioned two short pieces, *Jazz Pizzicato* (1938) and *Jazz Legato* (1939). While serving in the military (1942–6), Anderson continued writing music for Fiedler and, after World War II, he became a principal arranger for the Boston Pops in addition to providing them with a series of popular short original compositions, often with picturesque titles.

In the early 1950s his fame spread both when WCBS-New York selected *Syncopated Clock* (1945) as the theme song for 'The Late Show', and when in 1951 his own recording of *Blue Tango* sold over a million copies. The concurrent growth of Pops concerts around the nation consolidated his popularity, and a 1953 study named him the American composer most frequently performed by native orchestras. In that same year he composed the Concerto in C for piano and orchestra, his only extended orchestral work. In 1958 his one musical comedy, *Goldilocks*, opened in New York. A romantic farce set against the early days of the motion picture industry, it enjoyed only a short run, though some of the show's numbers had continued success when arranged for orchestra. In collaboration with Mitchell Parish, he also adapted some of his orchestral music as songs, including 'Sleigh Ride', which became a Christmas perennial, although Anderson intended it simply as a winter landscape. In 1988 he was elected posthumously to the Songwriters Hall of Fame.

Distinguished by careful workmanship and an ingratiating humour, Anderson's music derived largely from Gershwin and other popular song composers. He orchestrated vividly (see, for example, the use of whip, sleigh bells, and trumpet 'horse whinny' effect in *Sleigh Ride*, 1948), and on two occasions (*The Typewriter*, 1950, and *The Sandpaper Ballet*, 1954) he featured non-traditional instruments. Anderson raised the prominence of the popular orchestral miniature, and such music proved useful not only to pops concerts, but to radio, television and Muzak, making his music familiar to millions who would not necessarily recognize his name.

WORKS
(*selective list*)

Goldilocks (musical, 2, J. Ford, J. and W. Kerr), New York, Lunt-Fontanne, 11 Oct 1958

INSTRUMENTAL

Concerto in C, pf, orch, 1953; Chicago, 18 July 1953

Orch: Jazz Pizzicato, str orch, 1938; Harvard Sketches, 1939, rev. as Alma Mater, 1954; Jazz Legato, str orch, 1939; Promenade, 1945; The Syncopated Clock, 1945 [as song with M. Parish, 1950]; Fiddle-Faddle, str orch, 1947; Serenata, 1947 [as song with Parish, 1950]; Governor Bradford March, 1948; Saraband, 1948; Sleigh Ride, 1948 [as song with Parish, 1950]; A Trumpeter's Lullaby, 1949; The Typewriter, 1950; The Waltzing Cat, 1950 [as song with Parish, 1951]; Belle of the Ball, 1951 [as song with Parish, 1953]; Blue Tango, 1951 [as song with Parish, 1952]; China Doll, 1951; Horse and Buggy, 1951; The Penny-Whistle Song, 1951; The Phantom Regiment, 1951; Plink, Plank, Plunk!, str orch, 1951

The Girl in Satin, 1953; Song of the Bells, 1953; Summer Skies, 1953; Bugler's Holiday, 1954; The First Day of Spring, 1954; Forgotten Dreams, 1954 [as song with Parish, 1962]; Sandpaper Ballet, 1954; Arietta, 1962; Balladette, 1962; The Captains and the Kings, 1962; Clarinet Candy, 1962; The Golden Years, 1962; Home Stretch, 1962; Lullaby of the Drums, 1970; March of the Two Left Feet, 1970; Waltz Around the Scale, 1970

Marching band: Ticonderoga March, 1945

Arrs: Harvard Fantasy, 1936, rev. as A Harvard Festival, 1969; Carousel [from R. Rodgers], 1946; Chicken Reel, 1946; Annie Get Your Gun [from I. Berlin], 1947; Buttons and Bows [from J. Livingston and R. Evans], 1947; Irish Suite, 1947, addl. 2 movts, 1949; Old Macdonald had a Farm, 1947; Richard Rodgers Waltzes, 1947; Brigadoon [from F. Loewe], 1948; Kiss Me, Kate [from C. Porter], 1949; A Christmas Festival, 1950; Classical Jukebox [from B. Baum and S. Weiss], 1950; South Pacific [from Rodgers], 1950

Song of Jupiter [from G.F. Handel], orch, 1951; The Bluebells of Scotland, 1954; Turn Ye to Me, 1954; Suite of Carols, brass choir, 1955; Suite of Carols, str orch, 1955; Suite of Carols, ww ens, 1955; 76 Trombones [from M. Willson], 1957; Birthday Party [from P. and M. Hill], orch and opt. chorus, 1970; Second Regiment Connecticut National Guard March [from D.W. Reeves], 1973; Girl Crazy [from G. Gershwin], 1974

Principal publishers: Mills, Woodbury Music

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L.W. Gilbert: 'Salute to a "Popular" Master', *Music Journal*, xii/11 (1954), 25 only

'The "Syncopated Clock" Still Ticks', *Music Journal*, xxvi/9 (1968), 30–31

G.W. Briggs jr: 'Leroy Anderson on Broadway: Behind-the-Scene Accounts of the Musical "Goldilocks"', *American Music*, iii/3 (1985), 329–36

F. Fennell: 'Music by Leroy Anderson', *The Instrumentalist*, lxiv/9 (1989–90), 26–31

H. Pollack: *Harvard Composers* (Metuchen, NJ, 1992)

E. Spalding: 'Leroy Anderson', *Harvard Magazine*, cxvi/6 (1992–3), 38, 40

A. Tommasini: 'Tuneful Gems from a Master of a Lost Art', *New York Times* (10 March 1996)

HOWARD POLLACK

Anderson [née Philpot], **Lucy** (*b* Bath, 12 Dec 1797; *d* London, 24 Dec 1878). English pianist. She was the daughter of John Philpot, a professor of music and music seller at Bath, and was taught music by her cousin. In about 1818 she went to London, where she soon became eminent in her profession and in 1822 became the first woman pianist to play at the concerts of the Philharmonic Society. In July 1820 she married George Frederick Anderson (*d* 14 Dec 1876), a violinist who was from 1848 to 1870 Master of the Queen's Musick. In 1830 she gave the first Philharmonic performance of Beethoven's 'Emperor' piano concerto, a work she was to play frequently. She was introduced at court by George Smart in 1830 and became the piano teacher of Princess, later Queen, Victoria and her children. She also taught at the RAM and retired in 1862 after appearing at the Philharmonic Society's Jubilee Concert at St James's Hall. (*DNB*, W.B. Squire)

W.H. HUSK/R

Anderson, Marian (*b* Philadelphia, 27 Feb 1897; *d* Portland, OR, 8 April 1993). American contralto. After graduating from South Philadelphia High School, she studied in her native city with Giuseppe Boghetti but was refused entry to the Philadelphia Music Academy on racial grounds. Having won first prize in a competition sponsored by the New York PO, she appeared as a soloist with the orchestra at Lewisohn Stadium on 27 August 1925. After further study with Frank La Forge, she made a number of concert appearances in the USA, and her European début took place at the Wigmore Hall, London, in 1930. She was subsequently lionized throughout Europe, winning from Toscanini the reported tribute: 'A voice like yours is heard only once in a hundred years'. By then a mature artist, Anderson gained high critical acclaim for her first appearance at Town Hall in New York (1935) and then undertook further tours, across the USA and in Europe. Because of a lack of stage experience – and therefore confidence – she refused offers to sing in opera, but such discs as Delilah's 'Softly awakes my heart' show what might have been, and became bestsellers. In 1939 she was denied the use of Constitution Hall in Washington, DC, for a concert; with the support of Eleanor Roosevelt and other prominent Americans, she gave a concert at the Lincoln Memorial (9 April 1939), which drew an audience of some 75,000 people. At the invitation of Rudolf Bing, she made a belated début in opera at the Metropolitan Opera in New York as Ulrica in *Un ballo in maschera* in 1955. Although her voice was no longer at its best and she was understandably affected by the emotion of the moment, as the first black singer on the company's roster she paved the way for others.

After leaving the Metropolitan in 1956, Anderson continued her concert career, making a farewell tour in 1965. Her voice was a rich, vibrant contralto of intrinsic beauty. She left recordings covering every aspect of her repertory. Her lieder, though hardly idiomatic, are deeply felt, while in spirituals she is compelling. Her autobiography, *My Lord, What a Morning*, was published in New York in 1956.

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J.L. Sims: *Marian Anderson: an Annotated Bibliography and Discography* (Westport, CT, 1981)

N.M. Westlake and O.E.Albrecht: *Marian Anderson: a Catalogue of the Collection at the University of Pennsylvania* (Philadelphia, 1982)

J.B. Steane: *Singers of the Century* (London, 1996), 46–50

MAX DE SCHAUENSEE/ALAN BLYTH

Anderson, Ruth (*b* Kalispell, MT, 21 March 1928). American composer, flautist and orchestrator. At the University of Washington she studied the flute (BA 1949) and composition (MA 1951). She did postgraduate work at the Columbia-Princeton Electronic Music Center and at Princeton University, and privately studied composition with Boulanger and Milhaud and the flute with Wummer and Rampal. She worked as a flautist, playing with the Totenberg Instrumental Ensemble (1951–8) and as principal of the Boston Pops (1958), and was an orchestrator at NBC (1960–66) and Lincoln Center Theatre (1966). In 1968 she designed and became the director of the first electronic music studio within CUNY at Hunter College, where she taught composition and theory (1966–89). Among her many awards are two Fulbright scholarships to Paris (1958–60), residencies at MacDowell Colony (1957–73) and Yaddo (1969, 1982), and numerous grants.

The concept that sound as energy affects one's state of being is central to Anderson's work. The first of two sonic meditations, *Points* (1974), uses sine waves, while the second, *I come out of your sleep* (1979), sets elongated whispered vowel sounds canonically. *Tuneable Hopscotch* (1975) is an interactive installation; *Centering* (1979) is a performance piece for a dancer and four observers whose reactions to the dance are translated into sound by oscillators, via galvanic skin resistance sensors, to which the dancer then responds. Anderson intends these works to further wholeness of self and unity with others.

WORKS
(*selective list*)

El-ac: The Pregnant Dream (M. Swenson), 1968; ES II, 1969; DUMP, 1970; SUM (State of the Union Message), 1973; Conversations, 1974; Points, 1974; Tuneable Hopscotch, 1975; Dress Rehearsal, 1976; Centering, 1979; I come out of your sleep (L. Bogan), 1979; Resolutions, 1984; Time and Tempo, 1984

Text pieces: Naming, 1975; A Long Sound, 1976; Sound Portraits I–II, 1977; Silent Sound, 1978; Greetings from the Right Hemisphere, 1979; Communications, 1980

Other: Fugue, pf/str, 1948; The Merchant's Song (P. Coombs), C, pf, 1951; Two Pieces, str, 1957; Two Movts, str, 1958

Scores and tape recordings in: *US-NYamc*, *NYp*

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A.C. McGinnis: 'Music and Healing', *Heresies*, iii/2 (1980), 12

A.I. Cohen: *International Encyclopedia of Women Composers* (New York, 1981, 2/1987)

B. Grigsby: 'Women Composers of Electronic Music', *The Musical Woman: an International Perspective*, i (1984), 173–5

J. Rosen, ed.: 'Composers Speaking for Themselves: an Electronic Music Panel Discussion', *The Musical Woman: an International Perspective*, ii (1987), 308–12

BARBARA A. PETERSEN/JUDITH ROSEN

Anderson, T(homas) J(efferson) (*b* Coatesville, PA, 17 Aug 1928). American composer. Born into a musical family, he began piano study with his mother at the age of five and formed his first touring jazz ensemble at the age of 13. He studied at West Virginia State College (BMus 1950), Pennsylvania State University (MMusEd, 1951), the Cincinnati Conservatory (summer 1954) and the University of Iowa (PhD 1958). His teachers included Edward Lewis, Ted Phillips, P. Ahmed Williams, George Ceiga, T. Scott Huston, Phillip Bezanson and Richard B. Hervig, among others. He also attended the Aspen Music School (summer 1964), where he studied with Milhaud. His teaching appointments include positions in the North Carolina public schools and at West Virginia State College (1955–6), Langston University (1958–63) and Tennessee State University, Nashville (1963–9). From 1969 to 1971 he served as the first black composer-in-residence of the Atlanta SO. He was appointed professor at Tufts University in 1972, a position he held until his retirement in 1990. His honours include fellowships from the MacDowell Colony and Fromm Foundation, two honorary doctorates, and commissions from the Berkshire Music Center, Yo Yo Ma and Bill T. Jones/Arnie Zane Dance Company, among others.

Anderson's music constitutes a poignant mixture of traditions, from tonal and avant-garde jazz, blues and spirituals to the music of Ives and Berg. His predilection for rhythmic complexity and his imaginative use of instrumental colour are particularly notable. His orchestration of the score for Scott Joplin's opera *Treemonisha* facilitated its première in Atlanta in 1972. His own one-act chamber opera *Walker* (1992) is a musical meditation on slavery explored through the life of 19th-century black abolitionist David Walker. *Squares* (1964), the Chamber Symphony (1968) and Variations on a Theme by M.B. Tolson (1969) have been recorded.

WORKS

Dramatic: The Shell Fairy (operetta, S. Beattie, after C.M. Pierce), 4 solo vv, chorus, dancers, chbr orch, 1976–7; Re-creation (L. Forrest), 3 speakers, dancer, tpt, a sax, drums, vn, vc, pf, 1978; Soldier Boy, Soldier (op, Forrest), 5 solo vv, chorus, jazz combo, orch, 1982; Thomas Jefferson's Orbiting Minstrels and Contraband: a 21st Century Celebration of 19th Century Form (multimedia), S, dancer, ww qnt, str qt, jazz sextet, synth, cptr, visuals, 1984; Walker (chbr op), 1992; orch of Joplin: Treemonisha (op), 1972

Orch: Pyknon Ov., 1958; Introduction and Allegro, 1959; New Dances, chbr orch, 1960; Classical Sym., 1961; 6 Pieces, cl, chbr orch, 1962; Squares, essay, orch, 1964; Sym. in 3 Movts, 1964; Chbr Sym., 1968; Intervals, 1970–71; Messages, a Creole Fantasy, 1979; Chbr Conc. (Remembrances), 1988; Conc., 2 vn, chbr orch, 1988; early works

Chbr and solo inst: Str Qt no.1, 1958; 5 Bagatelles, ob, vn, hpd, 1963; 5 Etudes and a Fancy, ww qnt, 1964; 5 Portraitures of 2 People, pf 4 hands, 1965; Connections, 2 vn, 2 va, vc, 1966; Transitions, fantasy, 10 insts, 1971; Watermelon, pf, 1971; Swing Set, cl, pf, 1972; 5 Easy Pieces, vn, pf, jew's harp, 1974; Minstrel Man, b trbn, perc, 1977; Street Song, pf, 1977; Variations on a Theme by Alban Berg, va, pf, 1977; Play me Something, pf, 1979; Vocalise, vn, hp, 1980; Call and Response pf, 1982; Inaugural Piece, 3 tpt, 3 t trbn, 1982; Intermezzi, cl, a sax, pf, 1983; other works

Vocal: Personals (cant., A. Bontemps); nar, chorus, brass septet, 1966; Variations on a Theme by M.B. Tolson (cant.), S, a sax, tpt, trbn, vn, vc, pf (1969); This House, male vv, 4 pitch pipes, 1971; Block Songs (P.C. Lomax), S, pitch pipe, jack-in-the-box, musical busy box, 1972; Beyond Silence (P. Hanson), T, cl, trbn, va, vc, pf, 1973; In Memoriam Malcolm X (R. Hayden), S, orch, 1974; Horizons '76 (M. Kessler), S, orch, 1975; Spirituals (Hayden), T, nar, children's vv, chorus, jazz qt, orch, 1979; Jonestown, children's chorus, pf, 1982; Thomas Jefferson's Minstrels (T.J. Anderson), Bar, male chorus, jazz band, 1982; Dear John, Dear Coltrane, SATB, 1989; other choral and solo vocal works

Band: Trio Concertante, cl, tpt, trbn, band, 1960; Rotations, 1967; In Memoriam Zach Walker, 1968; Fanfare, tpt, 4 small bands, 1976

Principal publishers: ACA, Bote & Bock, C. Fischer, Peters

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EwenD; GroveA (E. Southern, incl. further bibliography); *SouthernB*
D.-R. de Lerma, ed.: *A Birthday Offering to T.J. Anderson* (Baltimore, 1978)
B.A. Thompson: 'The Influence and Use of Jazz and Blues in the Music of T.J. Anderson', *Jazz Research*, xix (1987), 157–75
G.A. Steinke: 'T.J. Anderson', *International Dictionary of Black Composers*, ed. S.A. Floyd (Chicago, 1999)

GUTHRIE P. RAMSEY, JR

Andersson, Nils (*b* Hofterup, Malmöhus län, 29 July 1864; *d* Lund, 31 March 1921). Swedish collector of folk music. He took degrees in philosophy and law at the University of Lund, in which town he held a succession of legal and official appointments. His principal interest outside his professional work was folk music, and it was on his initiative that the Folkmusikkommissionen was formed in 1908. He made a notable collection of some 12,000 melodies (songs, dances, wedding marches and herdsman's calls) which were later edited and published by Olof Andersson as Svenska låtar (Stockholm, 1922–40/*R*).

FOLK MUSIC EDITIONS

'Folkmusīk', *Teckningar och toner ur skånska allmogens lif* [Sketches and melodies from old Skånian farming communities] (Lund, 1889)
Musiken i skåne [Skånian music] (Stockholm, 1895)
Skånska melodier (Stockholm, 1895–1916)

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T. Norlind: 'Stadsnotarie Nils Andersson och den svenska folkmusiken', *Ur nutidens musikliv*, i (1921), 91–5
O. Andersson: 'Melodisamlaren Nils Andersson: minner och anteckningar' [The collector of melodies, Nils Andersson: memories and notes], *Budkavlen* (1940), 40–72
O. Andersson: *Spel opp i spelemänner: Nils Andersson och den svenska spelmansrörelsen* [Play up fiddlers: Nils Andersson and the Swedish fiddlers' movement] (Stockholm, 1958)
O. Andersson: *Hur svenska låtar kom till: en brevväxling mellan Nils och Olof Andersson* [The making of Swedish melodies: a correspondance between Nils and Olof Andersson] (Stockholm, 1963)
G. Ternhag: *Andersson & Andersson: en undersökning kring det folkmusikaliska samlingsverket 'Svenska låtar'* [Andersson & Andersson: an investigation of the folk music collection 'Svenska låtar'] (Stockholm, 1971)

KATHLEEN DALE/MALCOLM TURNER

Andersson, Otto (Emanuel) (*b* Vårdö, 27 April 1879; *d* Turku, 27 Dec 1969). Finnish musicologist and folklorist. After qualifying as an organist and choirmaster (1900), he studied (1901–5) at the Helsinki Music Institute (later the Sibelius Academy) and Helsinki University (MA 1915), taking the doctorate there in 1923 with a dissertation on the bowed harp. In 1906 he was a co-founder of the Brage Society for the preservation of Swedish-Finnish culture and from its inception he was president of its music section and conductor of its choir. He taught music in Helsinki and then became a lecturer in Scandinavian music history at the university (1925) and professor of musicology and folk literature (1926–

46) and rector (1929–36) at the Finland-Swedish University of Åbo (Turku). In 1926 he founded the latter's music history collection, which in 1950 became the basis of the Sibelius Museum. As a musicologist he made valuable contributions to the study of early music history in Finland; he also collected folk music and studied folk music instruments of Swedish-speaking regions in Finland.

WRITINGS

Inhemska musikssträfvanden [Native musical activities] (Helsinki, 1907)
Musik och musiker (Helsinki, 1917)
Martin Wegelius (Helsinki, 1919)
Johan Josef Pippingsköld och musiklivet i Åbo 1808–1827 (Helsinki, 1921)
Stråkharpan (diss., U. of Helsinki, 1923; Helsinki, 1923; Eng. trans., 1930 as *The Bowed Harp*)
Runeberg och musiken (Helsinki, 1925)
G.A. Petrelius (Turku, 1935)
Den unge Pacius och musiklivet i Helsingfors på 1830-talet (Helsinki, 1938)
Johanna von Schoultz (1813–1863) (Turku, 1939)
Musikaliska sällskapet i Åbo 1790–1808 [Musical societies in Åbo] (Helsinki, 1940)
'Oratoriet i Finland under det nittonde seklet', *Svenska oratorieföreningen i Helsingfors, 1920–1945: festskrift* (Helsinki, 1945)
Conrad Greve (Helsinki, 1952)
'On Gaelic Folk Music from the Isle of Lewis', *Budkavlen 1952*, i/4 (Turku, 1953), 1–67
Jean Sibelius i Amerika (Turku, 1955)
Spel opp i spelmeänner: Nils Andersson och den svenska spelmansrörelsen [Play up fiddlers: Nils Andersson and the Swedish fiddlers' movement] (Stockholm, 1958)
ed. A. Forslin: *Studier i musik och folklore* (Turku, 1964–9) [collected essays as 85th birthday tribute, with list of writings]
Finländsk folklore (Stockholm, 1967)

FOLKSONG EDITIONS

Finlandssvenska folkdiktning, v: *Folkvisor* (Helsinki, 1934); vi: *Folkdans*, A1, A3 (Helsinki, 1963–4)

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A. Forslin: 'Om insamling av folkmelodier i Svenskfinland under hundra år', *Suomen musiikin vuosikirja 1961–62*, 24–35
A. Forslin: *Otto Andersson: bibliografi 1895–1964* (Turku, 1964)
P. Jansson: 'Otto Andersson och den finlandssvenska folkmusiken', *Suomen musiikin vuosikirja 1963–64*, 67–70
R. Jonsson: 'Otto Andersson – 27 December 1969', *STMf*, lii (1970), 5–6

ERKKI SALMENHAARA

Andersson, (Ernst Christian) Richard (*b* Stockholm, 22 Aug 1851; *d* Stockholm, 20 May 1918). Swedish pianist, teacher and composer. At the Swedish Royal Academy of Music (1867–74) he studied the piano first with Johan van Boom and then with Ludvig Norman, harmony with Otto Winge, the organ with Gustaf Mankell and composition with Berens. After further piano study with Hilda Thegerström (1874–6), he went to Berlin, where he became a pupil of Clara Schumann and Heinrich Barth and also studied composition at the Hochschule für Musik with R. Wüerst and Friedrich Kiel. During this period he frequently deputized as a teacher for Barth, both at the Hochschule and privately. He returned to Stockholm in 1884 and two years later founded a piano school, where at first he was the only teacher of the instrument, with Sjögren as teacher of harmony. The school gradually developed a more general curriculum, including courses in other instruments and in singing, and became the country's outstanding private music school. Noted Swedish musicians who studied at the school (Anderssons Musikskola) include Stenhammar, Astrid Berwald, Wiklund, Fryklöf and Gustaf Heintze. Andersson was appointed professor of piano at the Stockholm Conservatory in 1904, but retired at his own wish in 1906; he was a member of the Swedish Royal Academy of Music from 1890. His compositions, mainly early and for the piano, show the influence of Chopin, Liszt and other virtuoso composers, as well as evidence of Andersson's own pianistic skill. They are often free in form and harmonically colourful. The collection *Skuggor och dagrar* ('Shades and Lights') op.14 was awarded the *Svensk musiktidning* prize in 1885.

WORKS
(*selective list*)

all MSS in S-Skma

Pf: Impromptu, op.2, 1869; 7 skisser (Berlin, 1878); Sonata, op.11, 1878 (Stockholm, 1889); Schwedische Tänze (Berlin, 1881); Skuggor och dagrar [Shades and Lights], op.14 (Stockholm, 1886); 21 skisser, op.16 (Stockholm, 1889); 4 waltzes, op.17, 1901; works for 4 hands, incl. Bolero, op.7, Svenska nationaldanser (Stockholm, 1881)
Other works: Fantasiestück, vc, pf, op.13, 1881; songs; Pianospelets teknik, pf method (Stockholm, 1888–94)

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SBL (C.F. Hennerberg)
S. Lizell: *Richard Andersson 1851–1918: minnesteckning* (Stockholm, 1919)
S. Lizell: *Richard Anderssons musikskola 40 år* (Stockholm, 1925)
T. Uppström: *Pianister i Sverige* (Stockholm, 1973)
B. Wallner: *Wilhelm Stenhammar och hans tid* (Stockholm, 1991), i, 132–47

AXEL HELMER

Andover. American firm of organ builders. It was founded in 1955 by Thomas W. Byers and CHARLES BRENTON FISK in North Andover, Massachusetts. It moved shortly afterwards to Methuen, Massachusetts, and in 1961 to Gloucester, Massachusetts, being renamed C.B. Fisk, Inc. A new Andover Organ Co. was formed in Methuen by two former employees, Leo Constantineau (*b* Lawrence, MA, 1 Nov 1924; *d* North Andover, MA, 1 Feb 1979) and Robert J. Reich (*b* Urbana, IL, 15 Dec 1929). Beginning modestly with rebuilding and restoration work, the firm soon began attracting contracts for new organs such as that for St John's Lutheran Church, Northfield, Minnesota (1965). This organ, like several subsequent instruments, was designed by Constantineau and voiced and finished by Reich. In this same period a small continuo positive was designed, several examples of which have been built. The firm later became a multiple partnership with Robert Reich as president, Donald Olson as vice-president, and Donald Reich as treasurer. In 1998 Robert Reich retired from the presidency and was succeeded by Olson. In addition to building new organs Andover sustains an extensive maintenance and restoration department under the direction of Robert Newton. Significant examples of the firm's work may be found in the Lawrenceville School, Lawrenceville, New Jersey (1968), the Mt Hermon School, Northfield, Massachusetts (1971), the Church of the Epiphany, Danville, Virginia (1978), Phillips Academy, Andover, Massachusetts (1981), Meredith College, Raleigh, North Carolina (1983), and St Thomas's, Rochester, New York (1987). In 2000 the firm restored and enlarged t he four-manual Hook and Hastings organ in St Joseph's Cathedral, Buffalo.

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G. Bozeman: 'The Andover Organ Co. of Methuen, Mass.', *Art of the Organ*, i/4 (1971), 25–36
U. Pape: *The Tracker Organ Revival in America* (Berlin, 1978)

BARBARA OWEN

Andrade, Mário (Raul) de (Morais) (*b* São Paulo, 9 Oct 1893; *d* São Paulo, 25 Feb 1945). Brazilian writer and musicologist. He was one of the founders of Brazilian ethnomusicology, and very influential in the assertion of musical nationalism in his country in the 1920s and 1930s. He studied at the São Paulo Conservatory where he later taught. He took an active part in the Semana de Arte Moderna (February 1922) whose basic goal was the reform of Brazilian art from academicism into 'modernismo'. Soon afterwards he began his lifelong investigations into Brazilian folk and popular music which produced a series of outstanding essays. His first monograph, *Ensaio sôbre a música brasileira* (1928), considers the relationship that ought to exist between art music and popular music, and analyses the rhythmic, melodic, harmonic, textural, instrumental and formal peculiarities of Brazilian music. Andrade was one of the chief organizers of the Congresso da Língua Nacional Cantada (1937) and from 1935 to 1938 was in charge of the Department of Culture; he founded the Discoteca Pública Municipal de São Paulo which still holds a splendid recorded collection of Brazilian folk music.

WRITINGS

Ensaio sôbre a música brasileira (São Paulo, 1928, 3/1972)
Pequena história da música (São Paulo, 1929, 8/1977)
ed.: *Modinhas imperiais* (São Paulo, 1930/*R*)
Música, doce música (São Paulo, 1934)
Cultura musical (São Paulo, 1936, 2/1965)
O samba rural paulista (São Paulo, 1937, 2/1965)
Os compositores e a língua nacional (São Paulo, 1938, 2/1965)
Música de feitiçaria no Brasil (São Paulo, 1941, 2/1963)
Evolução social da música no Brasil (Curitiba, 1941, 2/1965)
'Danças dramáticas do Brasil', *Boletín latino-americano de música*, iv (1946), 49–97; pubd separately, ed. O. Alvarenga (Rio de Janeiro, 1959, 2/1982)

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A.T. Luper: 'The Musical Thought of Mário de Andrade', *YIAIM*, i (1965), 41–54
V. Mariz: *Três musicológos brasileiros: Mário de Andrade, Renato Almeida, Luiz Heitor Corsêa de Azevedo* (Rio de Janeiro, 1983)

NORMAN FRASER/GERARD BÉHAGUE

André. German family of composers and music publishers, of French extraction.

(1) **Johann** [Jean] **André** (*b* Offenbach, 28 March 1741; *d* Offenbach, 18 June 1799). Composer and publisher. His peasant grandfather, a Huguenot, fled persecution in Languedoc and settled in 1688 in Frankfurt, where he became a manufacturer of silks. When only ten years old Johann succeeded to the family firm, which was directed during his minority by his mother and an uncle. His early education in music, described by Gerber as 'notes, metre and some playing of chorales', came through a friend who took lessons in Frankfurt; from 1756, while he learnt business management in the family firm, he had lessons in thoroughbass for several months from a transient musician, apparently the only regular instruction he ever received. Around 1758 he went to Mannheim to further his business training and there he enthusiastically attended concerts, plays and operas, acquainting himself with the current repertory of serious and comic Italian opera as well as the modern instrumental style specific to Mannheim.

The decisive stimulus to André's artistic career occurred when he was a volunteer clerk in Frankfurt (1760–61), where, during the French occupation, a French troupe presented the *opéras comiques* of Philidor for the first time to a German public. It is noteworthy that André first approached this new, middle-class genre not as a musician but as a translator. The first of his translations, *Der Komödienfeind* (1765), was followed two years later by his *Komische Versuche*. The removal of Theobald Marchand's renowned theatrical troupe to Frankfurt in 1770 made André's efforts particularly timely. Marchand, apparently drawn by the literary finesse of these translations, seems to have proposed André's close collaboration with the troupe; in any case André translated more than a dozen French plays and operettas in 1771–2, all of which appeared in Marchand's repertory. In addition Marchand cultivated German Singspiel, as represented by Georg Benda, Hiller, Neefe and others. André made adept use of the many-sided theatrical experiences and stimuli of these years in the libretto and score of his first work, *Der Töpfer* (1773), dedicated to Marchand. Goethe wrote at length in appreciation of this work (letter of 23 November 1773 to Johanna Fahlmer):

> The piece exists for the sake of its music, bears witness to the good, gregarious soul of its creator, and fully meets our theatre's particular need that actors and audience be able to follow it. Now and then there are good conceits; yet its uniformity would not exist but for the music. This music is composed with understanding of the present capabilities of our theatres. The author has sought to combine correct declamation with light, flowing melody, and no further art is required to sing his ariettas than is demanded by the beloved compositions of Messrs Hiller and Wolf. So as not to leave the ear entirely empty, he has directed all his industry to the accompaniment, which he sought to render as full-voiced and harmonious as is possible without disadvantage to the sung parts. To this end he often used wind instruments, sometimes putting these in unison with the voice parts to make them strong and agreeable, as accomplished for instance by a single flute in the first duet. One cannot reproach him for copying or pilfering. And there is still more to be hoped from him.

Der Töpfer, first performed on 22 January 1773 in Hanau, was a success; and, as was characteristic of André's enterprise and practicality, he tried to turn this into a material success too. In that summer the score was published, 'at the author's expense'. The artistic and apparent financial success of *Der Töpfer* determined André's subsequent career and encouraged him to further undertakings both as a dilettante composer and as a music publisher. In 1774 he issued two collections of his songs; in the next year his setting of G.A. Bürger's *Lenore* brought him widespread acclaim. Beyond these he had the satisfaction of being commissioned by Goethe to set the Singspiel *Erwin und Elmire*; the work had its première in Frankfurt in 1775 and appeared the next year in vocal score. (Goethe's *Dichtung und Wahrheit*, iv/17, gives a vivid account of his relation to the Andrés in connection with his affair with Lili Schönemann.)

André withdrew from the family silk concern in 1774 (1773, according to Matthäus) to found his own 'Notenfabrique' and music publishing house. In 1776, perhaps through Marchand's intercession, he was appointed conductor at Theophil Döbbelin's theatre in Berlin, directing a troupe of 51 permanent, well-paid members, among them 16 orchestral musicians. There André disclosed his full talent as a composer in a period of extraordinary productivity, and at that time he also attempted to surmount his dilettantism by a serious study of Kirnberger's writings, particularly the *Grundsätze des Generalbasses als erste Linien zur Composition*. Of the 16 Singspiele of this period, most of them performed in Berlin, his settings of Goethe's *Claudine von Villa Bella*, C.F. Bretzner's *Die Entführung aus dem Serail* (shortly

afterwards to be set by Mozart in a revised version by the younger Stephanie) and German versions of Palissot de Montenoy's *Le barbier de Baghdad* and Beaumarchais' *Le barbier de Séville* deserve special mention, as does his incidental music to Shakespeare's *Macbeth* and *King Lear*. He also continued to write songs.

André's mother died in 1784, and his publishing firm was faring poorly under the administration of his uncle J.B. Pfaltz. As the removal of the firm from Offenbach to Berlin was made impossible by J.J. Hummel's exclusive privilege in that city, André, by then bearing the honorary title of Kapellmeister to Margrave Schwedt, accordingly chose to return to Offenbach, where he immediately took over the direction of his firm. Through good fortune and acumen he was able to establish relations with Pleyel, then (through Paul Wranitzky) with Joseph Haydn and later with Adalbert Gyrowetz. By virtue of its circumspect treatment of authors and many technical improvements in printing and production the firm flourished considerably, reaching its 1000th item in 1797. André apparently composed little after 1784, his Singspiel *Der Bräutigam in der Klemme* for the Frankfurt stage (1796) being a solitary late addition to his output. In 1798 he fell ill while on a business journey to Bamberg and he died the next year.

André was not a significant composer and as a dilettante and 'original genius' he falls into no particular school. He had no high ambitions, being content to use his talent for naive melody to meet the needs of his day. A sure theatrical instinct and a happy gift for folklike, vulgar humour allowed him to create entertainment in the best sense of the word, and in this he won the esteem of his contemporaries. His songs proved a more lasting part of his output: the ballad *Lenore* deeply impressed an entire generation and many of his social songs continued to be sung with pleasure in the 19th century; the *Rheinweinlied*, to a text by Matthias Claudius, became almost excessively popular.

WORKS

printed works published by André in Offenbach unless otherwise stated

STAGE

all Berlin premières at Döbbelin's Theater in der Behrenstrasse

for MS sources see Stauder (1936)

Der Töpfer (komische Oper, 1, André), Hanau, Fürstliches, 22 Jan 1773 (Offenbach, 1773/*R*1986 in GOB, ix)

Erwin und Elmire (Schauspiel mit Gesang, 2, J.W. von Goethe, after the ballad 'Angelica and Edwin' in O. Goldsmith: *The Vicar of Wakefield*), private perf., Frankfurt, May 1775; Berlin, 17 July 1775, *A-Wn*, *D-Bsb*, *US-Wc*; orch pts, vs (Offenbach, 1776)

Der alte Freyer (komische Oper, 1, André), Berlin, 2 Oct 1775

Die Bezauberten (komische Oper, 1, André, after Mme Favart: *Les ensorcelés*), Berlin, 18 Oct 1777, *D-Bsb* (inc.)

Der Alchymist (Operette, 1, A.G. Meissner, after M.A. Le Grand: *L'amour diable*), Berlin, 11 April 1778

Laura Rosetti (Schauspiel mit Gesang, 3, B.C. d'Arien), Berlin, 23 May 1778, *Bsb*

Azakia (Spl, 3, C.F. Schwan), Berlin, 26 Nov 1778

Claudine von Villa Bella, 1778 (Schauspiel mit Gesang, 3, Goethe), unperf.

Die Schadenfreude, 1778 (Operette, 1, C.F. Weisse), ?unperf., *Bsb*

Das tartarische Gesetz (Schauspiel mit Gesang, 3, F.W. Gotter, after C. Gozzi: *I pitocchi fortunati*), Berlin, 31 May 1779, *B-Bc*, *D-Bsb*, *Rtt*

Alter schützt für Thorheit nicht (Operette, 1, F.L.W. Meyer), Mannheim, 20 June 1779, *Rtt*; rev. as Kurze Thorheit ist die beste, Berlin, 18 July 1780, *Bsb*

Das wütende Heer, oder Das Mädchen im Thurme (Operette, 3, C.F. Bretzner), Berlin, 22 Nov 1780, *Bsb*

Belmont und Constanze, oder Die Entführung aus dem Serail (Operette, 3, Bretzner), Berlin, 25 May 1781, *Bsb*, *US-Wc*

Elmine (Schauspiel mit Gesang, 3, C.W. von Drais), Berlin, 14 Feb 1782, *Wc*, vs (Berlin, 1782)

Eins wird doch helfen, oder Die Werbung aus Liebe (komische Oper, 2, J.D. Sander), Berlin, 24 Aug 1782, *D-DS*

Der Liebhaber als Automat, oder Die redende Maschine (Operette, 1, André, after C. Dorbeil: *L'amant statue*), Berlin, 11 Sept 1782, *Bsb*, *Bhbk*, *DS*

Der Barbier von Bagdad (Oper, 2, André), Berlin, 19 Feb 1783, *Bsb*, *US-Wc*

Der Bräutigam in der Klemme (Spl, 1, Meyer, after Molière: *Le mariage forcé*), Frankfurt, 1796

Others: Herzog Michel (comedy); Der Barbier von Sevilien (comedy), 1776, arias (1777); Der Fürst im höchsten Glanze (prol), 1777; Die Grazien (prol), 1778; Harlekin Friseur (pantomime), 1778; incid music to Macbeth and King Lear, 1778; Die Friedensfeyer, oder Die unvermuthete Wiederkunft (children's comedy), Leipzig, 1779; Friedrichs glorreichster Sieg (prol), 1779; Das liebste Opfer Friedrichs (ballet), 1780; Lanassa (tragedy), 1781; Mehr als Grossmuth (prol), 1781; music for Der Oberamtmann, 1781; music for Der liebenswürdige Alte (comedy), 1782

OTHER WORKS

Lieder: Auserlesene scherzhafte und zärtliche Lieder, i (1774); Scherzhafte Lieder (C.F. Weisse) (1774); Lenore (G.A. Bürger) (1775), 4 subsequent edns, some with orch, 2 versions ed. in EDM, 1st ser., xlv (1970); Musikalischer Blumenstrauss (1776); Neue Sammlung von Liedern, i–ii (Berlin, 1784); Lieder, i–iii (1792–3), inst acc. to i–ii (1793)

Inst: 3 Sonaten, vn, vc, hpd obbl, op.1 (1776) [wrongly attrib. J.A. André]

Edns/arrs.: numerous collections of op arias, works by Pleyel, Martín y Soler, inst arrs. etc.

(2) Johann Anton André (*b* Offenbach, 6 Oct 1775; *d* Offenbach, 6 April 1842). Composer and music publisher, son of (1) Johann André. He showed an early gift for music, received instruction in the piano, the violin and later in singing and began composing small pieces at the age of six. In 1787 he took violin lessons from his brother-in-law Ferdinand Fränzl, writing his first violin sonata at this time; two years later he went to Mannheim to pursue his studies with Ignaz Fränzl. After staying briefly in Offenbach, where he had to deputize for his father in the publishing firm, he studied composition in Mannheim with G.J. Vollweiler (1792–3). Thereupon he took a position in his father's firm, studying composition independently in his spare time. In 1796 he enrolled at Jena University as a student of fine arts but soon had to abandon his studies when his father became ill. After his father's death he undertook an extended business journey in autumn 1799 through Germany to Vienna, accompanied by his friend, the pianist P.C. Hoffmann. It was to this journey that André owed (in his own words) 'the acquaintance of the foremost musicians of Germany' and the later, if only temporary, international importance of his firm. In Munich he acquired the rights to Senefelder's and Gleissner's lithographic process from its inventors and engaged both of them for his Offenbach firm (in a contract of 28 September 1799). In Vienna he bought the so-called 'Mozart-Nachlass' from the composer's widow Constanze for 3150 gulden (by a contract of 8 November 1799) and immediately had Gleissner prepare a provisional manuscript catalogue, the so-called 'Gleissner-Verzeichnis' of 1800. The first print by the André firm to use Senefelder's lithographic method was a vocal score of André's own opera *Die Weiber von Weinsberg* (1800). The André brothers set up more or less short-lived lithographic plants in Paris (the 'Imprimerie lithographique' in Charenton from 1802) and in London (1801); a

cousin in Offenbach, François Johannot, attempted at the same time to apply the process to works of art (1804).

It was however Mozart's estate that gave André his life's task. He viewed this purely in its editorial aspect, producing from 1800 a veritable plenitude of, for the most part, outstandingly reliable 'editions following the composer's original manuscript'; but above all he viewed his task as one of sorting and ordering the manuscripts. André's original plan, as arranged with Constanze and her husband Nissen as early as 1799–1800, called for a chronological catalogue of works and manuscripts to 1784, to be completed by appending Mozart's own autograph catalogue of 1784–91; but insurmountable difficulties prevented its realization. Over half a dozen manuscript sketches for a catalogue, in widely varying stages (of which only the 1833 catalogue is generally known), attest to André's continuing concern with the project, which occupied him intensively into the late 1830s. The results of André's groundwork were later gratefully excerpted and adopted by Otto Jahn and Ludwig von Köchel. Indeed André, if anyone, deserves to be called 'the father of Mozart research'. He entered the dispute over the authenticity of Mozart's Requiem, initiated by Gottfried Weber in 1825, with two editions of the work (1827 and 1829) accompanied by detailed commentary; even those who feel uneasy with the particulars of André's argument agree that at least the preface to the earlier edition is a brilliant showpiece of scholarly research. His edition in two colours of the score to *Die Zauberflöte* (1829), made 'in precise agreement with the composer's manuscript, as sketched, orchestrated and completed by him', established entirely new criteria for documentary editions of music. This and other accomplishments quickly placed André far ahead of his time and even today have an unexpected immediacy.

As a composer André is difficult to evaluate, though he was perhaps among the most considerable of the many composers of his period who now stand in the shadow of Beethoven and Schubert. A self-appraisal, recorded by his pupil F.W. Rühl, runs as follows:

> As a creative artist I did not become what I might have. While I was young I wrote well, but without planning or direction; after I had begun to think for myself and had learnt something, I was too old to recast my knowledge as fundamentally as only a child can.

The early works are mostly distinguished by an all but harmless, flaccid Classicism, deriving much more from Haydn than from Mozart. Occasionally there are surprising outbursts of genius, among which those in the string quartets op.14 (1801) even hint at Mendelssohn. Nor are the works lacking in eccentricities, as instanced by the contrapuntal development of a choral cantus firmus in the trio of the minuet in the Symphony op.11 no.2. André also had a striking tendency towards over-refinement, most apparent in the string quartets opp.22 and 54, nicknamed 'Poissons d'avril', where each instrument plays in a different metre; yet the highly complex whole rests on a disproportionately simple harmonic basis and the piece fails to be convincing. His *Sprichwörter* op.32 had the distinction of being published (by Joseph Aibl in 1869) as a work of Haydn's (cf H XXV*c*:G2). Many of his didactic pieces, particularly those for piano duet (recently published in a complete edition), have pedagogical worth if no particular musical interest and are still valued by teachers.

It is a great loss to music literature that André was unable to complete his *Lehrbuch der Tonsetzkunst*, grandly conceived in six volumes. Its torso breaks off with the treatise on fugue (vol.ii/3, posthumously edited by Heinrich Henkel), following the study of harmony (vol.i); only sketches remain for the further volumes, which were to deal directly with composition. What remains reveals a stimulating theorist and gifted teacher. His pupils included Aloys Schmitt, Wilhelm Speyer and Henkel.

André bore the title of court Kapellmeister to the grand dukes of Hesse from 1803 (he gave the later Grand Duke Ludwig I the autograph of Mozart's Serenade K361/370*a* in gratitude) and court councillor to the princes of Isenburg from 1813. In the wars of liberation he was plenipotentiary commander of the board of home reserves; later he was elected to the second peerage chamber of the Grand Duchy of Hesse, and in 1827 he received honorary citizenship from the city of Berne.

Of André's 15 children several sons (listed below) were musicians or publishers; a daughter, Auguste (Elisabeth) André (1802–47), married Johann Baptist Streicher, son of the noted Viennese maker of pianos, in 1823.

WORKS

all printed works published by André, Offenbach

Edition: *J.A. André: Originalkompositionen für Klavier zu 4 Händen*, ed. M. Streicher (Vienna, 1971); suppl. with opp.72–3 (Vienna, n.d.)

VOCAL

Stage: Die Weiber von Weinsberg (op), vs (1800); Rinaldo und Alcina (op), ov. pubd as op.16 (1801)

Choral: Der Friede Tuiskons (cant.), ov. pubd as op.9 (1800); Missa solemnis, op.43 (1819); Vater unser, op.50, 2 choruses, orch (1827); Crucifixus über einen Basso Continuo von J.S. Bach, op.58 (*c*1830); Veni Creator Spiritus, op.59 (*c*1830); TeD, op.60, solo vv, chorus, orch (1829)

Partsongs etc.: Sprichwörter (Quartetto a canone), op.32, 4vv, pf (*c*1808); Des Sängers Lied zu den Sternen, op.47, vv, pf (*c*1825); Ruf der Freude, op.48, vv, pf (1826); Ein alt Lied von Gott, op.49, vv, pf (*c*1828); 6 Duette, op.51, S, A (*c*1828); Kleine Kantate, op.55, 3 S, pf (1829); Liederkranz, op.57, 4–5 male vv (*c*1830); Liederkranz, op.61, male vv (*c*1830); Deutsche Vaterlandslieder, op.67 (*c*1840); 6 Duette, op.69, S, A (*c*1840); 24 Maurergesänge, male vv

Solo songs with pf: 48 Lieder und Gesänge, opp.38–40 (1819), excerpts pubd as op.62 (n.d.); Der 138. und 28. Psalm, op.63 (1840); other lieder

ORCHESTRAL

Syms.: C, op.4 (1795); F, op.5 (1795); C, op.6 (1795); D, 'zur Friedensfeier', op.7 (1797); 2 'd'une éxécution facile', op.11 (1800); Grande sinfonie, op.13 (1801); Grosse Symphonie, E♭, op.25 (1804); Grande sinfonie, op.41 (1820)

Concs.: fl, G, op.3 (1795); ob, F, op.8 (1798); fl, op.10, 1796 (1800); hn, op.33 (*c*1808); vn, vc; 2 hn, collab. P. Dornaus

Ovs.: Ouverture militaire, op.24 (1804); Die Hussiten vor Naumburg, characteristic ov., op.36 (*c*1818); Concertante in Form einer Ouverture, op.37 (1819)

Numerous dances for orch and other works

CHAMBER AND SOLO INSTRUMENTAL

Trios, qts: 3 str qts, op.14, 1801 (1801), arr. op.15, fl, str trio (1801); Sonata, op.17, pf, vn, vc (1803); Str Qt 'Poissons d'avril' no.1, op.22, 1803 (1803); Trio, op.29, 3 fl (1805); Str Qt 'Poissons d'avril' no.2, op.54 (*c*1828)

Sonatas etc., 2 insts: Sonata, C, ?op.1, vn, pf (1789); Sonata, D, ?op.1, vn, pf (1789); 3 sonatas, op.2, vn, pf (1790); Sonata, op.21, vn, pf (1803); 12 petits pièces, op.26, 2 hn (1805); 2 grands duos, op.27, 2 vn, 1804 (1805); 12 duos d'une difficulté progressive, op.30 (1807); Instruktive Variationen, op.53, 2 fl (1829)

Pf: 12 kleine Stücke zur Übung im Präludieren, op.23 (1804); Instruktive Variationen über 5 Tönen, op.31 (1807); 6 sonates

progressives, op.34 (*c*1811); 6 pièces instructives, op.35 (*c*1814); 3 sonatinas, op.71 (*c*1840); variations
Pf 4 hands: Sonata, op.12 (1800); 12 divertissements, opp.18–20 (1803); 3 marches, op.28 (1805); Conversations musicales, op.42 (1819); 12 leichte Stücke, op.44 (*c*1820); 6 leichte Sonatinen, op.45 (*c*1820); 3 sonatas, op.46 (*c*1820); Leichte Sonate ('Constance'), op.56 (1829); 9 leichte Stücke, op.72 (*c*1863); Sonatine, op.73 (*c*1863)
Org: 25 Orgelstücke (Die 12 Dur- und 12 Molltonleitern und die chromatische Tonleiter für das Orgelpedal), op.64 (1840); 10 Orgelstücke, op.68 (*c*1840)

OTHER WORKS

Anleitung zum Violinspielen, op.30 (1805); Fuge, a 4, nebst deren Entwurf und den allgemeinen Regeln über die Fuge, op.52 (*c*1828)
Opp.65–6, 70 unknown

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Thematisches Verzeichnis sämtlicher Kompositionen von Wolfg. Amad. Mozart (Offenbach, 1805, 2/1828 as *W.A. Mozarts thematischer Catalog*) [edn of Mozart's autograph catalogue of 1784–91]
Introductory essays to 2 edns of *W.A. Mozart: Requiem* (Offenbach, 1827, 1829); as 'Anzeige zu W.A. Mozarts Missa pro defunctis ...', *Caecilia* [Mainz], vi (1827), 193 [the title *Beiträge zur Geschichte des Requiems* was devised by A. Fuchs for his personal copies]
Lehrbuch der Tonsetzkunst, i–ii (Offenbach, 1832–42) [planned in 6 vols.; ii ed. H. Henkel]; abridged H. Henkel (1874–8)
Thematisches Verzeichniss W.A. Mozartscher Manuskripte, chronologisch geordnet von 1764–1784 (MS, 1833)
Thematisches Verzeichnis derjenigen Originalhandschriften von W.A. Mozart ... welche Hofrath André in Offenbach a.M. besitzt, ed. H. Henkel (Offenbach, 1841)
Essay on the rudiments of music, inc. (n.d.)

(3) Carl August André (*b* Offenbach, 15 June 1806; *d* Frankfurt, 15 Feb 1887). Music dealer, son of (2) Johann Anton André. He directed the Frankfurt music shop founded by his father in 1828, and from 1839 also made pianos there, notably a series of 'Mozartflügel' from 1853. In 1855 he published a brochure *Der Klavierbau und seine Geschichte.*

(4) (Peter Friedrich) Julius André (*b* Offenbach, 4 June 1808; *d* Frankfurt, 17 April 1880). Pianist and organist, son of (2) Johann Anton André. From 1864 he was procurist in his brother's shop in Frankfurt. He wrote an organ method which was much used in its time, a school of pedal technique, a harmony textbook, and well-regarded vocal works and organ and piano pieces.

(5) Jean Baptiste (Andreas) André (*b* Offenbach, 7 March 1823; *d* Frankfurt, 9 Dec 1882). Pianist and composer, son of (2) Johann Anton André. Henkel regarded him as the most gifted of the sons. He made concert tours within and outside Germany and later settled in Berlin, where he taught Count Bolko von Hochberg, in particular overseeing the latter's operatic works. He was later court Kapellmeister to the Prince of Bernburg until the liquidation of the chapel on the prince's death. He composed numerous songs, choral works and salon pieces for piano, some of them published under the pseudonym 'de St Gilles', after the family's ancestral home in Languedoc.

The direction of the family's Offenbach concern passed in 1840 from (2) Johann Anton André to his son (Johann) August André (1817–87), who successfully staved off several financial crises by issuing cheap editions of the classics and attracting such composers as Franz Abt and Heinrich Marschner. Under his direction the Frankfurt and Offenbach branches merged; they later came under the joint direction of his sons Karl (1853–1914) and Adolf André (1855–1910) and, from 1910 to 1923, of their respective widows Elisabeth and Aurelie. Their successor Karl August Johann (Hans) André (1889–1951), Adolf's son, turned the firm's emphasis towards choral and teaching material, and rebuilt the house (without a music printing shop) after its almost complete destruction in 1944. The firm continued as Johann André Musikverlag, Offenbach, under the direction of Hans's grandson Hans-Jörg André, and though not of importance for its new publications remains noteworthy for its archive, with rich holdings of composers' autographs, correspondence and the firm's own prints.

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WOLFGANG PLATH

André, Charles-Louis-Joseph (*b* Ath, 23 Feb 1765; *d* Mechelen, 8 April 1839). Flemish composer. He is said to have been sent to Paris for his musical education at the expense of the Archbishop of Mechelen. For some time he was attached to Antwerp Cathedral and in 1788 was appointed organist to the Cathedral of St Rombout, Mechelen. In August of that year he went back to Paris and remained there until March 1789, when he returned again to Mechelen. On 18 December 1790 he was ordained priest, his salary being 200 florins; later that year he was made a canon. During the revolutionary troubles of 1797 he was deported to the island of Oléron and did not return to Mechelen until 1801, when he became organist at St Rombout and at Notre Dame. He also directed an orchestra. His works include *Le siège et bombardement de Valenciennes* op.1 for piano and violin, three sonatas for piano with violin, pots-pourris, preludes, a piano sonata and church music.

ERIC BLOM/R

André, Franz (*b* Brussels, 10 June 1893; *d* Woluwé Saint-Lambert, Brabant, 20 Jan 1975). Belgian conductor. He studied the violin with César Thomson at the Brussels Conservatory until 1914, and composition and conducting with Weingartner at the Hochschule für Musik in Berlin. From 1920 he taught at the Brussels Conservatory, resigning his directorship of the conducting class in 1944; he conducted the orchestra there, 1940–45. In 1935 he founded the Belgian RSO, of which he was conductor until 1958. From that year he became concerned with the administration of the Queen Elisabeth of Belgium Competition. A tireless interpreter of contemporary works, André was awarded the Schoenberg Medal in 1952 for his services to 20th-century music, especially Schoenberg's. He also gave the first performances of works by Milhaud, Koechlin, Jolivet and Sauget, among others, and was the dedicatee of Karl Amadeus Hartmann's First Symphony. He made orchestral transcriptions of works by Rameau, Lully, Grétry, Leclair and Bach and wrote incidental music for radio plays.

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□

Andre, Hieronymus. *See* FORMSCHNEIDER, HIERONYMUS.

André, Maurice (*b* Alès, 21 May 1933). French trumpeter. At the age of 14 he became a miner like his father, from whom he learnt to play the trumpet (his father, also named Maurice, was an amateur trumpeter who played with great endurance). He studied under Sabarich at the Paris Conservatoire from 1951, receiving a *premier prix* for the cornet and for the trumpet after his first and second years of study. He played with the Lamoureux Orchestra (1953–60), the Radio France PO (1953–62) and the Opéra-Comique (1962–7). He won first prizes in the international contests in Geneva in 1955 and – brilliantly – in Munich in 1963. This was the start of an unprecedented international career as a soloist. In particular, he achieved great success through the use of the four-valved piccolo B♭/A trumpet, made under his supervision by Selmer. In 1967 he succeeded Sabarich at the Paris Conservatoire, where he taught until 1978.

André combines the gifts of endurance, range and musicality with the charisma of the true soloist. His recordings comprise the entire trumpet repertory, and include many transcriptions of Baroque flute, oboe or violin works. Many composers, including Jolivet, Tomasi, Blacher, Chaynes, Krol, Langlais, Tisné and Zbinden, have written for him. His brother Raymond (*b* 22 Dec 1941) is also a trumpeter and has toured with him.

EDWARD H. TARR

Andrea degli Organi [Andrea de' Servi]. *See* ANDREAS DE FLORENTIA.

Andreae, Carolus [Endres, Enders, Karl] (*d* ?Irsee, nr Kaufbeuren, Swabia, 1627). German composer. He was a monk at the Benedictine abbey at Irsee and was its abbot from 1610 until his death. He helped, together with Johann Seytz and Gregor Stemmelius, to make the abbey a leading south German centre for the cultivation of liturgical music in the early 17th century, and a number of vocal works and transcriptions for organ by him survive in manuscript. Most are signed 'FCA' ('Frater Carolus Andreae') and must therefore date from before his appointment as abbot. A slightly later work, however, is the *Magnificat*, which he intended for the fine new organ which he had installed shortly after becoming abbot, probably in 1612. Some of his music, such as the eight-part *Te Deum*, is written in the Venetian polychoral style. (U. Kornmüller: *Die Pflege der Musik im Benedictiner-Orden*, Würzburg and Vienna, 1881)

WORKS

Kyrie (Missa pro defunctis), 5vv, *D-As*
Te Deum, 8vv; 1st chorus, *Rp*; 2nd chorus, *As*
Facta est Judaea (Ps cxiii.2), 4vv, *As*
2 Mag; Vir vitae venerabilis, hymn; Domine ad adiuvandum: 6vv, *Rp*
Vesper antiphons, 6vv, *Rp*
8 falsi bordoni, 4vv, *Rp*

Organ arrs.: Mag, a 8, ?1612 (top and bottom parts only); 2 motets, 6vv, 1596, 1598; 1 hymn, 8vv: all *Mbs*

FRIEDRICH BASER

Andreae, Conrad. *See* VETTER, CONRAD.

Andreae, Hieronymus. *See* FORMSCHNEIDER, HIERONYMUS.

Andreae, Volkmar (*b* Berne, 5 July 1879; *d* Zürich, 18 June 1962). Swiss conductor and composer. He spent his school years in Berne, studying the piano and composition with Karl Munzinger, and was then a pupil of Franz Wüllner in Cologne (1897–1900), where his first compositions were performed. There followed a one-year engagement as répétiteur at the Munich Hofoper, and in 1902 he settled in Zürich, where he was to dominate musical life for the next half-century. He was appointed director of the Zürich Gemischter Chor (1902), the Winterthur Stadtsängerverein (1902) and the Zürich Männerchor (1904), but his most important position was as conductor of the Tonhalle Orchestra (1906–49). In addition he directed the Zürich Conservatory (1914–41), and held classes at the university (where he received an honorary doctorate in 1914). He also served as its musical director (1915) and conducted the Studentengesangverein (1914–16). In 1920 he was elected president of the Schweizerischer Tonkünstlerverein, and was made first honorary president of the society on his retirement in 1925.

The extent of Andreae's international reputation is indicated by the offer to him of the directorship of the New York PO on Mahler's death, and by his activities as a guest conductor of leading European orchestras. In 1923 he made a tour of Italy with the Berlin PO, and subsequently was permanent guest conductor of the

Vienna PO, receiving the Nicolai Medal. The composers he particularly promoted in Zürich were Berlioz, Debussy, Ravel, Mahler, Strauss and Reger, and in later years he was an outstanding advocate of Bruckner's music; he also supported such contemporaries as Stravinsky, Hindemith, Honegger and Schoeck, and was closely associated with Busoni, especially during the latter's exile in Switzerland during World War I. As most of his compositions arose from his conducting associations, male choruses form a large part of his output. During his career he gradually reduced his creative work until he gave up composing altogether. Earlier works are rooted in the Romantic tradition, with Straussian orchestration, while the later music, still tonal, has a refined, transparent sound.

WORKS
(*selective list*)

STAGE AND VOCAL

Ratcliff (op, after H. Heine), op.25, Duisburg, 1914; Abenteuer des Casanova (4 1-act ops, F. Lion), op.34, Dresden 1924; La cité sur la montagne (incid music to Festspiel, G. de Reynold), op.41, Geneva, 1942

Vocal-orch: Das Göttliche (J.W. von Goethe), op.2, T, chorus, orch, perf. 1900; Charons Nachen (J.V. Widmann), op.3, solo vv, chorus, orch, perf. 1901; Sinfonische Fantasie (W. Schaedelin), op.7, T, T chorus, orch, org, perf. 1903; Vater unser, op.19, Mez/Bar, chorus, org; Magentalied, op.28, male vv, orch (1917)

Male choruses: Waldesfriede und Graf Isenburg (M. Wetter), op.6; 4 Männerchöre (M. Lienert), op.13; 3 Männerchöre (G. Keller), op.22; Suite (E. Zahn), op.38, perf. 1935; arrs.

Solo vocal: Der Spielmann (Wetter), 4 Lieder, op.5 (1903); 6 Gedichte (C.F. Meyer), op.10 (1906); 4 Gedichte (H. Hesse), op.23 (1913); Li-tai-pe (Chin., trans. Klabund), 8 Lieder, op.37, T, orch, perf. 1931

INSTRUMENTAL

Orch: Pf Conc., d, perf. 1898; Sym., F, perf. 1899; Konzertstück, b, pf, orch, perf. 1900; Kleine Suite, op.27, perf. 1917; Notturno und Scherzo, op.30, perf. 1918; Sym., C, op.31, perf. 1919; Rhapsodie, op.32, vn, orch, perf. 1920; Musik für Orch, op.35, perf. 1929; Vn Conc., f, op.40, perf. 1936; Ob Concertino, op.42, perf. 1941 (1947); marches for band

Chbr: Str Qt, E♭, perf. 1898; Pf Trio no.1, f, op.1, perf. 1899; Sonata, D, op.4, vn, pf; Str Qt, B, op.9, perf. 1905; Pf Trio no.2, E♭, op.14, perf. 1908; 6 Klavierstücke, op.20 (1911); Str Trio, d, op.29, perf. 1917; Str Qt no.2, e, op.33 (1921); Divertimento, op.43, fl, str trio, perf. 1942

Principal publishers: Hug, Schott

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M. Engeler and E.Lichtenhahn, eds.: *Briefe an Volkmar Andreae: ein halbes Jahrhundert Zürcher Musikleben 1902–1959* (Zürich, 1986)

J. Willimann: *Der Briefwechsel zwischen Ferruccio Busoni und Volkmar Andreae, 1917–23* (Zürich, 1994)

PETER ROSS/ERIK LEVI

Andreas, Magister **Phillipotus** (*fl* late 14th century). Theorist. He is named only in the manuscript *US-Cn* 54.1, copied at Pavia in 1391. This manuscript attributes to him two widely distributed theoretical works: *De contrapuncto quedam regule utiles* (ed. in *CoussemakerS*, iii, 116–18), a set of contrapuntal instructions written in 26 pseudo-hexameters and found in seven further sources (see Sachs, 215 and 87), of which only two include the musical examples printed in *CoussemakerS*; and the *Tractatus figurarum* (ed. Schreur), known from 12 further copies. Both treatises appear elsewhere with ascriptions or implied ascriptions to Philippus de Caserta. While the *Tractatus figurarum* is also ascribed to Egidius de Murino, the stemmatic arguments of Arlt effectively rule out his authorship. Despite the arguments of Arlt and Schreur, it seems hard to resist the suggestion of Strohm (following Pirrotta) that both treatises are in fact by Philippus de Caserta. Coussemaker's suggestion (*CoussemakerS*, iii, XXII) that he could be identified with the composer Andreas de Florentia has found no further support.

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K.-J. Sachs: *Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen* (Wiesbaden, 1974)

P.E. Schreur, ed.: *Tractatus figurarum* (Lincoln, NE, 1989)

R. Strohm: 'Philippotto da Caserta, ovvero i francesci in Lombardia', *In cantu et in sermone: for Nino Pirrotta on his 80th Birthday*, ed. F. Della Seta and F. Piperno (Florence, 1989), 65–74

DAVID FALLOWS

Andreas Contredit. *See* ANDRIEU CONTREDIT D'ARRAS.

Andreas de Florentia [Magister Frater Andreas Horghanista de Florentia; Andrea degli Organi; Frate Andrea de' Servi, Fra Andrea di Giovanni] (*d c*1415). Italian composer and organist. A relatively large amount of information about Andreas's life is available, because of the important position he held in the Order of the Servi di Maria, which he entered in 1375. From 1380 until 1397, with interruptions, he was prior of the monastery of the SS Annunziata in Florence; in 1393 he was prior in Pistoia and from 1407 to 1410 he was the leader of the Tuscan Servites. Andreas was closely associated with Landini and worked with him on the construction of the organ at both the SS Annunziata and Florence Cathedral, in 1379 and in 1387. Moreover, the names 'Cosa' and 'Sandra', which occur in ballata texts that he himself probably set to music and in works by Landini (and Paolo da Firenze), point to these composers sharing a social environment. Andreas was the teacher of the Florentine composer Bonaiuto Corsini who is known for several ballatas. It is uncertain whether a Maestro Andrea who was commissioned in 1382 with the construction of a new organ in Rieti (to the north-east of Rome) is identical with the composer.

18 two-voice and 12 three-voice ballatas and possibly a French ballade by Andreas have survived. (*Girand'un bel falcon*, earlier attributed to Andreas, is by Paolo da Firenze; see *I-Fc* 2211 fol.101v/102). The main source for his work is the Squarcialupi Codex (*I-Fl* 87, containing 29 works). The manuscript includes a portrait of an organ player, presumed to be Andreas (see illustration). The texts, most of which were probably written by Andreas himself, are either love songs or moralizing and sometimes polemic poems.

With his exclusive cultivation of the ballata, Andreas belongs among the representatives of the last Florentine generation. And yet in most of the two-voice pieces that have text supplied for both voices and in which there is simultaneous syllabic articulation, Andreas adheres to the older tradition of the madrigal. On the other hand, in the three-voice ballatas all the techniques of textual underlay current at that time are to be found; in seven of these – perhaps under French influence – the *piedi* sections have a double cadence (as opposed to three in the two-voice



Miniature thought to portray Andreas de Florentia: detail of initial from the Squarcialupi Codex (I-Fl Med.Pal.87, 184v)

ballatas), and in four works the cadences of *ripresa* and *piedi* are identical (as also seen in some works by Landini). The contratenor appears both as a *secundus cantus* (cf Landini) and as a true contratenor. The short imitations, usually restricted to single words or phrases, are a striking feature of Andreas's work. They give the pieces a lively, restless character, enhanced by the short metrical schemes used, which stands in contrast to the balanced style of Landini. Typical of Andreas's often original and versatile manner of writing are *Dal traditor non si può*, a ballata-caccia, and also *Astio non morì mai*, with its pes-like tenor and with voice-exchange in the upper voices of the *ripresa*.

WORKS

Editions: *Der Squarcialupi-Codex, Pal.87 der Biblioteca Medicea Laurenziana zu Florenz*, ed. J. Wolf (Lippstadt, 1955) [W]
The Music of Fourteenth-Century Italy, ed. N. Pirrotta, CMM, viii/5 (1964) [P]
Italian Secular Music, ed. W.T. Marrocco, PMFC, x (Monaco, 1977) [M]
except where indicated all edited in W, P and M

BALLATAS

Amor, già lungo tempo, 3vv (Senhal: 'Nencia')
Amor, i' mi lamento (M. Griffioni), 2vv (Senhal: 'Tadea')
Astio non morì mai, 3vv (incipit identical with an anon. ballata in *F-Pn* it.568)
Checch'altra donna, 2vv (Senhal: 'Checca')
Cosa crudel m'ancide, 2vv (Senhal: 'Cosa'; laude: 'El cor mi si divide', 'A te ritorna piangendo')
Dal traditor non si può, 3vv (ballata-caccia)
Deh, che farò, signore?, 3vv
Deh, quanto fa gran mal, 2vv
Dolce speranza, 2vv
Donna, bench'i' mi parta, 3vv
Donna, se per te moro, 2vv (Senhal: ?'Checca')
Donna, s'e raçi, 2vv (also in *F-Pn* it.568)
E più begli occhi, 3vv (text incipit from a canzone of C. da Pistoia; Senhal: 'Sandra')
Fili paion di fin or, 2vv (Senhal: 'Filippa')
Fugite Gianni Bacco, 2vv (text about a composer charged with plagiarism)
La divina giustizia, 2vv (Senhal: 'Giovanna')
Morrà la 'nvidia, 2vv
Non già per mie fallir, 2vv
Non isperi mercede, 2vv
Non più doglia ebbe Dido, 3vv
Perché languir mi fai, 2vv
Perché veder non posso, 3vv
Per fanciulleza tenera, 3vv
Per la vera onestà, 2vv
Pianto non partirà, 3vv
Presunzion da ignoranza, 3vv
Questa legiadra luce, 2vv
Sia quel ch'esser pò, 2vv (unicum in *GB-Lbl* 29987), not in W
Sotto candido vel, 3vv
Voi, non voi loro, 2vv

DOUBTFUL WORKS

Dame sans per en qui, 2vv, P 45 only (ballade; *I-MOe* α.M.5.24: Fr. A[ndrea] Ser[vorum])

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U. Günther: 'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it.568 (Pit)', *AMw*, xxiii (1966), 73–92
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F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [incl. K. von Fischer: 'Le biografie', i, 127–44, esp. 142; N. Pirrotta: 'Le musiche del codice Squarcialupi', i, 193–222, esp, 219–21]

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Andreas Sylvanus [Walder] (*fl* Heidelberg, 1511). German composer. He was a colleague of Sebastian Virdung at Heidelberg, and Virdung's treatise *Musica getutscht* (1511) is presented as a dialogue between the author and Andreas. The sole source of his music is Glareanus' *Dodecachordon*, which includes the Kyrie and Osanna of his *Missa Malheur me bat*. He is not to be confused with Andreas De Silva.

□

Andrée, Elfrida (*b* Visby, 19 Feb 1841; *d* Göteborg, 11 Jan 1929). Swedish composer, conductor and organist. She was the first woman organist and telegraphist in Sweden, the first to compose chamber and orchestral music and the first to conduct a symphony orchestra. Initially taught music by her father, in 1855 Andrée went to Stockholm and in 1857 passed her examination as the first woman

organist in Sweden. In 1860 she studied composition with Ludvig Norman and in 1870 with Niels Gade in Copenhagen. She brought about the revision of a law enabling women to hold the office of organist, and in 1861 became an organist in Stockholm. In 1867 she moved to Göteborg, where she was organist at the cathedral until she died. She performed frequently and conducted performances of her works for choir and orchestra. In 1897 she took charge of the so-called Labour Concerts, for which she organized about 800 concerts. She became a member of the Swedish Royal Academy of Music in 1879.

Andrée's chamber and symphonic music is closely related to that of Norman and Gade. The influence of Mendelssohn and also the French Romantic organ school is evident in her first Organ Symphony. Her music was performed mostly in Göteborg. *Snöfrid* (1879), a ballad for soloists, mixed choir and orchestra, was performed several times at the turn of the century, and the Organ Symphony has always been highly esteemed by organists. During the 1980s new interest in her music arose, and her chamber music is widely performed in Scandinavia.

WORKS
(*selective list*)

MSS in S-Skma; complete catalogue in S-Sm

Fritiofs saga (op, S. Lagerlöf), unperf.; lib (Göteborg, 1899)
Orch: Sym., C, 1869; ov., D, 1873 (later rev.); Sym., a, 1893; 2 suites from Fritiofs saga
Chbr: Pf Trio, c, 1860; Str Qt, A, 1861; Pf Qt, a, 1865; Pf Qnt, e (Stockholm, 1865); 3 romanser, vn, pf (no.2, 1872); Sonata, E♭, vn, pf, 1872; 2 romanser, vn, pf (Stockholm, 1884); Str Qt, d, 1887; Pf Trio, g (Stockholm, 1887); Sonata, B♭, vn, pf
Pf solo: Sonata, A, op.3 (Copenhagen, 1873); Tonbilder, op.4 (Copenhagen, 1875); 5 smärre tonbilder, op.7 (Stockholm, 1880)
Org: 2 org syms., no.1, b (London, 1892), no.2, E♭, with brass insts, c1892 [arr. of sonata, E♭, vn, pf]; Andante, G, and Larghetto, c (Slite, 1975); arrs. of Swedish chorales
Choral: Snöfrid (V. Rydberg), soloists, mixed choir, orch, 1879, vs (Stockholm, 1884); Ur drömlif (Rydberg), *a cappella* (Göteborg, 1882); Svensk mässa [Swedish Mass], no.1, 1902, vs (Copenhagen, 1907); Svensk mässa no.2, 1903
Songs: I templet, 1v, pf/org (Stockholm, 1871); Skogsrået, 1v, pf (Rydberg) (Göteborg, 1878); 3 sånger med piano, op.8 (Oslo, 1881); other songs and arrs. of folksongs

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EVA ÖHRSTRÖM

Andreini, Giovanni [Giovan] **Battista** [Giambattista] (*b* Florence, 9 Feb 1576; *d* Reggio nell'Emilia, 7 June 1654). Italian actor, dramatist and poet. He was the son of Isabella and Francesco Andreini, famous *commedia dell'arte* players, and was educated at the University of Bologna. In 1594, taking the stage name 'Lelio', he joined the Compagnia dei Gelosi, the comic troupe to which his parents belonged, and in 1601 he married the actress and singer Virginia Ramponi ('La Florinda'). By the time the Gelosi disbanded in 1604 he had already formed his own company, the Compagnia dei Fedeli, which served the Medici and Gonzaga families, with brief interruptions, until it disbanded, playing throughout northern and central Italy. In 1613 Maria de' Medici invited the Fedeli to Paris. Their visit, which lasted from September 1613 to July 1614, was so successful that they performed there again from January 1621 to March 1622, probably December 1622 to March 1623 and December 1623 to October 1625. In 1627 they visited Prague and in 1628 Vienna. Virginia died in about 1631, and soon after Andreini married Virginia Rotari ('Lidia'), an actress in his company for whom he had harboured an ill-concealed passion since about 1620. In 1643 the Fedeli returned to Paris, where they remained for four years; they gave Luigi Rossi's *Orfeo* in 1647. They disbanded in 1654, after Andreini's death.

Andreini was a prolific writer. In 1604 he became a member of the Accademia degli Spensierati of Florence. His defences of the dramatic arts, *La saggia egiziana* (Florence, 1604), *Prologo in dialogo fra Momo e la Verità* (Ferrara, 1612), *La Ferza* (Paris, 1625) and *Lo specchio* (Paris, 1625), reconcile early modern theatrical practices with Thomist theory and post-tridentine Christian morality. A number of his stage works straddle the borderline between spoken drama and opera. He wrote in the style of late Renaissance *dramma per musica* and some of his plays emulate other works in this style. *La Centaura* (Paris, 1622), which marries comedy and pastoral with tragedy, contains imitations of Rinuccini's *Euridice* and the younger Striggio's *Orfeo*, as well as substantial provision for musical performance, including a sung prologue, finale, eight choruses and scenes sung in *stile recitativo*. Andreini described his comedy *La Ferinda* (also Paris, 1622), which he dedicated to Cardinal Mazarin in 1647, as a 'commedietta musicale', and his *Ismenia* (Bologna, 1639) as an 'opera reale e pastorale'. His other plays – tragedies and comedies, as well as pastoral dramas – call for songs and dances, many of them including choruses, sung prologues, finales and other musical scenes.

Andreini wrote two five-act sacred plays, which are well on the way to being operas. Both are composed in verse with choruses and other music-making interspersed throughout the drama. *L'Adamo* (Milan, 1613; ed. E. Allodoli, Lanciano, 1913), which inspired Milton's *Paradise Lost*, features choruses of angels, infernal spirits and sprites, in addition to other characters who sing. Music for parts of *La Maddalena* (Mantua, 1617) was composed by Monteverdi, Effrem, Salamone Rossi and Ghivizzani for a performance at Mantua in 1617; the music was published by Andreini as *Musiche de alcuni eccellentissimi musici ... per La Maddalena* (Venice, 1617). Andreini based this 'sacra rappresentatione' on his poem of the same name (Venice, 1610); a revised three-act version, *La Maddalena lasciva e penitente*, appeared at Milan in 1652. In his works Andreini combined performing practices of the *commedia dell'arte* with contemporary 'literary' drama. He helped to pave the way for Italian opera in France and for the *comédie-ballets* of Molière and Lully.

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COLIN TIMMS (with ANNE MACNEIL)

Andreini [née Canali], **Isabella** (*b* Padua, 1562; *d* Lyons, 10 June 1604). Italian actor, dramatist and poet, mother of G.B. Andreini. After her marriage in the late 1570s to Francesco Andreini, they joined the renowned Compagnia dei Gelosi, assuming the roles of *prima donna innamorata* and Lelio *innamorato*. They were favoured performers at the courts of Tuscany, Ferrara, Mantua and France. Isabella led the Gelosi from the 1580s until her death (when it disbanded), negotiating patronage and accepting payments on its behalf. In 1589 she performed alongside her rival Vittoria Piisimi at the wedding celebrations in Florence for Ferdinando de' Medici and Christine of Lorraine; Pavoni described the enthusiasm of the audience for Isabella's performance of the comedy *La pazzia d'Isabella*, during which she sang *canzonette alla francese*. Her talents as an author were also widely praised and she was accepted into the Accademia degli Intenti of Pavia in 1601. Of her nearly 500 lyric poems (two books of which were published in Milan in 1601 and 1605), over 30 were set to music by, among others, India, Merula, Cifra and G.F. Anerio. Her *Mirtilla pastorale* (Verona, 1588, reprinted many times; ed. M.L. Doglio, Lucca, 1995) is the first pastoral play known to have been written by a woman. It was heralded by Angelo Ingegneri (1598) as a model of pastoral composition based on Tasso's *Aminta* (*c*1572). Her *Myrtille, bergerie* was published in Paris and her *Lettere* in Venice in 1602, and a collection of fragments of other writings appeared posthumously in Turin in 1620.

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ANNE MACNEIL

Andreini [née Ramponi], **Virginia** ['La Florinda'] (*b* Milan, 1 Jan 1583; *d* Bologna, 1629–30). Italian actor, singer and poet, first wife of G.B. Andreini. When they married in 1601, Virginia and her husband formed the Compagnia del Fedeli, in which she assumed the role of *prima donna innamorata*. Her stage name derived from her performance in Giovanni Battista's tragedy *La Florinda* (1603, Florence). In spring 1608 she replaced Caterina Martinelli as the protagonist of Monteverdi's *Arianna* and took part in his *Ballo delle ingrate* during the wedding celebrations for Prince Francesco Gonzaga and Margherita of Savoy; according to Antonio Costantini (1608), she learnt the part for *Arianna* in six days. She also sang the title role in G.C. Monteverdi's opera *Il rapimento di Proserpina* during the festivities for the birth of the Infanta Margherita Gonzaga in 1611. Contemporary accounts suggest that her performance in *Arianna* was exceptionally powerful, and her talents as a singer were recalled with praise by Bonini in his *Discorsi e regole sovra la musica*. Her career was marred by her rivalry with Orsola Cecchini ('La Flaminia' in the Compagnia degli Accesi) and by her husband's longstanding affair with Virginia Rotari ('Lidia'), whom he married after Virginia's death. She died some time during the plague in Bologna.

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TIM CARTER with ANNE MACNEIL

Andreis, Josip (*b* Split, 19 March 1909; *d* Zagreb, 16 Jan 1982). Croatian musicologist. He studied Romance languages at the universities in Zagreb and Rome and graduated in 1931. Between 1931 and 1941 he was a schoolmaster in Šibenik, Hercegnovi, Zagreb and Split, where he also studied composition privately. In order to complete a formal university course in music, he then entered the Academy of Music in Zagreb, although he had already written several articles and two books. In 1945 he became professor of the history of music at the Academy of Music and head of its musicology department; he occupied these positions until his retirement in 1972. In 1950–51 he was the editor of the musical periodical *Muzičke novine*, and between 1958 and 1963 general editor of *Muzička enciklopedija*, the first publication of its kind in Yugoslavia; between 1965 and 1969 he edited the proceedings of the music section of the Croatian (formerly Yugoslav) Academy of Arts and Sciences, and in 1969 founded and edited the first two volumes of the musicological annual *Arti musices*. He was a member of the Yugoslav Academy of Arts and Sciences.

Andreis's first significant contribution to Yugoslav musicology was a comprehensive history of music, completed before he entered the Academy of Music. Between 1951 and 1954 he produced a much bigger work on the same subject. Both were of pioneering significance in Yugoslavia; the latter book has established itself as the standard history of music in Croatian. His interests were always divided between musical lexicography and general history of music on the one hand and, on the other, the history of music in Croatia, where his work centred on the early Baroque and the 19th century. An erudite scholar, well versed in the literature and art of Italy and France, he left an important mark on the development of musicology in Yugoslavia and especially in Croatia since World War II.

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BOJAN BUJIC

Andreoli. Italian family of musicians.

(1) **Evangelista Andreoli (i)** (*b* Disvetro, Modena, 27 June 1810; *d* Mirandola, Modena, 16 June 1875). Pianist, organist and teacher. He taught at the music school in Mirandola where he spent his entire life. Crippled in both legs, he constructed a device which enabled him to play the organ pedal-board. He should not be confused with his son Evangelista (ii) (*b* Mirandola, 7 September 1845; *d* Modena, 15 May 1867), also a pianist and teacher.

(2) **Guglielmo Andreoli (i)** (*b* Mirandola, 22 April 1835; *d* Nice, 13 March 1860). Pianist and composer, son of (1) Evangelista Andreoli (i). A precocious music student, he studied first with his father and later with Antonio Angeleri at the Milan Conservatory (1847–53). From 1854 he was active as a concert pianist in Europe, principally in London, where he lived from 1856 to 1859. Subsequently he played in Italy, Paris and Nice. He was renowned for his taste, the delicacy of his touch and his virtuosity.

(3) **Carlo Andreoli** (*b* Mirandola, 8 Jan 1840; *d* Reggio nell'Emilia, 22 Jan 1908). Pianist, composer and conductor, son of (1) Evangelista Andreoli (i). The most celebrated member of the family, he studied with his father and with Angeleri at the Milan Conservatory (1852–8), where he received a piano diploma. In December 1858 he made his début as a concert artist in the Teatro di S Radegonda in Milan. He made successful tours of Italy and gave concerts in England, France, Germany and Austria with such artists as Piatti, Bazzini, Bottesini, Alard, Borghi Mamo, Joachim and Sivori. From 1871 he taught the piano at the Milan Conservatory. He founded the Società dei Concerti Sinfonici Popolari (1877), which he and his younger brother (4) Guglielmo Andreoli (ii) directed for ten years, giving 96 concerts altogether. He became insane in 1891 and four years later was committed to an asylum in Reggio nell'Emilia, where he died. A bust of him, with an epigraph by Boito, was placed in the Milan Conservatory in 1910.

As a pianist Andreoli had a precise technique and an exceptional singing tone. He was an outstanding representative of the Milanese piano school and he helped popularize German 18th- and 19th-century instrumental music in Italy, being among the first Italians to play Bach, Beethoven and the Romantics. His compositions show the influence of Chopin, Liszt, Mendelssohn and Schubert; his style is virtuoso and descriptive, rich in harmonic effects. Besides dances, military marches, nocturnes, songs without words, études and character pieces, he wrote a set of scenes – *Le stagioni* (1888). He also composed songs, cello sonatas, trios and other chamber works; he published a piano tutor (with Angeleri) and prepared editions of the keyboard music of Bach, Beethoven, Chopin and Clementi.

(4) **Guglielmo Andreoli (ii)** (*b* Mirandola, 9 Jan 1862; *d* Modena, 26 April 1932). Pianist, violinist, conductor and composer, son of (1) Evangelista Andreoli (i). He received his first musical instruction from his father, and from 1876 studied the organ with Polibio Fumagalli, the violin with G. Rampazzini and composition with Bazzini at the Milan Conservatory. He taught harmony, counterpoint and (from 1900) the piano at the conservatory, where his pupils included Victor De Sabata and Franco Vittadini. From 1878 to 1886 he took an active part in the Società dei Concerti Sinfonici Popolari and directed the concerts of the Società del Quartetto; he was a member of the Campanari Quartet for three years. His works include a *Fantasia sinfonica* and two overtures for orchestra, a requiem, a string quartet, short piano pieces, and songs. He also published *Manuale d'armonia* (with Edgardo Codazzi, Milan, 1898) and prepared editions of piano music of Beethoven, Chopin, Heller, Mendelssohn, Moscheles, Raff and Weber.

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FRANCESCO BUSSI

Andreoni, Giovanni Battista (*b* Lucca; *d* Lucca, 23 April 1797). Italian mezzo-soprano castrato. In 1736 he was appointed first soprano to the Palatine Chapel in Lucca. He sang in two operas (including Hasse's *Demetrio*) at Rimini in 1737, at Venice in 1738–9 in operas by Pergolesi, Lampugnani, Hasse and Porpora, and in Reggio nell'Emilia in 1739. Lord Middlesex engaged him for his experimental opera season at London's New Theatre in the Haymarket (1739–40); he appeared in three operas. He returned the two following years, singing in Handel's final, unsuccessful opera season at Lincoln's Inn Fields

(1740–41), and in Lord Middlesex's King's Theatre company as second man to Monticelli, mostly in pasticcios (1741–42). Under Handel he created the parts of Tirinthus in *Imeneo* and Ulysses in *Deidamia* and sang in revivals of *L'Allegro*, *Acis and Galatea*, *Saul* and probably *Parnasso in festa*. His roles in the English works were translated into Italian. Burney called him 'a good singer of the second class'; his Handel parts indicate a capable technique and a voice and compass (*b* to *a''*) similar to Carestini's. He was immensely fat, and according to Horace Mann had no trill.

Andreoni sang at Florence in 1742–3 and 1747–8 (Lampugnani's *L'olimpiade* and *Tamerlano*) and many other Italian cities, including Lucca, Palermo, Livorno and Rome between 1744 and 1754. In Spain he was robbed by a servant, which so disgusted him that he went to Rome and was ordained priest. His last known appearances were at Modena in 1755 (Perez's *Zenobia*) and Mantua in 1757 (Giuseppe Carcani's *Olimpiade*). Some arias attributed to Andreoni are in the library of the Gesellschaft der Musikfreunde, Vienna.

WINTON DEAN

Andreozzi, Gaetano [Jomellini] (*b* Aversa, 22 May 1755; *d* Paris, 21/24 Dec 1826). Italian composer. He studied singing, harmony and counterpoint with Fenaroli and P.A. Gallo at the Conservatorio di S Maria di Loreto, Naples. He was called 'Jommellini' after his maternal uncle, Niccolò Jommelli, with whom he also studied. Following his début work, the oratorio *Giefte* (1779, Rome), he established himself as a regular contributor of comic operas for Florence and Venice, but he did not write an *opera seria* for Venice until 1788. After Carnival 1784 he travelled to St Petersburg, where his *Didone abbandonata* was performed (*MooserA*). During his visit he may also have written *Giasone e Medea* (Florimo), though he must soon have been back in Naples, for he wrote an opera for Carnival 1785. The following spring he was again in Florence, where he married his student, the soprano Anna de Santi (*b* Florence, *c*1772; *d* nr Dresden, 2 June 1802). She had made her début as prima donna at the Teatro S Benedetto in Venice during the carnival season of 1786 and thereafter pursued a successful career, occasionally as the principal in her husband's operas. As well as singing in many Italian operatic centres including Naples and Palermo, she appeared for a season in Madrid (May–December 1791).

In 1786 Andreozzi wrote his first version of *Catone in Utica*, which enjoyed a number of revivals. Equally successful was his *Agesilao* (1788, Venice), which established his reputation as a composer of *opera seria*; thereafter his serious operas outnumber his comic works by more than three to one. For the next seven years he wrote operas on new texts by all the most important librettists of the period and for all the major operatic centres. He was also invited to revise successful operas by others. For most of his career he worked in northern Italy, returning frequently to Naples to compose operas. Beginning in 1790, he was called upon to write an occasional carnival opera for Rome. He also probably accompanied his wife on her Madrid trip, during which his *Angelica e Medoro* and *Didone abbandonata* were given at the Caños del Peral, although there is no evidence to support Fétis's claim that Andreozzi wrote a new opera for the city, *Gustavo, re di Svezia*. His Lenten opera, *Saulle* (1794, Naples), enjoyed numerous revivals throughout the first decade of the 19th century.

During the Napoleonic wars Andreozzi experienced a sharp decline in demand for his services. He and his wife had separated by 1801; he returned to Naples, and she accepted a contract in Dresden, where she died in a carriage accident in 1802. From January 1802 to September 1803 Andreozzi produced five new operas. When political complications attending the French occupation of Naples cut short his service as impresario at the S Carlo in 1806, he began to teach singing. In 1825, ten years after his last opera was performed in Rome, he moved to Paris, where, with the patronage of his former pupil Maria Carolina, the Duchess of Berry and daughter of King Francesco I of Naples, he was able to earn enough to assist his family, which had remained in Naples.

Andreozzi's serious operas of the late 1780s show that the move towards more ensembles and choruses and fewer arias had already begun. Some of the ensembles are conceived as arias with interjections by other characters which serve either as transitions or as commentary during the soloist's caesuras. Most of his arias are in through-composed, ternary form, in one or two tempos. There are a few minuets and an occasional shortened rondò or *dal segno* aria. Two-tempo rondòs are reserved for the principals, and shorter binary and simple ternary arias are more prevalent in the second and third acts. Extensive obbligato recitative is still reserved for the principals and does not accompany action. Andreozzi's ensembles tend to move from *largo* to *presto* in successively faster tempos. He skilfully imbued them with a sense of dramatic motion, though not in the same way as an action-filled comic finale. In his ensembles and in his choruses, which can be extensive, antiphonal pieces with solo and ensemble components, he used imitative writing and counterpoint. His sinfonias are in a single movement with two themes, a short development and a partial recapitulation; an extended crescendo and stretto articulate each section.

By the late 1790s *ABA'* aria forms almost disappeared from Andreozzi's operas. The number of arias decreased, while the number of cavatinas, choruses and ensembles increased. *Introduzioni*, scene complexes and multi-sectional, action-ensemble finales are all used. Freely constructed ensembles often contain some action and may fluctuate in the numbers of personnel. The varying components in scene complexes are tonally unified and interconnected with obbligato recitative. Choruses interact with the principals in recitative and ensemble. As a result of the fashion for tragic endings and for operas in two acts, when *Angelica e Medoro* was revived in Florence in 1792 the third act was cut so that the unhappy conclusion of Act 2 prevailed. Andreozzi's comic operas have the usual *introduzioni* and multi-sectional action-ensemble finales, as well as an additional ensemble in the middle of each act. By the mid-1790s these internal ensembles also incorporate action and become more like the finale.

Andreozzi was a skilled and original composer. He often contrasted wind and string sonorities and used solo instruments in dialogue or to provide obbligato embellishment or a simple countermelody to the voice. The English horn, clarinet and bassoon, as well as horns and oboes, heighten the effect of obbligato recitatives. His lean accompaniments often take the form of motivic, rhythmic or syncopated beat-keeping, using arpeggiated, oscillating

or repeated note figures. Simple string accompaniment for the vocal phrases are in strong contrast with motivic tutti commentaries in orchestral passages and ritornellos. Andreozzi often establishes a dialogue between voice and orchestra, and occasional examples of motivic, textural or harmonic word-painting can be found. Andreozzi's prominent use of wind instruments, crescendo passages, chromaticism, modality and disguised recapitulations, as well as his tonally unified scene complexes, all point to Jommelli's influence.

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I pazzi per disimpegno (dg, 2, P.A. Bagliacca), Venice, S Moisè, carn. 1782
Olimpiade (os, 3, P. Metastasio), Pisa, Prini, spr. 1782
Bajazet (os, 3, A. Piovene), Florence, Pergola, carn. 1783, *Fc*
Medonte, re d'Epiro (os, G. De Gamerra), Alessandria, Civico, Oct 1783
L'amore industrioso (int, 2, G. Casorri), Florence, Palla a Corda, aut. 1783
Quello che può accadere (dg, 2), Venice, S Samuele, carn. 1784
Didone abbandonata (os, 3, Metastasio), St Petersburg, Hermitage, 1784
Giasone e Medea (os, 2), ? St Petersburg, 1785 [according to Florimo]; Naples, S Carlo, 4 Nov 1793, *Nc*
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Virginia (os, after S. Stampiglia: *La caduta dei Decemviri*), Genoa, S Agostino, carn. 1787; as La caduta dei Decemviri, Florence, Palla a Corda, spr. 1788
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Arminio (os, 3, F. Moretti), Venice, S Benedetto, 7 May 1788, *F-Pn*, *P-La*
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Giovanna d'Arco, ossia La pulcella d'Orléans (os, 4, A.S. Sografi), Vicenza, Nuovo, 27 June 1789
Artaserse (os, Metastasio), Livorno, Armeni, aut. 1789
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Il finto cieco (ob, ?Trinchera), Naples, Nuovo, 1791
Angelica e Medoro (os, 2, Sertor, after Metastasio), Florence, Intrepidi, spr. 1792
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Ines de Castro (os, 2, C. Giotti), Florence, Pergola, 8 Sept 1793
Le nozze inaspettate (ob, 2), Naples, Fiorentini, 1793
Saulle (L'ombra di Samuele, ossia La morte di Saulle) (os, 2, F. Salfi), Naples, Fondo, Lent 1794, *Fc*, *Nc*
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Argea (os, 3, G. Boggio), Turin, Nazionale, carn. 1799
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Piramo e Tisbe (os, 2, G. Schmidt), Naples, S Carlo, 30 May 1803, *Nc*
Il trionfo di Claudia (os, 2), Florence, Pergola, 8 Sept 1803, *Fc*
Sedesclavo (os, M. Prunetti), Rome, Alibert, carn. 1805
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Tutti i torti son dei mariti (burletta, 1), Florence, Cocomero, 7 June 1814
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Inst: 6 str qts, op.1 (Florence, 1786); 3 qnts, fl, str (Venice, 1793); 3 qnts, ob, str

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MARITA P. McCLYMONDS

Andrés, Juan [Andres, Giovanni] (*b* Planes, Alicante, 15 Feb 1740; *d* Rome, 12 Jan 1817). Spanish literary historian and music critic. He was professed in the Society of Jesus on 24 December 1754 and studied at Tarragona, Manresa, Gerona and Valencia from 1754 until 1763, when he was ordained a priest. Four years later, while teaching rhetoric and poetry at the University of Gandía, he was exiled with the rest of the Spanish Jesuits. He went first to Corsica, then to Italy, where he taught philosophy at Ferrara until 1773. After Clement XIV suppressed the Jesuits in 1773 Andrés devoted himself to letters and bibliography, living three years with the Bianchi at Mantua, and then travelling throughout Italy and in 1794 to Vienna. During his travels he maintained a correspondence with his brother Carlos, which was published from 1786 to 1794. The work contains much valuable material on music, particularly the third volume, which deals with Venetian conservatories, singers, opera and Greek-rite chant in 1788, and the fourth. In his magnum opus, the seven-volume universal history of literature published at Parma (1782–99, frequently re-edited and translated), he argued that Spanish–Arabic precedents determined the forms of medieval Catalan and Provençal poetry as well

as music. He was also the first to claim Arabic influence in the cantigas of Alfonso X, a thesis later developed exhaustively by Julián Ribera.

WRITINGS

Dell'origine, progressi e stato attuale d'ogni letteratura (Parma, 1782–99, addl vol., 1822, [8]/1838; Sp. trans., 1784–99; vol. i, Fr. trans., 1805)
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M. Batllori, ed.: E. Arteaga: *I. Lettere musicofilologiche II. Del ritmo sonoro* (Madrid, 1944), pp.xx–xxv
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A.V. Cervone: *An Analysis of the Literary and Aesthetic Ideas in 'Dell'origine, dei progressi e dello stato attuale d'ogni letteratura' of Juan Andrés* (diss., St Louis U., 1966)
A. Martin Moreno: *Historia de la música española*, iv: *Siglo XVIII* (Madrid, 1985), 438
E. Casares, ed.: *Documentos sobre música española y epistolario: Francisco Asenjo Barbieri* (Madrid, 1986), 141

ROBERT STEVENSON

Andrésen, Ivar (Frithiof) (*b* Christiania [now Oslo], 27 July 1896; *d* Stockholm, 24 Nov 1940). Norwegian bass. He studied in Stockholm, making his début there in 1919 as the King in *Aida*. In 1925 he sang in the première of Atterberg's *The White Horse*, then joined the Dresden Staatsoper. At Bayreuth (1927–36) he sang King Mark, Gurnemanz, the Landgrave, Hunding and Titurel. He also sang at Covent Garden (1928–31), the Metropolitan (1930–32) and the Berlin Staatsoper (1934–6). In addition to Wagner, his repertory included Sarastro and Osmin, which he sang at Glyndebourne in 1935, Banquo, Padre Guardiano and Abul Hassan in Cornelius's *Barbier von Bagdad*. Andrésen's voluminous, imposing voice is preserved in extracts from many of his roles reissued on CD.

HAROLD ROSENTHAL/R

Andreví y Castellar, Francisco (*b* Sanahuja, Lérida, 7 Nov 1786; *d* Barcelona, 23 Nov 1853). Spanish choirmaster and composer. He began his musical studies in the cathedral at Seo de Urgel, where he was a choirboy for nine years. Later he moved to Barcelona for advanced study with Juan Quintana (organ) and Francisco Queralt (composition). In 1808 he entered the competition for choirmaster of Tarragona Cathedral; although he was ranked first by the examining tribunal, the chapter of the cathedral did not grant him the position. On 1 June of the same year he won the post of choirmaster of Tafalla, but turned it down to take an identical position at Segorbe Cathedral, where he remained until 1814, when he was appointed choirmaster of S María del Mar in Barcelona. In 1819 he was named choirmaster of Valencia Cathedral and in 1830 advanced to the same post at Seville Cathedral. All of these appointments were obtained by competitions. In 1831 he won the highest possible post available to a contemporary Spanish musician, that of choirmaster of the royal chapel in Madrid. In 1836 he lost this appointment for political reasons and emigrated to France; in 1839 or 1840 he became *maître de chapelle* of Bordeaux Cathedral, where he remained until 1845. Later he seems to have lived for some time in Paris, and then returned to Barcelona, becoming choirmaster of the parish church of La Merced in 1850, a post he retained until his death.

Andreví's extraordinary merit was shown by his success in all of the competitions he entered for the position of choirmaster in various cathedrals, from the one at Tarragona at the age of 22, to those for the most coveted positions in Spain.

WORKS

Pubd (Paris, n.d.): mass; 15 Lat. motets, incl. 3 Stabat mater; other Lat., Fr. and Sp. compositions
MSS: 5 masses, office and mass of the dead, TeD, Vespers, Compline, Christmas matins, 5 motets, 2 hymns, 2 litanies, Salve, Seq, 9 Lamentations, all in *E-Mn*; 4 masses, 12 pss, Tantum ergo, exercises for competitions, all *Bc*; 2 masses, ps, 2 motets, all *SC*; mass, motet, *PAL*
Orats: La dulzura de la virtud, Barcelona, before 1819; El juicio universal, Valencia, 1822
Pedagogical: *Tratado teórico práctico de armonía y composición*, 1835, *E-Mn** (Barcelona, 1848; Fr. trans., 1848)

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F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona* (Barcelona, 1908–9)
J. López-Calo: *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972, rev. 2/1992–3 as *La música en la Catedral de Santiago*), 233ff [with extensive bibliography]

JOSÉ LÓPEZ-CALO

Andrew of Crete [Andrew Hierosolymites; Andrew of Jerusalem] (*b* Damascus, *c*660 CE; *d* Mytilene, *c*740). Byzantine hymnographer. He was first a monk at Jerusalem and later a deacon at Constantinople; in 711/12 he became Archbishop of Crete and from that time lived at Gortina.

His homilies (more than 50, of which half remain unpublished) and hymns were probably written when he was Archbishop of Crete. He was particularly famous as a writer of hymns, although the tradition that attributes to him the invention of the KANŌN has now been discredited, since his *kanōnes* (several dozen in number) show that the genre was already fully developed. His works in this genre are remarkable for the originality of their metric and musical form and for their length. The most famous is the Great Kanōn, a penitential hymn of 250 stanzas, which is still sung during Lent. Andrew's hymns have been listed by Tomadakēs (pp.206–9); some may be found in the Greek liturgical books (mēnaia, triōdion and pentēkostarion).

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H.J.W. Tillyard, ed.: *Twenty Canons from the Trinity Hirmologium*, MMB, *Transcripta*, iv (1952), 63–7, 106–11
A. Ayoutanti, M. Stöhr and C. Høeg, eds.: *The Hymns of the Hirmologium: I*, MMB, *Transcripta*, vi (1952), 87–103, 180–83, 190–96 [the hymns on pp.103–07, 110–12, 172–4 and 187–90 are of doubtful authenticity]
A. Ayoutanti and H.J.W. Tillyard, eds.: *The Hymns of the Hirmologium: III/2*, MMB, *Transcripta*, viii (1956), 27ff

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PG, xcvii, 1305–444 [selected *kanōnes* and *triōdia*]

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W. Buchwald, A. Hohlweg and O. Prinz: *Tusculum-Lexicon: greichischer und lateinischer Autoren des Altertums und des Mittelalters* (Munich, 3/1982), 54 only

ENRICA FOLLIERI

Andrews, Ellen. The name under which JANET PATEY made her singing début.

Andrews, H(erbert) K(ennedy) (*b* Comber, Co. Down, 10 Aug 1904; *d* Oxford, 10 Oct 1965). Northern Irish music scholar, teacher, organist, composer and editor. He went to Bedford School, and studied at the RCM in London, Trinity College, Dublin, and New College, Oxford, gaining doctorates of music at both universities. In 1938, after four years as organist and choirmaster at Beverley Minster, he moved to a similar position at New College. Thereafter, he lived and worked in Oxford, where he was a university lecturer in music and a Fellow of New College, and later of Balliol. He also taught at the RCM.

Andrews published three books, various articles (including contributions to the fifth edition of *Grove's Dictionary of Music*), reviews, and several motets, services and songs. *The Oxford Harmony*, vol.ii, traces the development of chromatic harmony through standard repertory works and relates this to techniques of composition. The opening chapters of *An Introduction to the Technique of Palestrina* and *The Techniques of Byrd's Vocal Polyphony* can be accepted as standard – and very lucid – expositions of the complex problems of modality and the mensural and proportional time systems. The latter book is particularly valuable as a comparative study of the development of polyphonic language during the 16th century.

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'Transposition of Byrd's Vocal Polyphony', *ML*, xliii (1962), 25–37

'Printed Sources of William Byrd's "Psalmes, Sonets and Songs"', *ML*, xliv (1963), 5–20

The Technique of Byrd's Vocal Polyphony (London, 1966/*R*)

PETER CLULOW

Andrews, Joseph King (*b* London, *c*1820; *d* Hull, 5 Nov 1896). English organ builder. With James Alderson Forster he founded the firm FORSTER & ANDREWS.

Andrews, Dame **Julie** [Wells, Julia Elizabeth] (*b* Walton-on-Thames, 1 Oct 1935). English singer and actress. Her prodigious talents as singer and dancer were recognized early on by her mother (Barbara Morris Wells, a pianist), and stepfather (Ted Andrews, a Canadian vaudeville performer). After vocal lessons with Lilian Stiles-Allen and sporadic appearances in her parents' act, she made her solo début at the age of 12 in the *Starlight Roof* revue (1947), singing 'Je suis Titania' from Ambroise Thomas' *Mignon*. She repeated this feat at the Royal Command Performance of 1948.

Following engagements on BBC radio ('Educating Archie', 1950–52) and in Christmas pantomimes, she was asked to play the female lead in the Broadway production of Sandy Wilson's West End musical *The Boy Friend* (1954). This led to her portrayal on Broadway of Eliza Doolittle in *My Fair Lady* (1956), a role she repeated in London in 1958 and which confirmed her pre-eminence as a singing actress on both sides of the Atlantic. Her performance in *Camelot* (1960) was also highly praised, as were her television appearances in Maxwell Anderson's *High Tor* (1957, with Bing Crosby), Rodgers and Hammerstein's *Cinderella* (1957), and *Julie and Carol at Carnegie Hall* (1962, with Carol Burnett), in which her boisterous duets with Burnett went some way towards deflating her image as a prim, perfect Englishwoman and allowed her to show off her comedic timing. However, the screen musicals *Mary Poppins* (1964; Academy Award for Best Actress) and *The Sound of Music* (1965), both of which featured her as an angelic governess, made her an international icon of purity and goodness, and, less fortunately, a victim of typecasting and critical backlash.

Her next screen musical, the 1920s homage *Thoroughly Modern Millie* (1967), was at least a financial success; *Star!* (1968), a biographical film about Gertrude Lawrence, and *Darling Lili* (1970), a World War I spy farce, were relative failures. The last of these was the first of many collaborations with the director Blake Edwards, whom she married in 1969 after divorcing her first husband, set designer Tony Walton. After this she concentrated on dramatic roles, television work, concerts and recordings. Her last screen musical was *Victor/Victoria* (1980); an acclaimed return to the New York stage (off-Broadway) in the Sondheim revue *Putting it Together* (1993) paved the way for a staged version of *Victor/Victoria* (1995). Rising above its second-rate material, Andrews subsequently made headlines when she refused a Tony nomination for her work, protesting the show's absence from other award categories.

In her prime, Andrews was the best-known example of the operetta-rooted Broadway soprano; her voice is basically light, with head voice often used throughout her range, although she can use chest voice for dramatic effect, and in general her lower register has a pleasing edge. An excellent sense of pitch, clear diction and conversational phrasing make her still one of the most distinctive of Broadway and Hollywood singers.

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R. Windeler: *Julie Andrews: a Life on Stage and Screen* (New York, 1997)

HOWARD GOLDSTEIN

Andrews Sisters. American vocal trio. It was formed in 1932 by the sisters LaVerne (*b* Minneapolis, 6 July 1915; *d* Brentwood, CA, 8 May 1967), Maxene (Maxine) (*b* Minneapolis, 3 Jan 1918; *d* Hyannis, MA, 21 Oct 1995) and Patti (Patricia) (*b* Minneapolis, 16 Feb 1920) Andrews. They began performing in vaudeville houses in the Midwest with the Larry Rich Orchestra in 1932, and first achieved national prominence with a version of *Bei mir bist du schön* in 1937. They made frequent radio appearances in the late 1930s and 40s, including regular performances with the Glenn Miller Orchestra; they acted in 16 films (1940–48), often cast as themselves; they made nationwide tours; and they produced a steady stream of popular song recordings, some with Bing Crosby and Guy Lombardo. Among the most popular of their recordings

were *Beer Barrel Polka* (1939), *In Apple Blossom Time* (1940), *Boogie Woogie Bugle Boy* (1941), *Don't sit under the apple tree* (1942) and *Rum and Coca-Cola* (1944).

The Andrews Sisters began by emulating their idols the Boswell Sisters of New Orleans and first achieved success with settings in close harmony that had a dixieland flavour; Patti sang lead soprano, Maxene second soprano and LaVerne alto. They went on to embrace all the current strains of popular song – the ballad of the swing era, boogie woogie, South American dance songs and novelty songs. Their singing presented a generally sweet and optimistic mood and exhibited a strong sense of ensemble and swing; improvisation played only a small role and was usually confined to Patti's solos.

The retirement of the Andrews Sisters in the mid-1950s, caused by the changing temper of popular music and Patti's attempt at a solo career, was short-lived, and from the late 1950s until LaVerne's death in 1967 they performed in night clubs. Bette Midler's unabashed imitation of *Boogie Woogie Bugle Boy* in 1973 sparked a renewal of interest in their recordings, and Patti and Maxene, with a substitute for LaVerne, starred in the nostalgic Broadway musical *Over There* (1974).

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D. Ewen: *All the Years of American Popular Music* (Englewood Cliffs, NJ, 1977)
C. Hamm: *Yesterdays: Popular Song in America* (New York, 1979)

MICHAEL J. BUDDS

Andreyanova, Yelena Ivanovna (*b* St Petersburg, 13 July 1819; *d* Paris 26 Oct 1857). Russian dancer. *See* BALLET, §2(ii).

Andreyev, Vasily Vasil'yevich (*b* Bezhetsk, 3/15 Jan 1861; *d* Petrograd, 26 Dec 1918). Russian balalaika player. He was largely responsible for improving the design of the balalaika, domra and gusli, and at the end of 1887 founded in St Petersburg an orchestra of Russian folk instruments. With the orchestra he made successful tours of Russia, Germany, France, England, Canada and the USA. While he did much to awaken the interest of his contemporaries in Russian folk instruments, Andreyev's combination of Russian folk instruments and the Western symphony orchestra was by no means universally acclaimed: Rinsky-Korsakov abandoned the idea of balalaikas in the score of *Kitezh* after the first rehearsal, Balakirev and Stasov despised the 'pseudo-Russian' combination, but Glazunov decided to write for it his Russian Phantasy (1906). Under Andreyev's direction ensembles of folk instruments were established in schools and in the army, and this tradition later made folk orchestras a vital part of official Soviet music. He made many arrangements of folksongs for his orchestra, and composed about 40 pieces, mostly waltzes, for the balalaika or balalaika ensemble. He wrote essays on Russian folk music and folk instruments, and a textbook on the balalaika.

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K voprosu o russkoy narodnoy muzïke [The question of Russian folk music] (St Petersburg, 1899)
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V. Andreyev: 'Iz vospominanii' [Reminiscences, written in 1917], *SovM* (1961), no.1, pp.101–6
P.V. Vasilyev: *Organizator i rukovodite' pervogo russkogo orkestra narodnïkh instrumentov V.V. Andreyev* [Andreyev: the founder and director of the first Russian orchestra of folk instruments] (Irkutsk, 1961)
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A.D. Pol'shina: *Formirovaniye orkestra russkikh narodnïkh instrumentov na rubezhe XIX–XX vekov* [The development of the orchestra of Russian folk instruments at the turn of the 19th–20th centuries] (Moscow, 1977)
V.V. Granovsky, ed.: *V.V. Andreyev: materialï i dokumentï* (Moscow, 1986)
Yu. Baranov: *Podvizhnik muzïki narodnoy* [A folk music zealot] (Moscow, 1988)
Materialï k 100-letnemu yubileyu russkogo narodnogo orkestra [Documents for the centenary of the Russian folk orchestra] (Moscow, 1988)
Tvorcheskoye naslediye V.V. Andreyev i praktika samodeyatel'nogo instrumental'nogo ispolnitel'stva [Andreyev's heritage and the practice of amateur instrumental performance] (Leningrad, 1988)

JENNIFER SPENCER/MARINA FROLOVA-WALKER

Andrez, Benoit (*b* Liège, 1718/19; *d* Liège, 12 Jan 1804). Flemish music engraver and publisher. His publications, only rarely dated, bear the address 'At Liège, behind St Thomas'. Some editions were engraved by Mlle Jeanne Andrez, his daughter, who continued the business until after 1809. He dealt primarily with instrumental music of the 'Belgian' composers of the period, publishing works by H. Renotte, J.-J. Robson, J.-N. Hamal, H.F. Delange, G.G. Kennis, F.-J. de Trazegnies, J.J. Renier, J.-H. Coppenneur and others. He also published music by P.C. von Camerloher and F. Schwindl, as well as Boccherini's op.4 and Beethoven's op.46. For vocal music he produced the periodical *Echo ou Journal de musique françoise, italienne* (1758–73; from 1767 titled *Journal vocal composé d'airs, duos, trios*, or *Journal de musique vocale*). Besides these, Andrez published a comedy 'interspersed with songs', *La chercheuse d'esprit* by Du Boulay, and a choral work by d'Herlois, *Hymne au printemps*. He also ventured into music theory with his publication of *Ludus melothedicus* and Morel de Lescer's *Science de la musique vocale*. With the Liège musician Jean Joiris he obtained in 1752 a licence for the publication of a *Méthode pour dresser les nouvelles contredances françoises et angloises* and he was responsible for producing six volumes of the *Recueil de contredances angloises*.

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le XVIIIe siècle, xix: *Musiques et spectacles à Bruxelles au XVIIIe siècle* (Brussels, 1992), 83–122

HENRI VANHULST

Andricu, Mihail G(heorghe) (*b* Bucharest, 22 Dec 1894/5 Jan 1895; *d* Bucharest, 4 Feb 1974). Romanian composer, pianist and critic. At the Bucharest Conservatory (1906–13) he studied theory with Kiriac-Georgescu, harmony and composition with Castaldi, the violin with Robert Klenck and chamber music with Dinicu; he returned there to teach chamber music (1926–48) and composition (1948–59). Andricu also spent some time studying in Paris with d'Indy and Fauré, and when he returned to Bucharest he promoted concerts of new Romanian and French chamber music. He wrote for numerous publications on subjects ranging from music aesthetics to jazz and folk music; he was made a member of the Société Française de Musicologie in 1937, and a corresponding member of the Romanian Academy in 1948. A composer of rare vitality and spontaneity, he quickly established an individual style within the Romanian tradition. The distinctive features of his music are melodies taken from folkdances or *colinde*, simple diatonic harmony sometimes coloured by modality and a preference for the woodwind in orchestral writing of great transparency. Sometimes he used folk instruments to render gypsy band sounds. He worked in all genres, but his temperament was not essentially dramatic, and he was at his best in music of serenity and moderation, although expressive contrasts are not excluded.

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(*selective list*)

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OTHER INSTRUMENTAL AND VOCAL

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3 lieduri, op.10 (M. Eminescu), 1v, pf, 1929; 4 coruri, 4 dansuri, op.49, 1949; Cântec de leagăn [Lullaby], op.57, 1v, chorus, orch, 1949; Prind visele aripi [Flying Dreams], op.86, 1v, pf, 1959

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V. Cosma: *Muzicieni din Romania: lexicon*, i (Bucharest, 1989)

VIOREL COSMA

Andrien, Martin Joseph [*l'aîné*]. *See* ADRIEN, MARTIN JOSEPH.

Andries, Jean (*b* Ghent, 25 April 1798; *d* Ghent, 21 Jan 1872). Belgian composer and teacher. He began his career in 1813 as a violinist in the orchestra of the Ghent theatre and from 1817 was its leader for more than 35 years. When the Ghent Conservatory was founded in 1835 Andries was appointed professor both of the violin and of instrumental ensemble. From 1851 until his retirement in 1859 he directed the conservatory and also taught harmony and composition. His music, all unpublished, includes a Concertino and *La tempête* for violin and *L'orpheline*, a three-act drama.

WRITINGS

Aperçu historique de tous les instruments de musique actuellement en usage (Ghent, 1856)

Précis de l'histoire de la musique depuis les temps plus reculés, suivi de notices sur un grand nombre d'écrivains didactiques et théoriciens de l'art musical (Ghent, 1862)

Instruments à vent: la flûte(Ghent, 1866)

Remarques sur les cloches et carillons (Ghent, 1868)

JOHN LADE

Andriessen. Dutch family of musicians.

(1) Willem Andriessen (*b* Haarlem, 25 Oct 1887; *d* Amsterdam, 29 March 1964). Pianist and composer. He studied at the Amsterdam Conservatory with Jean-Baptiste Charles de Pauw (piano), Julius Röntgen (ensemble playing) and Daniël de Lange and Bernard Zweers (music theory and composition). In 1908, two years after passing his final examination, he received the Outstanding Achievement Prize for piano; to mark the occasion he wrote his Piano Concerto in D♭, which he characterized as 'in brilliant piano style, influenced by the virtuoso writing of Grieg and Liszt'. Though an international career was within his grasp, his modest nature led him to appear mostly in the Netherlands, where he was in great demand especially for his performances of Bach, Mozart, Beethoven and Schumann. However, he was also an advocate of the music of his time, including Debussy, Ravel, Bartók and Pijper. He gave the Dutch première of Falla's *Noches en los jardines de España* and of a number of works by Dutch composers such as Wouter Hutschenruyter, Jan van Gilse, Gerard von Brucken Fock and Leo Michielsen.

Andriessen's playing was distinguished by its naturalness, by an avoidance of virtuosity and by a particular insight into the style and architecture of a composition. He was also a respected teacher, first at the Royal Conservatory in The Hague (1910–18), and then from 1924 at the Muziekschool in Rotterdam. He was subsequently appointed head of piano at the Amsterdam Conservatory, where from 1937 until 1953 he was also director. During the war he was one of the signatories of the petition against the establishment of the Kultuurkamer, the organization set up by the Nazis with the aim of controlling cultural life. On 13 July 1942 Andriessen was imprisoned together with his brother Hendrik, first in Haren and later in S Michielsgestel. To boost morale in the camps, he gave concerts, explaining the compositions verbally beforehand. After he was released in 1943, this form of presentation became his trademark, particularly during the youth concerts and at the concerts he gave at secondary schools throughout the country for the Stichting het Schoolconcert. In addition, for many years he

made radio broadcasts, explaining well-known masterpieces.

Under all the pressure of his performing and teaching, as well as the many committees and advisory bodies he sat on, Andriessen developed less as a composer. His small output shows, however, an awareness of the latest musical trends, as well as idiomatic instrumental writing. He received numerous Dutch and Belgian awards for his achievements.

WORKS
(*selective list*)

Orch: Ov., 1905; Pf Conc., 1908; Scherzo 'Hei, 't was in de Mei' [Hey, 'twas in May], 1912, rev. 1956

Choral: Missa, S, A, T, B, chorus, org, orch, 1914–16; Sub tuum praesidium, male chorus, 1943; Salve coeli digna, chorus, 1944; Ave Maria, women's chorus, 1954; Exsultate Deo, chorus, org, 1954; Missa brevis, chorus, 1963

Solo vocal: 4 liederen (van Eeden, Lapidoth-Swarth), 1v, pf, 1906; Bruidsliederen (Rutten), Mez, pf, 1909; 3 liederen (Reddingius, Rutten, de Clercq), 1v, pf, 1909; 3 liederen, Mez, orch, 1911; 2 liederen (H. Heine), 1v, pf, 1913

Pf: Sonata, 1934; Praeludia, 1942–50; Sonatine, 1945; Praeludium, pf left hand, 1960

MSS in *NL-DHgm*

Principal publishers: Alsbach, Donemus

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W. Andriessen: *Honderd opstellen over muziek* (Amsterdam, 1957–9)

W. Andriessen: *Mensen in de muziek* (Amsterdam, 1962)

K.P. Bernet Kempers, ed.: *Willem Andriessen 1887–1964: Gedenkboek* ('s-Gravenhage, 1964)

(2) Hendrik (Franciscus) Andriessen (*b* Haarlem, 17 Sept 1892; *d* Haarlem, 12 April 1981). Composer, organist and teacher, brother of (1)Willem Andriessen. He studied the organ with Louis Robert and Jean-Baptiste Charles de Pau and composition with Bernard Zweers at the Amsterdam Conservatory, and in 1913 he succeeded to his father's appointment as organist in Haarlem. In 1927 Andriessen gave up his job as a journalist on the local Haarlem newspaper to teach composition and analysis at the Amsterdam Conservatory, concurrently teaching the organ, improvisation and Gregorian chant at the Roman Catholic School for Church Music, Utrecht. He was made organist of Utrecht Cathedral in 1934 and, three years later, director of the conservatory in that city. In 1949 he was appointed director of the Royal Conservatory in The Hague, and in 1952 he became professor of music history at Nijmegen University, a post he held until his retirement in 1963.

Andriessen could not remember a time he was not composing – he was ten when he wrote an Andante religioso for organ – and he first received attention as a composer through a number of organ works and the *Missa in honorem SS cordis* (1918). The outstanding feature of this piece was its novel treatment of the text: abandoning the conventional Romantic approach, Andriessen provided a meditative consideration of intimate, mystical simplicity. This style initiated a renewal of Dutch Catholic church music, and the large number of liturgical works that he subsequently composed are marked by the same manner of treating the text and by a devout atmosphere of glorification. In settings of the Mass he preferred cyclic forms, with all sections constructed from a single melodic idea.

During the 1930s Andriessen's orchestral works also began to attract notice. His Symphony no.1 (1930), given its première by Eduard van Beinum and the Haarlemsche Orkest-Vereeniging, has a form deviating widely from the conventional: a slow introduction precedes five short sections which merge into one another and are arranged symmetrically according to tempo and character. All of the thematic material develops from the introduction, and the orchestration is notable for surprising changes in colour and nuance. One of Andriessen's most successful orchestral pieces appeared in 1935: the Variations and Fugue on a Theme by Johann Kuhnau. It is a particularly well-balanced composition, warm in sound and poetic in atmosphere. The contemplative variation technique changes in nature with each new section; the first variation explores only the first notes of the theme, while the second develops just four notes in a scherzo-like manner. In the third variation, the theme's inversion is the basis, and the fourth surrounds the theme with full, broad chords. After a fifth variant illuminating the harmonic possibilities of the idea, the work concludes in a lively double fugue that shows Andriessen's contrapuntal mastery.

In the same year, 1935, he wrote three Rimbaud songs, the *Trois pastorales*, which underline Andriessen's links with French culture and are among the finest Dutch songs of modern times. Two important liturgical works of the period are the *Magnificat* for chorus and organ, a work of apt exaltation and gladness, and the spacious six-part *Missa diatonica*, composed wholly in the Aeolian mode.

The Second Symphony was written in 1937 and was first performed a year later by Van Beinum and the Concertgebouw Orchestra. Its first movement, Fantasia, freely uses elements of sonata form, the second is a polytonal pavane based on an earlier piano work, and the last movement is a rondo. As a whole, the work shares those qualities of poetic expressiveness, inventive melodic treatment, transparent texture and organ-influenced changes of orchestration which were typical of the First. In 1940 Andriessen produced one of his major organ works, the Sinfonia, a piece that is characteristic of his music for the instrument in its frequent passages of polytonal harmony, vigorous contrapuntal working and modal melody. Aside from the solo pieces, he later wrote an Organ Concerto (1950) in two parts: a passacaglia and a toccata built on the Phrygian tetrachord of the passacaglia theme. Andriessen himself was one of the foremost organists of his generation, particularly renowned for skills in improvisation.

During the war years he composed little, refusing to become a member of the Kultuurkamer and assisting with the 'Bruinboek' against Hitler's terror. As a result, he was relieved of almost all his public positions and his compositions were no longer allowed to be performed. From 13 July to 18 December 1942 he was imprisoned with his brother (1) Willem, first in Haaren and later in St Michielsgestel. The few works from that period, such as the *Missa 'Christus Rex'*, give powerful expression to his faith in the victory of right.

After 1945 Andriessen became more prolific in his production of sacred choral music, chamber pieces and orchestral works, the Symphony no.3 appearing in 1946. It shares with its predecessors the divergence from the classical pattern: an overture leads into a sonata-form first movement, in which all of the melodic ideas arise from a signal-like motif on the trumpet; this is followed by a sarabande and, finally, a large-scale double fugue. The orchestral Ricercare (1949) has been described by the composer as 'a summons of various themes which are

apparently conflicting, but which form a symphonic whole precisely because of their contrapuntal dialogue'. Quite different in character is the *Symphonic Etude* (1952), four linked developments of an expressive, meditative melody which approaches a 12-note row, yet without serial technique being applied in the work. The Fourth Symphony (1954) may be seen as a development from the *Etude* in its employment of a 12-note theme in a cyclic manner, never completely abandoning tonality, and in its distinct treatment of the material in each of the four movements. The first is a dramatic, impassioned Allegro, while the second is one of Andriessen's typical movements of contemplative lyricism, suggestive of the organist quietly improvising; there is great contrast between this and the capricious, rhythmically tense scherzo which follows.

The opera *Philomela*, completed in 1948, is based on an episode from Ovid's *Metamorphoses*, and is notable for the profound symphonic working of its leitmotifs. The prelude has the character of a symphonic exposition, orchestral interludes constitute developments of the ideas and the ballet forms a scherzo. The finale, where the musical developments reach their climax, is also the culmination of the drama: the gods, in compassion for the people who destroy all in their unfettered passion, change them into birds, and so the conflicts are resolved in the triumph of eternal song. Broad, flowing melody, individual modal harmony and colourful orchestration make this one of Andriessen's most striking works. It was first performed at the 1950 Holland Festival; almost two decades passed before Andriessen composed the one-act opera *De spiegel van Venetië*, concerning an incident in the life of Sweelinck.

In 1955 Andriessen suffered a heart attack, after which his health deteriorated dramatically. Subsequently, the death of his wife in 1975 affected him such that he was able to compose but little. A number of important works nevertheless appeared during this period, such as the symphonic fantasy *Mascherata* (1962), concertante works for violin, oboe and cello, three string quartets, the Second Piano Sonata (1966) and the Suite for organ (1968). In his last masses (*Missa populi*, 1959; *Missa 'Cogitationes cordis'*, 1960; *Missa ter dankzegging*, 1972), Andriessen draws congregational singing into composition. The last of these is also notable for its use of Dutch psalms in favour of liturgical texts. Andriessen was of enormous significance to Dutch musical life. His organ works and masses pointed Roman Catholic church music in a new direction, and in his songs and instrumental works he superbly combined a neo-classical feeling for structure and counterpoint with the introverted character and colour palette of French music. His biography of César Franck is authoritative. As a teacher, he left his mark on many younger composers, such as Mul, de Klerk, Strategier and his sons (3) Jurriaan and (4) Louis, although the last in particular has followed an entirely different path.

WORKS

(*selective list*)

OPERAS

Philomela (op, 3, J. Engleman, after Ovid: *Metamorphoses*), 1948, Amsterdam, Stadsschouwburg, 16 June 1950

De spiegel van Venetië [The Venetian Mirror] (chbr op, 1, H. Nolthenius), KRO, 5 Oct 1967

MASSES

Missa in honorem SS cordis, 2vv, org, 1918; Missa in festo assumptionis, 3vv, org, 1925; Missa simplex, 3vv, 1928; Missa 'Splendor veritatis', chorus, 1928; Missa pro defunctis, 3vv, org, 1931; Missa 'Sponsa Christi', 3vv, org, 1932; Missa diatonica, 6vv, 1935; Missa 'Christus Rex', chorus, male chorus, org, 1938–42; Missa 'Lauda Sion', 6vv, org, 1944; Missa 'Sanctus Gregorius Magnus', 4vv, org, 1944; Missa 'Sanctus Ludovicus', 3vv, org, 1945–7; Missa solemnis, 8vv, org, 1946; Missa 'Te Deum laudamus', 6vv, org, 1952; Festum immaculati cordis Beatae Mariae Virginis, chorus, 4 hn, 3 tpt, 3 trbn, tuba, 1954; Missa 'Fiat voluntas tua', 2vv, org, 1958; Missa populi, 1v, congregation, org, 1959; Missa 'Cogitationes cordis', 4vv, congregation, org, 1960; Missa 'In honorem St Willibrordi', 3vv, org, 1963; Missa ter dankzegging [Mass of Thanksgiving], chorus, congregation, org, 1972

OTHER SACRED CHORAL

Veni Creator Spiritus, chorus, org, 1912; Salve regina, 3vv, 1920; Tantum ergo, chorus, 1919; De die aeternitatis, 1921; Christus stervende [Christ Dying], male chorus, 1921; Tenuisti, chorus, 1922; Qui habitat, chorus, 1933; Magnificat, chorus, org, 1937; De veertien stonden [The 14 Hours] (passion-play), male chorus, str, 1943, unpubd; Te Deum laudamus, chorus, org, 1943, orchd 1946; Laudes vespertinae, chorus, org, 1944; Septem Cantica Sacra, chorus, org, 1944

Ps xlvii, chorus, 1945; Pater noster, chorus, org, 1949; Ps cl, chorus, 1958, arr. chorus, org; Veni Creator, chorus, orch, 1960, Ps ix, T, chorus, orch, 1961; Ps c, chorus, org, 1963; Lux iocunda, T, chorus, orch, 1968; Te Deum laudamus II, chorus, orch, 1968

SECULAR CHORAL

Sonnet de Pierre de Ronsard, chorus, 1917; Met kloeken arme [With a Sturdy Arm], male chorus, 1918; L'histoire de l'enfant de Dieu, S, T, chorus, orch, 1918–19; Als 't licht wordt [When Daylight Comes], chorus, 1920; September Blaas [September Blows], male chorus, 1920; De stilte [Silence], chorus, 1922; Driekoningenlied [Song of the 3 Kings], chorus, 1922; Morgenzang [Morning Song], chorus, 1922; Vrede [Peace], chorus, 1922; 2 madrigali, chorus, str, 1940; 3 liederen, chorus, 1951; Omaggio a Marenzio, chorus, 1965; Cantate, B, chorus, 3 tpt, 3 trbn, tuba, org, 1966–7; Carmen saeculare, S, T, chorus, orch, 1968

SOLO VOCAL

for 1v, pf unless otherwise stated

Chanson, 1913; Erwacht, 1913; Gebet an den Sonntag, 1913; Abendgang zur Geliebte, 1914; Das alte Lied, 1915; Les larmes, 1915; L'aube spirituelle, S/T, orch, 1916; Crucem tuam, S, str, 1916, orchd 1920–30; Quand ton sourire me surprit, 1916; Harmonie du soir, 1917; L'invitation au voyage, Mez, orch, 1918; Magna res est amor, S/T, org/orch, 1919; Loomheid is op uw hart [Heaviness is in your Heart], 1919; O sacrum convivium, 1v, org, 1919; Fiat Domine, 1v, org/str, 1920; Chaque heure, ou je songe, 1920; L'attente mystique, S, orch, 1920

Tractus 'Qui habitat', S, T, org, 1920; Cantique spirituel, S/T, org/str, 1921; Sequentia 'Audi tellus', T, org, 1921, unpubd; Sequentia Trinitas, T, org, 1921; Le chemin de la croix, T, org, 1922; La sainte face, 1v, org, 1922; A ces reines, 1923; Miroir de peine, S, org/str, 1923; Maria zart von edler Art, Mez, org/str, 1929; 3 pastorales (A. Rimbaud), 1935, orchd M. Flothuis, 1971; Hymnus 'Frequentemus hodie', Bar, orch, 1939; Cantilena della madre, 1943; 3 sonnets spirituels, S/T, org, 1944; Dankbare Jubilacie, 1945; Luci serene, 1966, unpubd; La Vierge à midi, Mez, fl, ob, hn, str, 1966; 3 romantische Liederen, Mez, fl, ob, pf, 1969

ORCHESTRAL

Sym. no.1, 1930; Variations and Fugue on a Theme by Kuhnau, str, 1935; Ballade van de merel [Ballad of the Blackbird], spkr, orch, 1936; Sym. no.2, 1937; Capriccio, 1941; Variations on a theme by Couperin, fl, hp, str, 1944; Sym. no.3, 1946; Ballet suite, 1947; Ricercare, 1949; Org Conc., 1950; Wilhelmus Rhapsody, 1950–51; Sym. Etude, 1952; De zee en het land [The Sea and the Land], spkr, orch, 1953; Libertas venit, rhapsody, 1954; Sym. no.4, 1954; Mascherata, 1962; Sym. Concertante, 1962; Canzona, vc, orch, 1965; Vn Conc., 1969; Chromatic Variations, fl, ob, va, vc, str, 1970; Concertino, ob, str, 1970; Concertino, vc, chbr orch, 1970; Canzona, 1971; Chantecler, ov., 1972

CHAMBER AND SOLO INSTRUMENTAL

Sonata no.1, vn, pf, 1915; Pf Trio, no.1, 1915; Sonata, vc, pf, 1926; Sonata no.2, vn, pf, 1931; Pf Sonata, 1934; 3 inventions, vn, vc, 1937; Pavane, pf, 1937; Pf Trio no.2, 1939; Passepied, pf, 1942; Pastorale, fl, vn, pf, 1942; Rigaudon, carillon, 1943; Intermezzo, fl, hp, 1950; Suite, vn, pf, 1950; Aubade, 2 tpt, hn, trbn, 1951;

Sonata, vc, 1951; Suite, brass qt, 1951; Wind Qnt, 1951; Ballade, ob, pf, 1952; Theme with Variations, fl, ob, pf, 1953
The Convex Looking Glass, pf, 1954; Quartetto in stile antico, str qt, 1957; Suite, fl/rec, pf, 1959; Il pensiero, str qt, 1961; Canzonetta, fl, hp, 1963; Canzone, fl, ob, pf, 1965; Pf Sonata no.2, 1966; Concert spirituel, fl, ob, vn, vc, 1967; 3 pezzi, fl, hp, 1967; Sonata, va, pf, 1967; Variations on a Theme by Haydn, ob, pf, 1968; L'indifférent, str qt, 1969; Sérénade, fl, hn/va/eng hn, pf, 1970; Sonata, cl, pf, 1971; Divertimento a cinque, fl, ob, str trio, 1972; Choral varié, 3 tpt, 3 trbn, 1973; Sonata, fl, pf, 1974
Org: Choral no.1, 1913; Choral no.2, 1916; Toccata, 1917; Fête Dieu, 1918; Choral no.3, 1920; Choral no.4, 1921, rev. 1951; Sonata da chiesa, 1926; Passacaglia, 1929; Intermezzi, 1935–46; Sinfonia, 1940; Thema met variaties, 1949; 4 studi, 1953; Interlude, 1956; Advent to Whitsuntide, 1961; Preghiera e offertorio, 1962; Suite, 1968

MSS in *NL-DHgm*

Principal publishers: Donemus, van Rossum

WRITINGS

César Franck (Amsterdam, 1943)
Over muziek (Utrecht, 1950)
Muziek en muzikaliteit (Utrecht, 1952)

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O. Schoonderwoerd: 'Hendrik Andriessen', *Het Honderd Componisten Boek*, ed. P.U. Hiu and J. van der Klis (Bloemendaal, 1997), 19–23

(3) Jurriaan Andriessen (*b* Haarlem, 15 Nov 1925; *d* The Hague, 23 Aug 1996). Composer, son of (2) Hendrik Andriessen. He was taught composition at the Utrecht Conservatory by his father and he later studied instrumentation and conducting with Willem van Otterloo and the piano with André Jurres and Gerard Hengeveld. After his final examinations in 1947, he spent several months in Paris with the particular aim of studying film music. There he also took lessons with Messiaen. On returning to the Netherlands, he was commissioned to write the incidental music for the open-air play *Het wonderlijke uur* ('The Miraculous Hour'), performed in celebration of the 50th anniverary of Queen Wilhelmina's accession; this was his first score for the stage. From 1949 to 1951 he was in the USA on a Rockefeller Foundation Fellowship, and it was there that he wrote the Tanglewood Overture for Koussevitzky and, to a commission from the Dutch government, the *Berkshire Symphonies* (1949), a work to which Balanchine and Robbins created the ballet *Jones Beach*, which was given in New York and in many European cities. Andriessen made several visits to Italy and Germany during the period 1951–3, and at this time he composed two ballet scores: *Das Goldfischglas* (1952) for the Deutsche Oper am Rhein and *De canapé* (1953) for the Netherlands Opera.

In 1954 he was appointed resident composer to the Haagse Comedie; one of the first scores resulting from this appointment was that for *Mourning becomes Electra*, from which Andriessen made a widely performed orchestral suite. Much successful incidental music followed, and further derived concert pieces, including *Les bransles érotiques* from the score for *Rosencrantz and Guildenstern are Dead*. In his music for *The Tempest* (1953) he used electronics for the first time. Andriessen also composed a quantity of music for radio, television and film in addition to his copious output of orchestral and chamber works and pieces for amateurs. He was highly regarded as a composer of occasional music, his commissions include music for the wedding of Princess Beatrix (*Entrata Festiva*, 1966), the silver jubilee of Queen Juliana (*Een Prince van Orangien*, 1973) and the coronation of Queen Beatrix (*Entrata della regina*, 1980). Andriessen has also conducted his own compositions and worked as a television director.

His music exhibits sound professional skill in a style that draws on diverse recently developed techniques without being bound to any specific system. The same attitude is to be found in the work of a number of Dutch composers in the period following World War II, responding to a great hunger for art and relaxation. Influences include American film and theatre music, Copland's ballet scores, Stravinskian neo-classicism, and folk music, both from the regions of the Netherlands and from distant cultures such as Peru. In the second part of the *Berkshire Symphonies*, Andriessen makes use of the 12-note row from the second part of Berg's *Lyric Suite*, though the series is used melodically and not elaborated dodecaphonically. Such an eclectic mix was outstandingly well suited to music as dramatic accompaniment, but his concert works sometimes lack a powerful, personal stamp.

WORKS
(selective list)

STAGE

Ops: Kalchas (monodrama, 1, Tsjechov), 1959; Het zwarte blondje (op, J. Timmerman), 1964
Ballets: Das Goldfschglas, 1952; De canapé, 1953; Time Spirit, cl, 31 insts, 1970
Incid: Het wonderlijke uur [The Miraculous Hour], 1948; De Storm (after W. Shakespeare), 1953; Rouw past Elektra [Mourning becomes Electra] (E. O'Neill), 1954; Eudipos (Sophocles), 1955; Richard III (Shakespeare), 1961; A Taste of Honey (S. Delaney), 1961; After the Fall (A. Miller), 1964; Marat-Sade (P. Weiss), 1965; Yerma (F. García Lorca), 1967; Rosencrantz and Guildenstern are Dead (T. Stoppard), 1968; Much Ado about Nothing (Shakespeare), 1969; Reigen, 1971; Maldoror II (Lautréamont), 1971

ORCHESTRAL

Symphonietta concertante, 4 tpt, orch, 1947; Pf Conc., 1948; Sym. no.1 'Berkshire Symphonies', 1949; Fl Conc., 1951; Cymbeline, ov., 1954; Rouw past Elektra, sym. suite, wind, 1954; Inno della technica, 1957; Ritratto di una città (Ov. Den Haag), 1957; Concertino, bn, wind, 1962; Pf Concertino, 1962; Sym. no.2, wind, 1962; Sym. no.3 'Symphonyen fan Fryslân', 1963; 4 danze, 1965; Movimenti I, tpt, hn, trbn, str, perc, 1965; Conc. Rotterdam, jazz group, orch, 1966; Entrata festiva, brass, timp, 1966; Sousaphone Concertino, 1967; Trelleborg Conc., hpd, 3 inst groups, 1967; Il divorzio di Figaro, 1968; Omaggio a Sweelinck, hpd, str, 1968; Antifona dell'Aja, 1969; Sym. no.5 'Time Spirit', cl, pop group, orch, 1970; Beestenkwartet, amateur orch, 1972; Movimenti II, ob, cl, bn, str, perc, 1972; Rococo-Concerto, cl, orch, 1972; Sym. no.6 'Sinfonia dell'arte', wind, 1972; Movimenti III, str trio, 16 wind, perc, 1974; Sym. no.8 'La celebrazione', 1977; Les branles Gaulois, accdn, chbr orch, 1978; Say Cheese, 1978; Entrata della regina, brass, perc, org, 1980; Sinfonia 'Il fiume', wind, 1984; Time Suspended, 1984; Vn Conc., 1992; Het rozenprieel [The Rose Bower], str, 1996; La Napoule, amateur orch, 1996

VOCAL

Magnificat, S, chorus, orch, 1950; Sym. no.4 'Aves' (Aristophanes), chorus, orch, 1963; Dub (textless), S/T, vc, 1967; To Wet a Widow's Eye (Shakespeare), A, T, 3 insts, 1970; 4 Tucholsky Chansons, Mez/T, fl, gui, vc, 1972; Midwinter Song (textless), chorus, orch, org, 1974; Een Prince van Orangien (Wilhelmus Phantasy), chorus, brass, perc, orch, 1974; Psalmen-trilogie, Bar, chorus, orch, 1977; Madrigal Conc. (J. Andriessen), chorus, 1984; Madonna Laura (Petrarch), chorus, orch, 1993

CHAMBER AND SOLO INSTRUMENTAL

Conc., 2 pf, 1945; Hommage à Milhaud, 11 insts, 1945; Sonata no.1, vn, pf, 1946; Etudes, pf, 1948; Hommage à Milhaud, fl, str qt, 1948; Octet, 1948; Sonata no.2, pf, 1955; Trio no.1, fl, ob, pf, 1955; Trio no.2, fl, va, pf, 1955; L'incontrodi Cesare e Cleopatra, wind qnt, pf, 1956; Trio no.4, fl, ob, bn, 1957; Duo, 2 vns, 1958; Sonata da camera, fl, va, gui, 1959; Ballade, hp, 1961; 4 madrigali, brass qt, 1962; Respiration Suite, wind ens, 1962; Sciarada spagnuola, wind qnt, 1962; Trio, cl, vc, pf, 1965; Antifona e fusione, wind qnt, brass qt, timp, 1966; Summer Dances, 7 perc, hp, gui, 1966; Elegia, eng hn, 1967; Les bransles érotiques, 8 insts, 1968; Dolimah, fl, 1969; Ars antiqua musicae, 7 insts, perc, 1971; The Cave, vc, 12 wind, 4 kbd, elecs, 1976; Les cloches des clochards, carillon, 1976; Sym. no.7 'The Awakening Dream', kbd, elecs, 1977; Cl Qt, 1985; Serenade, hn, 1985; Sextet, fl, ob, str trio, pf, 1985; Str Trio, 1988; Divertimento, 3 ob, 1989; Sonata, tpt, pf, 1994; Les jeux des vents, wind qnt, 1996

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J.P. Koch: 'Badpakken in New York: de Amerikaanse ervaringen van Jurriaan Andriessen', *Mens en Melodie*, xlv (1990), 84–90

(4) Louis Andriessen (*b* Utrecht, 6 June 1939). Composer, son of (2) Hendrik Andriessen. After a few youthful works influenced by neo-classicism and serialism in the manner of Boulez he moved steadily away from the postwar European avant garde and towards American minimalism, jazz and Stravinsky. Out of these elements he has developed a musical language marked by extremes of ritual and masquerade, of monumentality and intimacy, of formal rigour and intuitive empiricism. The epitome of the Hague School, he is regarded as the most influential Dutch composer of his generation.

1. LIFE. Andriessen was born the youngest son of a musical family. His father and his elder brother (3) Jurriaan, who passed on to him his musical experiences of Stravinskian neo-classicism and jazz, were his earliest mentors. Between 1957 and 1962 he studied composition at the Royal Conservatory in The Hague with Van Baaren. After receiving the composition prize there, he continued his studies with Berio in Berlin and Milan (1962–5).

Back in the Netherlands he played an active role in the increasing politicization of the arts put into practice during the Holland Festival in 1969 with the collective work *Reconstructie*, a music-theatre morality based on the character of Che Guevara; the composers involved were Schat, van Vlijmen, Reinbert de Leeuw and Misha Mengelberg, all former students of Van Baaren. Later the same year Andriessen was involved in the Notenkraker-sactie, the disruption of a concert by the Concertgebouw Orchestra, whose artistic policy the protesters regarded as reactionary. This controversial act has since come to be seen as a turning-point in postwar Dutch musical life. For Andriessen it led to a permanent abandonment of the medium of the symphony orchestra. Convinced that musical renewal cannot be separated from the renewal of performance practice, he set up in 1972 De Volharding ('Perseverance') to perform his composition of the same name, and similarly in 1977, Hoketus, the result of a project at the Royal Conservatory; both ensembles have gone on to stimulate extensive new repertories.

Andriessen began to teach composition and instrumentation at the Royal Conservatory in 1973, and in the mid-1980s started to be in great demand as a guest lecturer, particularly in the USA, for example at Yale (1987), New York State University, Buffalo (1989) and Princeton (1996). His music has also been widely performed in the USA, with commissions from the San Francisco SO (*De snelheid*, 1983) and the California EAR Unit (*Zilver*, 1994). Awards and honours include the Matthijs Vermeulen Prize twice, for *De staat* in 1977 and for *Dances* and *Hout* among other works in 1992, the Kees van Baaren Prize in 1983 for *De tijd* and the 3M Prize in 1993. With Elmer Schönberger, Andriessen published in 1983 a monograph on Stravinsky, *Het apollinisch uurwerk: over Stravinsky*.

2. WORKS. It may be tempting to regard the première of *De staat* in 1976 as marking the birth of the 'real' Andriessen. A typically European response to the more ethereal American minimalism of the time, it made his name internationally. It is the first work in a line of monumental, for the most part 'didactic' compositions which mark moments of synthesis and re-orientation in his output; it also unveiled Andriessen's characteristic sonorities of brass, keyboards and bass guitars. However, his output from before *De staat* should not be viewed merely as a preliminary stage, since in it a number of distinctive (albeit short-lived) styles and techniques are discernible, becoming marked increasingly by personal features. At the extremes stand the graphic composition *Registers* (1963) and the exercise in youthful sentiment *Souvenirs d'enfance* (1966). In *Ittrospezione III (Concept I)* serial methods derived from Boulez are uneasily combined with a Cageian conceptualism, though pre-echoes of *De staat* are occasionally apparent in the work's instrumentation and form. *Contra tempus* of 1968 reveals Andriessen explicitly turning away from the avant garde's rejection of the past. The montage form, the mixture of static, 'chorale' continuos of sound, traced by the composer to such variable sources as Stockhausen's *Momente*, Stravinsky and pre-tonality, and the big-band-like instrumentation, all point in another direction. Most of all it is Stravinsky whom Andriessen considered – 'with his hand on my shoulder' – the model; the last chord of the work is the opening one of the *Symphony of Psalms*.

Other works of the time, notably *Anachronie I* and *II* (1966, 1969), display a 'style of stylelessness' at odds with serial progress. With its quotations from high (Franck, Milhaud, Roussel) and low culture, the first *Anachronie* bears a dedication to Ives, hailed by the Dutch Charles Ives Society as the founder of 'inclusive', anachronistic composition. The second, with its pastiches of, among other things, Italian Baroque music, is dedicated to Satie, the inventor of *musique d'ameublement*. As well as paying tribute to the anarchistic spirit of the 1960s in Amsterdam, these works are characteristic of an anti-purist versatility which enabled Andriessen, while preserving his own distinctive musical style and personality, to combine the composition of agit-prop (*Thanh Hoa*, 1972; *Dat gebeurt in Vietnam*, 1972), play-like operas for



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singing actors (*Mattheus passie*, 1976; *Orpheus*, 1977; *George Sand*, 1980) and film music (e.g. *The Family*, 1973; *Golven*, 1981) with ambitious projects for the concert platform.

With *De volharding* (1972), Andriessen moved a step closer to *De staat*. Composed in response to American minimalism in general and to Riley's *In C* in particular, the musico-political convictions which have determined Andriessen's development are reflected in the title, with its reference to the ideals of the early 20th-century labour movement. At its most straightforward this ideology manifests itself in *Volkslied* (1971), a metamorphosis of the melody of the *Wilhelmus*, the Dutch national anthem, into that of the *Internationale*, and in *Workers Union* 'for any loud-sounding group of instruments' (1975). On a more abstract level these works laid the foundation for the most striking compositional principle of *De staat*: homophony in the form of chords and unison melodies, not as a sign of impersonal collectivism but, on the contrary, as a structural expression of equality and collaboration. *De staat* is, then, an essentially optimistic work, even Dionysian in mood, though the text, taken from Plato's *Republic*, warns of the subversive nature of particular scales and, more generally, of the dangers inherent in any fundamental change in the nature of music. These words are completely embedded in the instrumental structure, and together they fulfil the Brechtian function of a negative model. Other aspects of Andriessen's mature style are also fully revealed here: strict, for the most part process-related, techniques of repetition, canon and hocket; chain forms based on contrast; a non-functional, dissonant tonality; and the choice of limited pitch material as the basis of melody and harmony. This material can take a variety of forms: tetrachords in *De staat*, the combination of two major 2nds in *Mausoleum* (1979), two incomplete 7th chords in *De tijd* (1980–81) and a four-note chord which combines the functions of tonic and dominant in *De materie*.

Although in almost all respects its antithesis, the basic texture of *De tijd* ('Time') is nevertheless derived from the 28 bars of chorale-like music in *De staat*, as well as from the hymn, culminating in the ecstatic 'ya lyubil Bakunina' ('I loved Bakunin'), from the second half of *Mausoleum*. *De tijd* begins with an explosion of sound out of which, in an organic process of increasing complexity, all the following chords, rhythms and melodies emerge. Like so many of Andriessen's works, the music takes its strength to a large extent from a strictly conceptual underlying principle, in this case the logically incompatible notions of 'eternity that always stands still' and 'time that never stands still', as expressed by St Augustine and quoted in the preface to the work. This dichotomy is translated into the combination of a strictly 'measured', instrumental time, based on the numbers two and three, and a sung 'constant' time in equal note values. The increasing stacking of layers as the piece unfolds and the use of diminution technique makes *De tijd* a musical equivalent of the astronomical clock in Beauvais Cathedral, with its simultaneous marking of different scales or levels of time. The fast, loud, virtuoso music of *De staat* and the slow, gentle, introverted *De tijd* are both technically and expressively the poles between which Andriessen proceeded in the 1980s. *De snelheid* (1982–3, rev. 1984), an extrovert essay on tempo and rhythm, and *De stijl* (part 3 of *De materie*, 1985) tend toward the first. The second is exemplified by the static *Hadewijch* (part 2 of *De*

materie, 1988) in which soft, long-drawn-out melodies are broken up by chords striking at defined intervals in a clock-like manner, and by *Dubbelspoor* (1986), a dance composition for four keyboard instruments which further develops the 'shadow melodies' from *De tijd*, i.e. the 'negative' melodies created by the individual notes of a chord as they are released one by one.

While attempting to go to the essence of things, writing works 'about' general subjects of a musical or philosophical nature, both in the large (*De tijd*, *De snelheid* etc.) and the small (e.g. *Melodie* for recorder and piano, 1974), Andriessen has remained a pragmatist, reacting to the music and performance practice that surrounds him, whether it be jazz (e.g. *On Jimmy Yancey*, 1973; *Facing Death*, 1991), modern dance (*Dances*, 1991; *Odysseus' Women*, 1995) or even a Mozart anniversary (*M is for Man, Music, Mozart*, 1991). The monumentality and the sometimes unapproachable aggressiveness of his largest and most influential works contrast with the accessibility, intimate charm or mild irony of his smaller-scale compositions, such as his numerous occasional pieces. *Symphonieën der Nederlanden* for wind orchestra (1974) is a small-scale, lighthearted counterpart to *De staat*, *Melodie* a melancholic homage to what Andriessen in referring to Thelonius Monk has called the 'good wrong note', and *Symfonie voor losse snaren* ('Symphony for Open Strings') of 1978 – in which largely re-tuned open strings are employed in the manner of a hocket – the triumph of limitation.

The four-part music-theatre work *De Materie* ('Matter'), given its première in Amsterdam in 1989 with Robert Wilson as director, may be regarded as a synthesis of Andriessen's intellectual and stylistic preoccupations, while integrating the speculative constructivism of the polemicist with the instinctive spontaneity of the theatre composer. As diverse as the historical figures who people the work – among them the 13th-century mystic Hadewijch, the early 17th-century physicist Gorlaeus, Piet Mondriaan and Marie Curie – is the arsenal of references to (and formal and structural models drawn from) music history, from the quotation of the medieval melody *L'homme armé* and a Bach prelude, to the use of toccata, passacaglia and boogie-woogie, which, in more-or-less abstract guise, are subsumed into the general architecture. Compared with the character of scenic oratorio which *De materie* displays, the later *Rosa, a Horse Drama* (1994) is far more conventionally operatic, this despite the anti-realist, cinematic libretto by Peter Greenaway and the fiercely objective, anti-psychological nature of the work.

With the *Trilogie van de laatste dag* (1996–7), Andriessen appeared to be embarking on new paths. The character of the music shows him still positioned emphatically outside the world of the classical and contemporary symphonic repertory; Stravinsky is a continuing presence in, for example, the hieratic final chords of *Tao*, the second part; specific models still fulfil a structuring function, such as Saint-Saëns's *Danse macabre* in the third part, *Dancing on the bones*; and the compositional unfolding remains anchored in limiting technical starting-points, e.g. the canon in part 1, *De laatste dag*, or the series of 13 chords in part 2, *Tao*, which are the representation of the similarly numbered companions of death and life, of which the Chinese text speaks. However, the music is far less consistent in its use of processes, and much more capricious in form. Moreover, remarkably, Andriessen, the declared, even dogmatic anti-Romantic (cf. *Nietzsche redet*, 1989), pursues in the *Trilogie* a kind of dialectical thematicism and development, in the manner of early Romanticism.

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DRAMATIC

Reconstructie [Reconstruction] (music theatre, 2 pts, H. Claus and H. Mulisch), Amsterdam, Careé, 29 June 1969, collab. R. de Leeuw, M. Mengelberg, P. Schatt, J. van Vlijmen
The Family (film score, dir. L. de Boer), 1973
Mattheus passie (music theatre, 2 pts, L. Ferron), Amsterdam, Shaffy, 3 Nov 1976
Orpheus (music theatre, 3, L. de Boer), Amsterdam, Shaffy, 19 Oct 1977
George Sand (music theatre, 3, M. Meijer), 1980, Amsterdam, festival of fools, 29 May 1980
Golven [Waves] (film score, dir. A. Apon), 1981
Doctor Nero (music theatre, 2, L. de Boer), Amsterdam, Appel, 13 April 1984
De materie [Matter] (music theatre, 4 pts, Andriessen and R. Wilson, after N. Witsen, D. Gorlaeus, Hadewijch, M.J.H. Schoenmaekers, W. Kloos, Marie Curie and others), 1984–8: I De materie, pt 1, II Hadewijch, III De stijl, IV De materie, pt 4; Amsterdam, Muziektheater, 1 June 1989, collab. Wilson
Dubbelspoor [Double Track] (dance score), 1986, Amsterdam, Mickery, 21 Oct 1986
M is for Man, Music, Mozart (video score, dir. P. Greenaway), 1991
De trap (dance score, J. Grant: *The Winged Pharaoh*, choreog. B. van Dillen), 1991, Amsterdam, Frascati, 24 April 1991; see also VOCAL [Dances, 1991–2]
Rosa, a Horse Drama (op, Greenaway), 1994, Amsterdam, Muziektheater, 2 Nov 1994
Odyssey (dance score, choreog. B. Blankert), 1995, Rotterdam, Departure Hall, 3 May 1995; see also VOCAL [Odysseus' Women, 1995]
Writing to Vermeer (op, Greenaway), 1997–9, Amsterdam, Muziektheater, 1 Dec 1999

ORCHESTRAL AND LARGE ENSEMBLE

Ittrospezione II, orch, 1963
Ittrospezione III (Concept I), 2 pf, 3 inst groups, 1964
Ittrospezione III (Concept II), 2 pf, ens, 1965
Anachronie I, orch, 1966–7 [in memory of Charles Ives]
Contra tempus, large ens, 1968
Anachronie II, musique d'ameublement, ob, orch, 1969 [in memory of Erik Satie]
Hoe het is [How It Is], live elecs, str, 1969
De negen symfonieën van Beethoven [The Nine Symphonies of Beethoven], orch, ice-cream vendor's bell, 1970
Spektakel, 12 ww, 4 hn, 6 perc, improvising ens, 1970
Volkslied, any no. of insts, 1971
De volharding [Perseverance], 3 tpt, 3 sax, 3 trbn, pf, 1972
On Jimmy Yancey, jazz ens (fl, 3 sax, tpt, 3 trbn, pf, db), 1973
Hymne to the Memory of Darius Milhaud, wind, pf, db, 1974, orchd, 1978
Symfonieën der Nederlanden, 2 or more wind bands, 1974
Workers Union, any loud-sounding insts, 1975
Hoketus, 2 groups of 6 players, 1975–7
Symfonie voor losse snaren [Symphony for Open Strings], 12 solo str, 1978
De snelheid [Velocity], large ens, 1982–3, rev. 1984

VOCAL

Nocturnen (Andriessen), S, chbr orch, 1959
Thanh Hoa, political song, 1972
Dat gebeurt in Vietnam, political song, 1973
De staat [The Republic] (Plato), 4 female vv, large ens, 1972–6
Il principe (N. Machiavelli), 2 choruses, ens, 1974
Mausoleum (M. Bakunin, A. Arnould), 2 Bar, large ens, 1979, rev. 1981
arr. of E. Satie: Messe des pauvres, 2-part mixed chorus, cb cl, accdn, hp, 14 str, 1980
De tijd [Time] (St Augustine), female chorus, large ens, 1980–81
La voce (C. Pavese), vc + 1v (1 pfmr), 1981
De stijl (M.J. Schoenmaekers, M. van Domselaer-Middelkoop), 4 female vv, female spkr, large ens, 1984–5 [incl. in music theatre work De Materie]

Hadewijch (Andriessen, after *Het visioenenboek van Hadewych*), S, 8vv, large ens, 1988 [incl. in music theatre work De Materie]
Nietzsche redet (F. Nietzsche), spkr, a fl, eng hn, a cl, b cl, 2 pf, str qt, db, 1989
Dances, (J. Grant), S, chbr orch, 1991–2 [concert version of ballet De trap]
Odysseus' Women (Homer), 4 women's vv, chbr orch, 1995, rev. 1998 [concert version of ballet Odyssey]
Flora Tristan (F. Bourgonje), 4-pt chorus, 1990
Trilogie van de Laatste Dag [Trilogy of the Last Day]: 1 De Laatste Dag [The Last Day] (Lucebert, folksong), child's v, 2 T, 2 Bar, large ens, 1996; 2 Tao (De Weg) [The Way] (Lao Tse), pf + koto + 1v, 2 S, 2 Mez, chbr orch, 1996; 3 Dancing on the Bones, childrens' vv, large ens, 1997

CHAMBER

Sonata, fl, pf, 1956
Séries, 2 pf, 1958
Percosse, fl, tpt, bn, perc, 1959
Aanloop en sprongen (Rincorsa e salti), fl, ob, cl, 1961
Joli commentaire, pf 4 hands
Paintings, fl/rec, pf, 1961
Double, cl, pf, 1965
Ittrospezione III, fragment, 2 pf, t sax ad lib, 1965
The Garden of Ryoan-gi, 3 elec org, 1967
Melodie, rec, pf, 1972–4
Felicitatie [Congratulations], 3 tpt, 1979
Disco, vn, pf, 1982
De lijn [The Line], 3 fl, 1986
Facing Death, amp str qt, 1991, rev. 1992, arr. sax qt, 1993
Hout [Wood], t sax, mar, gui, pf, 1991
Lacrimosa, 2 bn, 1991
Zilver, fl, cl, vn, vc, vib, mar, pf, 1994

SOLO INSTRUMENTAL

Trois pièces, pf left hand, 1961
Triplum, gui, 1962
Registers, pf, 1963
A Flower Song II, ob, 1964
A Flower Song III, vc, 1964
Sweet, rec, 1964 [orig. Sweet for Recorders, rec, tape]
Souvenirs d'enfance, pf, 1966
Choralvorspiele, barrel org, 1969
Vergeet mij niet [Forget Me Not], ob + pf, 1970
Ende, 2 rec (1 player), 1981
Overture to Orpheus, hpd, 1982
Trepidus, pf, 1983
De toren [The Tower], carillon, 1988
The Memory of Roses, pf (female player), 1992
Base, pf left hand, 1994
De komst van Willibrord [Willibrord's Arrival], carillon, 1995
To Pauline O, ob, 1995

OTHER WORKS

In memoriam, 2-track tape, 1971
Il duce, 2-track tape, 1973
Deuxième chorale, music box, 1994

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with E. Schönberger: *Het apollinisch uurwerk: over Stravinsky* [The Apollonian Clockwork: on Stravinsky] (Amsterdam, 1983; Eng. trans., 1989)

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H. Sabbe: 'Pulsierende gegen geronnene Zeit, Stenogramm einer Analyse von Andriessens *Hoketus*', *MusikTexte*, no.9 (1985), 22–4
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E. Schönberger: 'Voorgevormd materiaal', *De wellustige tandarts & andere componisten* (Amsterdam, 1985), 119–31
A. Coenen: 'Musik über Musik: zu Louis Andriessens Musiktheaterstück *De Materie*', *MusikTexte*, nos.33–4 (1990), 9–14
F. van de Waa, ed.: *De slag van Andriessen* (Amsterdam, 1993) [incl. essays by D. Dramm, Pay-Uun Hiu, S. Martland and others]
A. Ford: 'Louis Andriessen', *Composer to Composer: Conversations about Contemporary Music* (London, 1993), 79–85
D. Wright: 'Louis Andriessen: Polity, Time, Speed, Substance', *Tempo*, no.187 (1993), 7–13
F. van Rossum and S. Smit: 'Louis Andriessen: "After Chopin and Mendelssohn we Landed in a Mudbath"', *Key Notes*, xxviii/1 (1994), 8–15
G. Thomas: 'Life Downtown', *MT*, cxxxv (1994), 138–41
J. Bons and T. Derks: 'Héél hard schreeuwen', *Ssst! Nieuwe Ensembles voor nieuwe muziek*, ed. E. Schönberger (Amsterdam, 1996), 116–19
E. Restagno, ed.: *Andriessen* (Turin, 1996) [incl. essays by E. Restagno, E. Schönberger, M. Swed and others]
R. Enright: 'Notes Towards Anarchy', *Border Crossings*, xv/1 (1996), 32–8

JOS WOUTERS/RONALD VERMEULEN (1–3), ELMER SCHÖNBERGER (4)

Andrieu, F. (*fl* late 14th century). French composer. The only composition attributable to him with certainty is the four-part bitextual ballade *Armes, amours/O flour des flours* set to the text by Eustache Deschamps lamenting Machaut's death in 1377. Two three-part ballades (*De Narcissus* and *Phiton, Phiton, beste tres venimeuse*) by Magister Franciscus from the same manuscript (*F-CH* 564) suggest that the two composers may be the same person. *Phiton, Phiton* borrows its first three bars from a similarly-titled piece by Machaut. (All three works are ed. in CMM liii/1, 1970, and in PMFC, xviii–xix, 1981–2.)

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For further bibliography *see* FRANCISCUS, MAGISTER.

GILBERT REANEY

Andrieu Contredit d'Arras (*d* Arras, 1248). French trouvère. French royal accounts for 1239 mention Andreas Contredit, knight and minstrel, who had vowed to join the crusade led that year by Thibaut IV, Count of Champagne and Brie, King of Navarre. 'Contredit' is probably a sobriquet. It is possible that Andrieu was in the service of King Louis IX as a minstrel; *Au mois d'avril* is addressed to 'the king'. He was a member of the Arras *puy* and addressed *Ja pour nul mal* to this group. The register that indicates his date of death mentions the death of his wife in 1225, suggesting that he may have been born in about 1200 or earlier. He participated in a jeu-parti with Guillaume li Vinier (R.1520), and addressed *Bone, bele et avenans* to 'Marote', probably the poet Maroie de Diergnau of Lille. He referred affectionately to his native city Arras in *L'autrier quant je chevauchoie*.

Andrieu named himself in 14 of his 20 works, which include a pastourelle, a lai and a jeu-parti in addition to *chansons courtoises*. He lacked technical imagination. Except for the lai, all strophes are isometric, most are decasyllabic, four are heptasyllabic and three octosyllabic.

19 works begin with the customary *abab* rhyme pattern, and all but four continue *baab* (two continuing *bab* and two *ccbb*).

The melodies – all in bar form – show greater variety of construction. However, in some the repetition of the initial *pes* is strict, in others the second element is varied, and in three new material is introduced. In most the concluding section is non-repetitive, but motivic references and varied repetition of phrases are both found. In *Au mois d'avril*, the last two phrases (eighth and ninth) are variations of the fifth and sixth. Three melodies have a range of an 11th, combining plagal and authentic ranges, and the Noailles Chansonnier's version of *Quant voi partir* has the exceptional ambitus of a 13th (the last two phrases here may be written a 5th higher than was originally intended). In all but five melodies there is a strong sense of tonal centre. The rhythmic constructions range from the rather florid *Pré ne vert bois* to the simple *L'autrier quant je chevauchoie*. No readings are given in mensural notation, but the ligature disposition in phrases of *Au tens que je voi*, *Iriez, pensis chanterai* and *Mout m'est bel* suggests regular rhythmic patterning.

WORKS

(nm) – *no music*

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Trouvère Lyrics with Melodies: Complete and Comparative Edition, ed. H. Tischler, CMM, cvii (1997)

Amours m'a si del tout a son voloir, R.1827
Au mois d'avril que l'on dit en Pascour, R.2004
Au tens que je voi averdir, R.1392
Bone, bele et avenans, R.262
Dame, pour vous m'esjoïs benement, R.645
De bele Yzabel ferai, R.81 (nm)
[De] bone amour ki le set maintenir, R.754*a* (= 1425*bis*) (nm) (1st line of text lost)
Del guerredon ke j'atenc a avoir, R.1387*b* (= 1785*bis*) (nm) (1st line of text lost)
Guillaume le Viniers, amis (jeu-parti), R.1520 (nm)
Iriez, pensis chanterai, R.69
Ja pour nul mal ne peur nesun tourment, R.743
Ja pour nul mal ne peur nule pensee, R.545
Je ne me doi d'Amours de riens loer, R.870
L'autrier quant je chevauchoie, R.1699
Mout m'est bel quant voi repairier, R.1306
Pré ne vert bois, rose ne flour de lis, R.1561
Quant voi partir foille et flour et rosee, R.553
Tout tens est mes cuers en joie, R.1732
Tres haute Amours me semont que je chant, R.307
Vivre m'estuet en tristror, en pesance, R.235

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THEODORE KARP

Andronicus, Lucius Livius. *See* LIVIUS ANDRONICUS, LUCIUS.

Andropediacus, Lycosthenes Psellionoros [Spangenberg,Wolfhart] (*b* Mansfeld, probably before 1570; *d* Buchenbach, nr Freiburg, before Oct 1636). German theologian and writer. The first two names of his pseudonym are equivalents of Wolfhart Spangenberg, his original name, and Andropediacus derives from the name of his birthplace. He was the son of Cyriac and grandson of Johann Spangenberg. His father having been obliged to leave his position as court preacher at Mansfeld in 1574 because he supported Matthias Flaccius's substantialist view of Original Sin, he spent his earliest years at, among other places, Strasbourg, from 1578, and Schlitz, near Fulda, from 1581 and came under his father's influence in theological and artistic matters. He matriculated at Tübingen University on 5 April 1586 and took the bachelor's degree in 1588 and master's degree in 1591. He too was an adherent of Flaccianism, which hindered his career as a theologian. In 1595 he followed his father to Strasbourg, where he gained citizenship and earned his living as a proofreader. In 1601 he joined the local guild of Meistersinger (of which his father was already a member), and his plays and translations were a valuable contribution to the guild's theatrical performances, the texts of 20 Meistergesänge by him, mostly on biblical subjects, have survived, but he composed no melodies. In an ode celebrating the rebuilding of the organ of Strasbourg Cathedral in 1609 he recommended nature, and especially birdsong, as a source of sounds that could well be reproduced on the organ, and he also recounted some of the history of the cathedral organ. He became parish priest at Buchenbach in 1611 and remained there until his death, which must have occurred by October 1636, since after this date his successor was making the entries in the parish registers. Shortly after he moved to Buchenbach he revised his father's history of Meistergesänge, *Von der edlen und hochberümbten Kunst der Musica* (1598); he added new biographical data and incorporated the findings of more recent historical research. His comedy *Singschul* is a reworking in the form of a verse dialogue of material from the same work of his father's. Allegorical figures tell the farmer Simplicius about the life and work of the Meistersinger from biblical times onwards, and, in accordance with the Christian and moral tendencies of the traditions of the Meistersinger, secular songs and dance-songs are repudiated as a misuse of music.

WRITINGS

only those on music

Singschul: ein kurzer einfältiger Bericht vom … Nutz und rechtem Gebrauch des alten löblichen teutschen Meister-Gesangs in Gestalt einer Comödi … als ein Gespräch zwischen sechs Personen verfasset (Nuremberg, after 1613 [?1615]); ed. in Vizkelety

Lobspruch auf die 1609 … renovierte Orgel, in O. Schadaeus: *Summum Argentoratensium templum* (Strasbourg, 1617); ed. in *Jb für Geschichte, Sprache und Literatur Elsass-Lothringens*, xxx (1914)

Von der Musica, Singe-Kunst oder Meister-Gesang, so bei den Teutschen üblich und gebräuchlich gewesen, after 1614: *D-HVl*, *PL-Wn*, *WRu* [rev. edn of C. Spangenberg: *Von der edlen und hochberümbten Kunst der Musica*, 1598]

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C. Kooznetzoff: 'Das Theaterspielen der Meistersinger', *Der deutsche Meistersang*, ed. B. Nagel (Darmstadt, 1967), 442–97

LINI HÜBSCH-PFLEGER

Andrysowicz, Łazarz (*b* Stryków; *d* Kraków, 1577). Polish printer. He took over the printing house of HIERONIM WIETOR on the latter's death.

Andsnes, Leif Ove (*b* Karmøy, 7 April 1970). Norwegian pianist. He studied with Jiří Hlinka at the Bergen Conservatory, won the Hindemith Prize in 1987 and made his Oslo début in the same year. In 1989 he played

in New York and Washington DC, and the following year appeared with the Cleveland Orchestra under Neeme Järvi and also won the Grieg Prize. Andsnes made his Proms début in 1991 and quickly established himself as one of the leading pianists of his generation. His recordings include outstanding interpretations of Grieg and other Scandinavian composers, Chopin (the three piano sonatas), Schumann and Rachmaninoff, and superbly authoritative discs of Janáček and Nielsen. His partnerships with the violinist Christian Tetzlaff and the viola player Lars Anders Tompter are also widely acclaimed.

BRYCE MORRISON

Aneau, Barthélemy (*b* Bourges, *c*1510; *d* Lyons, June 1561). French writer. After studying at the University of Bourges he was appointed professor of rhetoric at the Collège de la Trinité in Lyons before 1538, becoming principal in 1540. He was murdered as a suspected Protestant during a riot in Lyons. Among other writings, especially on poetics, he wrote several plays with important musical content. The *Chant natal* (1538), made up of contrafacta of well-known chansons, ends with a 'Noël mystic' on the chant *Le dueil yssu* 'harmonized' by the 'nightingale Villiers'. The allegorical satire *Lyon marchant* (1542) includes a scene in which Arion (representing François I) sings *Doulce mémoire* (a poem written by the king which enjoyed great success in a musical setting by his singer-composer, Pierre Sandrin). Another Christmas play, *Genethliac* (1558), includes 17 new songs for three or four voices, which survive incomplete (*F-Pc* Rés.85). The first 15 may be by Etienne Du Tertre; the book closes with a Sibylline eclogue by Goudimel and a *Présentation de l'enfant au Temple* by Didier Lupi Second. In the *Quintil sur le premier livre de la Defense et illustration de la langue françoise* (Lyons, 1551), a critique of Du Bellay's manifesto, Aneau rejected the Pléiade's assertion that classical poets had turned their own poems to music and sung them themselves.

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FRANK DOBBINS

Anelli, Angelo (*b* Desenzano, 1 Nov 1761; *d* Pavia, 9 April 1820). Italian librettist. He was trained as a classical scholar, and between 1808 and 1816 he was Professor of Forensic Oratory in Milan; later he was Professor of Judicial Procedure in Pavia. He wrote more than 40 librettos, some of which became the most famous of the day. They include *La Griselda*, set by Piccinni and Paer, and *Ser Marcantonio*, which was set by Pavesi and later used by Ruffini as the basis for the libretto of Donizetti's *Don Pasquale*. The Pappataci rituals in *L'italiana in Algeri* (set by L. Mosca and Rossini) may reflect Anelli's interest in freemasonry. The same opera also reveals his propensity to use real-life situations in his librettos: in 1805 a Milanese girl, Antonietta Frapollo, was kidnapped and taken to the court of Mustapha-ibn-Ibrahim in Algiers. A number of his librettos were published under the pseudonyms of Lauro Fifferi, Marco Landi, P. Latanzio, Nicolo Liprandi, Tomasso Menucci, Giovanni Scannamusa and Gasparo Scopabirba.

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RICHARD OSBORNE

Anémocorde [aéro-clavicorde] (Fr.). *See* SOSTENENTE PIANO, §2.

Anerio, Felice (*b* Rome, *c*1560; *d* Rome, 26/7 Sept 1614). Italian composer, elder brother of GIOVANNI FRANCESCO ANERIO.

1. LIFE. Anerio spent his entire life in Rome. From 23 December 1568 until December 1574 he was a choirboy at S Maria Maggiore, where from 1571 the music was directed by G.M. Nanino. Anerio described himself as a student of Nanino in the prefaces to several of his publications. He was a soprano in the Cappella Giulia for a monthly salary of 4 scudi from 1 May 1575. From 1 January 1577 he appears in the salary lists as an alto, first receiving 2 scudi a month and then, from August 1578 until he left on 1 April 1579, 3 scudi. From there he went to S Luigi dei Francesi, where he was a contralto under the *maestro di cappella* Francesco Soriano, from 24 December 1579 to 16 May 1580. For the next four years there is no record of his movements, but the parish records of S Giordano show that he was living together with his brothers in his father's house. This was the period of his first known music: he wrote madrigals, choruses and solo songs for a *Passio di Nostro Signore in verso heroico*, an Italian Passion play by Curzio Faiani, which was performed in the church of the Servite fathers at Viterbo on 22 March 1582. In 1584–5 he was *maestro di cappella* of the Collegio Inglese, and according to the dedication of the madrigal collection *Le gioie* (1589), which he edited, he then held a similar position in the Vertuosa Compagnia dei Musici di Roma, a society of Rome's leading musicians, founded in 1584. Like many Roman composers of the time, he was a member of the clergy. He first received the tonsure on 29 August 1584, and on 10 April 1607 he became deacon and shortly afterwards priest. The first records of close contact with Filippo Neri's Congregazione dell'Oratorio date from 1593, while Anerio was in the service of Cardinal Pietro Aldobrandini. On 3 April 1594, in accordance with the wishes of Pope Clement VIII and Cardinal Aldobrandini, he succeeded Palestrina as composer to the papal choir – testimony to his excellent reputation. During his time as papal composer he formed a close relationship with Duke Giovanni Angelo Altemps, who maintained his own chapel and appointed him his musical director. In 1597, in order to celebrate with greater liturgical pomp and ceremony Mass and Vespers on the feast of Filippo Neri (who, though not beatified until 1615 was already honoured as a saint two years after his death), new four-choir works 'such as have never before been sung in this church, and perhaps not even in the whole of Rome' were performed at the oratory under Anerio's direction. The following year he directed three-choir works on the feast day and for the performance in 1599 a specially built stage was required to accommodate the choir, organ, harpsichord and other instruments. Compositions surviving in manuscript (*I-Rv* Z122-30) provide evidence of Anerio's involvement in musical performances at the oratory. In a papal brief of 6 March

1611 Anerio and Soriano were commissioned by Cardinal del Monte to reform the Roman Gradual, and the work was completed early in 1612; the reformed responsories are very similar to the versions in the *Editio medicea*.

2. Works. Most of Anerio's earlier works are secular, though some of the madrigals have spiritual texts. The four-part canzonettas (1586) are similar in melody and rhythm to villanella-like three-part canzonettas; their binary form, with repetition of both parts, is considerably disguised by frequent imitation and by regular interchange of the two upper voices during the repetitions.

Anerio turned to sacred composition mainly after his appointment as papal composer in 1594. Although conservative in outlook, he did not slavishly follow Palestrina's style – except perhaps in the mass '*Or le tue forze adopra*' – but enriched it with a number of personal, expressive elements. The motets of the *Sacri hymni et cantica* (1596–1602), many of which are for double choir, are still in the spirit of classical vocal polyphony. The basses of both choirs are generally flowing and linear and often participate in the imitation, and the two choirs frequently share thematic material through the close alternation of loosely homophonic textures. A few works include attempts at *passaggi* in the bass (e.g. *Regina caeli*) and also the more modern element of rapid homophonic declamation (as in *Veni, Sancte Spiritus*and *Tibi laus, tibi gloria*). The four-part Holy Week responsories (1606) are characterized by deeply felt religious sincerity and restrained personal expression, which are much enhanced by occasional chromaticism and the frequent infiltration of the ecclesiastical modes by extra-modal notes.

Anerio's fondness for traditional forms is also revealed in his *alternatim*psalms (in *I-Rn*). These include frequent word repetition, usually to stress significant parts of the text but occasionally also to heighten devotional elements (as in the sixth verse of the psalm *Credidi*); they are also distinguished by subtle contrasts of texture. Several features bring them close to the genre of the *Magnificat*: runs in the bass part, the delaying and highlighting of individual entries that loosen predominantly homophonic passages, imitation that is occasionally extended to all four parts, and extensive polyphonic cadential sections. Anerio took a great interest in the reforming efforts of Filippo Neri, writing several *laudi* for the Oratory as well as some dialogue-madrigals (*I-Rv* Z122–30) in a theatrical style similar to those in G.F. Anerio's *Teatro armonico spirituale* (1619). In his later years, during his service with Duke Altemps, he wrote works for small forces possibly prompted by the example of Viadana, but the outwardly modern trappings do not conceal the fact that he remained rooted in the Palestrina tradition. For instance, the numerous solos and duets with organ in the *Collectio parva* of the Altemps collection (the originals of which are lost) have conservative melodies, which in spite of frequent *passaggi*would not be out of place in old-fashioned polyphonic motets, while the organ bass mostly imitates the voice parts. Eight double-choir sacred madrigals (which survive only in early 17th-century partbooks in *I-Rv* Z122–30) represent a more interesting contribution to his musical form because of the choral forces used. The same partbooks also contain a further 21 madrigals by Anerio, mostly in four parts and sacred.

WORKS

SACRED VOCAL

Madrigali spirituali ... libro primo, 5vv (Rome, 1585)
Madrigali spirituali ... secondo libro, 5vv (Rome, 1585)
Sacri hymni, et cantica ... liber primus, 8vv (Venice, 1596)
Sacri hymni et cantica ... liber secundus, 5, 6, 8vv (Rome, 1602)
Responsoria ad lectiones divini officii feriae quartae, quintae, et sextae sanctae hebdomadae, 4vv (Rome, 1606)
13 spiritual canzonettas, 3, 4vv; 12 motets, some 8vv, bc; psalm, 8vv; litany, 8vv; 12 other works, some 8vv: 1586^{2}, 1586^{3}, 1588^{2}, 1591^{13}, 1592^{2}, 1592^{5}, 1599^{2}, 1599^{6}, 1600^{2}, 1607^{2}, 1613^{2}, 1614^{3}, 1615^{1}, 1616^{1}, 1616^{2}, 1616^{6}, 1618^{3}, 1620^{1}, 1621^{1}, 1621^{2}, 1622^{1}, 1624^{7}, 1628^{3}, 1634^{1}, 1639^{2}
4 masses, 4, 8vv (1 doubtful); Benedictus, 4vv; responsories; 6 Marian antiphons; 2 other antiphons, 4vv; 2 Magnificat; psalms, 4vv; motets; hymns; laudi; spiritual madrigal; other works, 1, 2vv, bc: *I-Rn*, *Rv*, *Rvat*, Altemps Collection (orig. MS lost, some works copied by K. Proske, in *D-Rp*); 6 psalms, 4vv, Magnificat, hymn, 6 Marian antiphons, 11 motets, 2, 3vv, ed. K. Proske, Musica divina, i/2–3 (1854–9)
Madrigals, choruses, solo songs for C. Faiani: *Passio de Nostro Signore in verso heroico* (Viterbo, 1604), perf. Viterbo, 22 March 1582, music lost

SECULAR VOCAL

Canzonette ... libro primo, 4vv (Venice, 1586)
Il primo libro de madrigali, 5, 8vv (Venice, 1587)
Primo libro de madrigali, 6vv (Venice, 1590)
Madrigali, 3vv (Venice, 1598)
Madrigali, libro secondo, 6vv (Rome, 1602)
Madrigali, libro terzo, 5vv, lost, Mischiati no.V:333
ed.: Le gioie: madrigali di diversi eccellentissimi musici della compagnia di Roma, 5vv (Venice, 1589^{7}) [incl. 3 madrigals by Anerio]
16 madrigals, 3, 5, 8vv; 12 canzonettas, 3, 4vv; 6 other works, 3, 5, 6vv: 1586^{9}, 1587^{6}, 1588^{20}, 1589^{7}, 1589^{11}, 1590^{15}, 1591^{10}, 1591^{12}, 1592^{11}, 1593^{3}, 1593^{5}, 1596^{8}, 1596^{10}, 1596^{11}, 1597^{23}, 1598^{8}, 1600^{8}, 1608^{22}, 1609^{14}, 1613^{13}

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KLAUS FISCHER

Anerio, Giovanni Francesco (*b* Rome, *c*1567; *d* Graz, bur. 12 June 1630). Italian composer and organist, younger brother of Felice Anerio.

1. Life. He spent much of his life in Rome. From letters of Ancina it appears that from at least 1583 he was closely connected with Filippo Neri's Congregazione dell' Oratorio. He decided at an early age to become a priest and received the tonsure on 12 December 1583; he

became ostiary on 22 November 1584 and lector on 20 December 1586. He was ordained deacon on 17 July 1616 and became a priest seven days later. Anerio celebrated his first Mass at Il Gesù on 7 August 1616, with all the musicians of Rome, divided into eight choirs, providing the music for the liturgical ceremony. His connections with the Gesù date from the early 1590s, when documents indicate that he was associated with the Congregazione dell'Oratorio. In 1595, when Anerio was in the service of Cardinal Antonio Maria Gallo, he and other members of his family were witnesses to the process of the beatification of Neri. In 1598 Anerio was granted permission to take part in singing the Office at the Chiesa Nuova. He was frequently involved with the Congregazione over the following years, becoming a member in November 1602, although for unknown reasons he never formally entered and therefore was not subject to the probationary review of new members of the community after the first year. His duties consisted of active participation in the Oratory's music, for which he provided many settings of the texts used.

The first reference to Anerio's musical activities is in 1595, when he was organist for the Lenten performances of the Arciconfraternita del SS Crocifisso at S Marcello. In 1599 he was in the service of Duke Massimiliano Caffarelli in Rome. He may have been *maestro di cappella* at S Giovanni in Laterano, in succession to Francesco Soriano, from 1600 or 1601 until 1603; from at least January 1608 he was *maestro di cappella* at Santo Spirito in Sassia. How long he held this post cannot be determined, since records for 1606 and 1607 are missing, but as his predecessor, Vincenzo de Grandis (i), left on 29 November 1605 he may have taken it up shortly after that date. In November 1608 he was elected *maestro di cappella* of Verona Cathedral at a yearly salary of 180 gold scudi; he arrived at Verona on 3 July 1609. On 23 December 1610 he was elected *maestro di musica* of the Accademia Filarmonica of Verona, and at this date the records of the Accademia still describe him as *maestro di cappella* of the cathedral ('hora mastro di Cappella del Duomo'). His duties at the Accademia, for which he was paid an annual salary of 30 ducats, were to set madrigals and all kinds of poetry that were to the taste of its governing body. He was also to direct musical performances every Wednesday and on such other days as were convenient to the committee. He was still in Verona, then, until at least the end of 1610, when he went to Rome for a short period to attend to the publication of some of his works. He returned to Verona but finally left on 14 March 1611 and settled again in Rome. In 1611–12 he was music prefect at the Collegio Romano and from 1613 to 1620 *maestro di cappella* of S Maria dei Monti. The dedicatory preface to his *Lieti Scherzi*, dated 29 September 1621, suggests that he was by this time living permanently in Rome. On 9 June 1624 he played the organ at the ceremonial robing of the novices at the convent of S Teonisto at Treviso. Shortly afterwards he became choirmaster to King Sigismund III of Poland at Warsaw – one of a long series of Italians to hold this position at the Polish court. He was succeeded in 1628 by his pupil Marco Scacchi, and he died two years later while on his way back to Rome.

2. Works. Giovanni Francesco Anerio was a far more progressive composer than his brother. The balance in his output between a modified use of the Palestrina idiom and the techniques of the early 17th century, makes him one of the most significant progressive Roman composers of the period. Some of the pieces in his second book of motets, published in 1611, already make use of *stile concertato* and solo voice with basso continuo. A noticeable break with the stylistic principles of late 16th-century Roman vocal polyphony can be discerned in the thematic construction of the clearly articulated imitative themes, which are usually short and concise, generally rejecting extended overlapping imitative sections in favour of clear musical demarcations. Plasticity and economy of musical form as well as appropriate interpretation of the liturgical text mark most of the works in this collection. The motet *Panis angelicus*, is characteristic in its grouping of high and low voices in oppositional pairs forming a kind of rudimentary polychorality. Texture is also used to text-expressive ends, for example the duet-like opening section of *Duo seraphim*.

The forward-looking tendencies are even more evident in the third book of motets (1613), particularly in the solo motets with their elaborate *passaggi*. The fifth book of *Sacrae cantiones*, published in 1618, again shows an advance on the structural principles of the music in the previous collections: the *passaggi* are more prolonged in the solo motets and in those for few voices, and it becomes increasingly frequent for more extensive melodic sections to consist of sequences tending to a cadential effect at the close (for instance, the 'Alleluia' coloraturas in the *proportio tripla* section of *Spiritus sanctus replevit*, and the 'Amen' coloraturas in *Jesu decus angelorum*). Anerio often intensifies his rhythmic contrasts by inserting sections of ternary meter. The *Selva armonica* (1617), an unusual compilation containing works of various kinds in Latin and Italian for one to four voices, is particularly representative. The solo spiritual madrigals, which are among the most interesting Roman monodies, have forms that are largely independent of the structure and rhyme patterns of the verses. The strophic, aria-like pieces include canzonettas that have in common with 16th-century canzonettas only their lively rhythms and the division into two parts, each repeated. Several of them have very expressive melodies, often tending to an almost folksong-like simplicity (as in *Sommo re delle stelle*). The motets are more conservative in style. The nature of their melodies and the treatment of the figured bass have much in common with similar works by Viadana. Formal unity is achieved by a skilful handling of repetition. This can be seen at its best in the motet *Veni, sponsa Christi*, which falls into numerous sections and is in the expanding form $AA^1BB^1CC^1CC^1C^2$. The breaking up into small self-contained sections, some of which are settings only of a single word, is characteristic of all the pieces in this collection. This tendency is already evident in the *Antiphonae* and *Sacri concentus* (both 1613), but the motets in these collections are less formally unified than the solo motets of the *Selva armonica*. The latter include numerous *passaggi*, which are never used merely for the sake of virtuosity but are organized through sequential sections into convincing melodic structures. *Ghirlanda di sacre rose* (1619) includes fewer melodic sequences, but they always enhance the musical expression, most persuasively in the three dialogue motets. The *Diporti musicali* (1617), which contains only madrigals, is similar in style to the *Selva armonica* and occasionally includes some even more striking monodic writing (e.g. in *Cruda Lilla*,

che fai). The secular collection *La bella Clori* (1619) is a notable contribution to the secular music of the early 17th century in its variety of musical expression and richness of form. The six arias and two canzoni on sacred texts found in manuscript (*I-Rv* Z122–130 also illustrate Anerio's progressive style in their expressive interpretation of the text, the insertion of solo sections and the varied and full figuring of the organ bass.

Anerio's liturgical music is generally more conservative and was less influential. This is specially true of his masses, which in general follow the principles of the Palestrina style, with prominent use of imitation, including canon, and of parody technique (as in the *Missa 'Surge illuminare'*); he made a four-part arrangement of Palestrina's *Missa Papae Marcelli* (RISM 1619[2]). Cantus-firmus technique is prominent only in the *Missa pro defunctis* (1614). The structure of the three *missae breves* is freer, and they include a few passages in which the text is set in an almost parlando manner. Parlando technique, and word-painting too, are specially characteristic of the four-part mass *La battaglia* (in *D-MÜs* dated 1608). The ideals of classical vocal polyphony still dominate Anerio's polychoral masses (e.g. *Missa Constantia* in *I-Bc*); each choir includes a succession of imitative sections, and the echoing between the choirs of whole sections of music is tantamount to the imitative treatment of individual vocal parts in non-polychoral works. In contrast to the comparatively uniform style of his masses, Anerio's psalms display a fairly wide range of styles. Most of the four-part psalms in the 1614 collection have basically homophonic textures but with a few imitative verses; several end with deviations from the specified psalm-tone cadences. The three-part works in the same volume bear witness to the stylistic changes occurring in early 17th-century Italy. The two upper parts (two sopranos or soprano and alto) often move in parallel 3rds or 6ths and have short subjects, often treated sequentially, and piquant rhythms – all of them features that were gradually transforming the Palestrina style – and there are occasional passages that would not be out of place in madrigals and canzonettas of the time; as in the antiphons of 1613, embellishments and chromaticism are introduced with restraint.

His most significant pioneering achievement however, is the *Teatro armonico spirituale* of 1619, intended for the spiritual exercises in the oratories of S Girolamo della Carità and the Chiesa Nuova in Rome. Two works in it, the five-part *Dialogo del figliuol prodigo* and the six-part dialogue *La conversione di S Paolo* are notable not only for the intense and spiritual expression in their music, but also because they represent the earliest surviving examples of obbligato instrumental writing in Rome. The treatment of the instruments, particularly in the latter dialogue with its extensive instrumental introductions and sinfonias and instrumental parts that are closely connected with the imitative vocal writing, has its counterpart in psalms of Paolo Tarditi and the sacred works of Paolo Quagliati, published a short time later.

WORKS

printed works published in Rome unless otherwise stated

SACRED VOCAL

Dialogo pastorale al presepio di nostro signore, 3vv, lute/cembalo (1600); ed. A. Morelli (Rome, 1983)

Motecta, 1–3vv, bc (org) (1609)

Motectorum, liber secundus, 1–6vv, bc (org) (1611)

Litaniae deiparae virginis, una cum quatuor illis antiphonis, quae pro varietate temporum post completorium cani solent, 7, 8vv (1611, 3/1626 as Litaniae deiparae virginis, maiores de ea antiphone temporales, & motecta, una cum aliis sacris cantionibus varie modulatis)

Motectorum, una cum litaniis Beatae Virginis, liber tertius, 1–6vv, bc (org) (1613)

Antiphonae, seu sacrae cantiones, quae in totius anni vesperarum ac completorii solemnitatibus decantari solent ... prima, secunda, tertia pars, 2–4vv, bc (org) (1613)

Sacri concentus, liber primus, 4–6vv, bc (org) (1613[4])

Responsoria Nativitatis Domini, una cum invitatorio, et psalmo Venite exultemus, ac Te Deum laudamus, 3, 4, 8vv, bc (org) (1614, 2/1629 as Responsorii della natività di nostro Signore Giesu Christo ... con una messa, & motettini del Sig. Abundio Antonelli)

Psalmi vesperarum, qui in totius anni solemnitatibus decantari solent, nec non duo cantica Beatae Virginis, 3, 4vv, bc (1614)

Missarum, missa quoque pro defunctis una cum sequentia, et responsorium Libera me domine, liber primus, 4–6vv, bc (org) (1614, partial repr., 1630, as Missa pro defunctis, cum sequentia, responsorum Libera me domine); mass, 4vv, and responsory ed. A.G. Petti (London, 1966); masses ed. in Williams

Sacri concentus, liber quartus, 1–6vv, bc (org) (1617)

Selva armonica, dove si contengono motetti ... arie, 1–4vv, bc (org) (1617)

Sacrarum cantionum, liber quintus, 1–5vv, bc (org) (1618)

Ghirlanda di sacre rose, 5vv (1619[8])

Teatro armonico spirituale di madrigali, 5–8vv, bc (org) (1619)

Rime sacre concertate, 2–4vv, bc (org) (1620), inc.

Missa Paumina Burghesia ad canones, 5vv (n.p., n.d.)

3 masses (1 arr. from Palestrina); 83 motets, 1–4, 8vv, bc; 2 psalms, 8vv; 9 other sacred vocal works, some 3, 5, 8vv, bc: 1599[6], 1604[8], 1614[3], 1615[1], 1616[1], 1618[3], 1619[2], 1620[1], 1621[1], 1621[3], 1623[2], 1624[3], 1627[1], 1627[2], 1628[2], 1638[5], F. Costantini: Salmi, himni et Magnificat concertati, 8vv, op.11 (Venice, 1630); masses ed. in Williams

Masses, 4–6, 8, 12vv, bc (2 dated, 1606, 1608); 2 Benedictus, 4, 5vv; 2 Miserere, 4vv; Te Deum, 4vv; 5 Magnificat, 4vv; 2 Marian antiphons, 4vv; 2 other antiphons; 27 responsories, 4vv; St Matthew Passion, 5vv; 2 other Passions, 4vv; hymns, 4vv 1596; falsobordoni: *D-MÜs*, *I-Bc*, *Rli*, *Rn*, *Rvat*; masses ed. in Williams; 1 mass ed. in Musica divina, xi (1955)

SECULAR

Il primo libro de madrigali, 5vv (Venice, 1599), inc.

Madrigali, libro secondo, 5, 6, 8vv (Venice, 1608)

Recreatione armonica: madrigali, 1, 2vv (Venice, 1611)

Diporti musicali, madrigali, 1–4vv (1617), inc.

La bella clori armonica, arie, canzonetti, e madrigali, 1–3vv, bc (1619)

I lieti scherzi, cioè arie, villanelle, madrigali, 1–4vv (1621)

Gagliarde ... intavolate per sonare sul cimbalo et sul liuto, libro primo (n.p., n.d.)

1 madrigal, 10 other secular vocal works, some 1v, bc, 5, 6vv, 1609[17], 1616[10], 1618[13], 1621[14], 1622[10]

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KLAUS FISCHER

Anet [Annet, Annette, Anette, Hanet], **Jean-Baptiste** (*b* Paris, 20 June 1650; *d* Paris, 26/28 April 1710). French violinist, father of Jean-Jacques-Baptiste Anet (*see* BAPTISTE). He was the son of Claude Anet, an instrumentalist. In his youth he studied under Lully. By 1673, when he entered into the first of his three marriages, he was in the service of Louis XIV's brother, the Duke of Orléans. His first wife, Jeanne Vincent, was the mother of Baptiste. Anet remained in the service of the Duke of Orléans (and later that of the duke's son) but also served in the 24 Violons du Roi from 1699 until his death. On his deathbed, he sold his position in the 24 Violons to his colleague Joseph Francoeur for the latter's son Louis. He enjoyed a successful career, but nothing is known of his violin playing, and no music has been found to suggest that he was a composer. He is presumed to have been the first teacher of Jean-Jacques-Baptiste Anet.

NEAL ZASLAW

Anet, Jean-Jacques-Baptiste. *See* BAPTISTE.

Anfossi, Pasquale (*b* Taggia, 25 April 1727; *d* Rome ? Feb 1797). Italian composer. According to the *Dizionario biografico degli italiani*, he entered the Loreto Conservatory, Naples, in 1744 and there specialized in the violin. Having left the conservatory about 1752, he played in the orchestra of one of the small Neapolitan theatres. After about ten years in that profession (Ginguené), he decided to become a composer and took composition lessons from Sacchini and Piccinni. His first opera, *La serva spiritosa*, was produced at the Teatro Capranica, Rome, in Carnival 1763, but he only gradually established himself as a leading opera composer. According to Burney, he wrote some music for Sacchini's operas at the composer's request, while Ginguené and Grossi state that Piccinni obtained opera commissions for him between 1771 and 1773 at the Teatro delle Dame, Rome, and that he achieved success only with the third of these, *L'incognita perseguitata* (1773). There is no doubt of the success of *L'incognita*, which gained for Anfossi a degree of celebrity he had not previously enjoyed.

During the 1770s Rome and Venice were the main centres of Anfossi's activities. For part of this period he was *maestro di coro* at the Venetian girls' conservatory called the Derelitti or Ospedaletto, for which he wrote music between 1773 and 1777. It has not been possible, however, to determine from the surviving conservatory records (now in *I-Vas*) the exact dates of his appointment or resignation. Commissions for Turin – *Armida* (1770) and *Gengis-Kan* (Carnival 1777) – as well as a resetting of the Turinese libretto *Motezuma* for Reggio nell'Emilia in 1776 offered Anfossi the opportunity to compose spectacle operas on exotic subjects which that theatre favoured. A nod towards the Franco-Italian synthesis taking place in nearby Mannheim and Stuttgart, these operas infuse italianate dramaturgy with military and machine spectacle, pantomime and ballet. His *Armida*, together with Jommelli's *Armida abbandonata* for Naples in the same year, spawned a dozen subsequent versions, among them Haydn's *Armida* of 1783. The tragedy *Motezuma* represents an early departure from longstanding operatic conventions. Anfossi also participated in the lavish spectacle operas that the revisionist Stuttgart librettist Verazi presented for the opening of La Scala during the 1778–9 season.

It is said that he went to Paris in 1780, but if so, he composed no new operas there. The statement in the *Dizionario biografico degli italiani* that he moved directly from Paris to London is dubious. His first opera for London, *Il trionfo della costanza*, was produced at the King's Theatre on 19 December 1782, and there is no evidence that he was in London much before then; the new operas that he had performed in Venice and Rome between 1780 and 1782 prove that he must have been working in Italy during this period. Off and on during the years 1782–6 he served as music director for the King's Theatre, where five new operas as well as several of his earlier works were produced. He also supervised the production of operas by other composers, including a version (first staged at the King's in May 1785) of Gluck's *Orfeo* with additional music by Handel and J.C. Bach. His last London opera, *L'inglese in Italia*, was unsuccessful, being performed only twice (20 and 27 May 1786); an extract from the *General Advertiser* for 22 May reads, 'The music evidently labours under a tedious monotony'.

By the following autumn Anfossi was back in Venice. At the start of 1787 he was in Rome for the production of his *Le pazzie de' gelosi*, a work which, according to Gerber, caused a fresh wave of enthusiasm for his music among the Romans. In 1790, however, his production of new operas, uninterrupted since the 1770s, came to an abrupt stop and he spent his last years in the service of the church. In August 1791 he was promised the post of *maestro di cappella* at S Giovanni in Laterano, Rome, on G.B. Casali's resignation or death; he was appointed in July 1792 and held this position for the rest of his life.

The total number of Anfossi's operas, both heroic and comic, has not been established, but is certainly over 60 and possibly 70 or more. He also composed a considerable amount of church music, including about 20 sacred oratorios in Latin (composed for female voices and orchestra and first performed in Venice) or Italian (composed for mixed voices and orchestra and first performed in Rome). Anfossi's early style is close to Piccinni's, a reflection of their close professional relationship. His harmonies are diatonic and bland and his textures within any single number discreetly varied, though perhaps a little heavy at times because of constant note repetitions in the bass. His melodies, although not all equally inspired, contain moments of elegance and warmth. Like Piccinni, Anfossi successfully modified his style to suit changing tastes that condemned less flexible composers to oblivion. Anfossi employed the da capo form in arias of his early heroic operas and oratorios, though not in those of his comic operas, where binary forms prevail; by the mid-1770s, however, he abandoned

the form altogether in favour of through-composed structures. Several stylistic changes are noticeable in his later works: textures are lighter, and there is more effective use, both in accompaniments and melody, of pauses and rests; there are fewer embellishments and ornamental notes in the melodic parts; the orchestration is more colourful, partly because of a more imaginative use of wind instruments. Gerber noted the originality of his finales, although part of the credit is due to the high quality of the librettos by Bertati and others. Anfossi was particularly successful at depicting sentimental characters and situations: Giannetta in *L'incognita perseguitata* is one of his loveliest creations. In *Cleopatra* (1779) Anfossi responded to Verazi's challenge with some of his most beautiful, expressive and dramatic music, including an *ombra* scena, a finale-like ensemble encompassing three scenes in Act 2 and a finale in which the star-crossed lovers die. The storm and trio at the beginning of *Zemira* (1782), the finales and the many ensembles (some with action) even in traditional librettos like *Nitteti* (1771), *Creso* (1787) and *Artaserse* (1788), betray Verazi's continuing influence. However, Anfossi's operas betray evidence of haste in composition, and his operatic music has sometimes been criticized for not sufficiently enhancing characterization or creating dramatic impact. His *buffo* characters lack both Paisiello's witty terseness and Cimarosa's extravagant prolixity, while his inferiority to Mozart as a music dramatist can be seen from a comparison of Anfossi's *La finta giardiniera* (1774) with Mozart's setting of the same libretto a year later.

WORKS

OPERAS

LKH – *London, King's Theatre in the Haymarket*
RA – *Rome, Teatro Argentina*
RD – *Rome, Teatro delle Dame*
RV – *Rome, Teatro Valle*
VB – *Venice, Teatro S Benedetto*
VM – *Venice, Teatro S Moisè*
VS – *Venice, Teatro S Samuele*
cm – *commedia per musica*
dg – *drama giocoso*
dm – *dramma per musica*
int – *intermezzo*

La serva spiritosa, o siano I ripieghi della medesima (farsetta, 2 pts), Rome, Capranica, carn. 1763, *?I-Gl* (as La serva spiritata)
Lo sposo di tre e marito di nessuna (cm, 3, A. Palomba), Naples, Nuovo, aut. 1763, collab. P.A. Guglielmi, *A-Wn*, *I-Bc*, *Nc*
Il finto medico (cm, 3), Naples, Nuovo, wint. 1764
Fiammetta generosa [Acts 2 and 3] (cm, 3), Naples, Fiorentini, carn. 1766 [Act 1 by N. Piccinni]
I matrimoni per dispetto (cm, 3), Naples, Nuovo, carn. 1767
La clemenza di Tito (dm, 3, P. Metastasio), RA, carn. 1769; Naples, S Carlo, 30 May 1772, *I-Nc*, *Rvat*, *Rc*, *F-Pn*, *P-La* (2 copies)
Armida (dm, 3, J. Durandi, after T. Tasso: *Gerusalemme liberata*), Turin, Regio, carn. 1770, *F-Pn*, *P-La*
Cajo Mario (dramma serio, 3, G. Roccaforte), VB, aut. 1770, *I-Rc**, *P-La* (2 copies)
Quinto Fabio (dm, 3, A. Zeno), RD, carn. 1771, *La*
Nitteti (dm, 3, Metastasio), Naples, S Carlo, 13 Aug 1771; rev. VB, 1780; *D-Mbs*, *F-Pn* (2 copies), *I-Nc*, *P-La* (2 copies)
Alessandro nell'Indie (dm, 3, Metastasio), RA, carn. 1772, *D-MÜs*, *F-Pn*, *I-Fc*, *P-La*
L'amante confuso (cm, 3, F.S. Zini), Naples, Fiorentini, aut. 1772, *GB-Lcm*
Il barone di Rocca Antica [Act 2] (intermezzo, G. Petrosellini), Dresden, 1772 [Act 1 by C. Franchi; ? rev. of Franchi op of 1771]; rev. as La finta cingara [zingara] per amore (farsa, 2), Rome, Tordinona, carn. 1774; Venice, S Giovanni Grisosotomo, carn. 1780; *D-Dl*, *Rtt*, *F-Pn*, *I-Fc*
L'incognita perseguitata (dg, 3, ? Petrosellini, after C. Goldoni), RD, carn. 1773; as Metilda ritrovata, Vienna, 1773; as Il capitano Asdrubale, Rovigo, 1773; La Giannetta, Bologna, 1773; as La Gianetta perseguitata, Dresden, 1774; in Fr. trans., Fontainebleau, 1776, Versailles, 1781 (Paris, 1781), *A-Wgm*, *Wn* (both as La Metilda ritrovata), *B-Bc*, *D-Bsb*, *Dlb* (La Giannetta perseguitat), *HR*, *F-Pn**, *Po*, *GB-Cpl* (Act 1), *Lbl*, *H-Bn*, *I-Bc*, *Fc*, *Mc* (La Giannetta), *Rdp*, *Rmassimo*, *Rn*, *Vnm*, *P-La*, *US-Bp*, *Wc*
Antigono (dm, 3, Metastasio), VB, Ascension 1773, excerpts (Venice, 1773)
Achille in Sciro (dm, 3, Metastasio), RA, carn. 1774, *I-Rc*, (?autograph), *Rsc*
La finta giardiniera (dg, 3), RD, carn. 1774; as La marchesa giardiniera, London, 1775; as Die edle Gärtnerin, Frankfurt, 1782, *B-Bc*, *D-Bsb*, *F-Pn*, *GB-Lbl* (Acts 1 and 2), *Lcm*, *H-Bn*, *I-Fc*, *Mc*, *Rc*, *P-La*, *US-Wc* (as La contadina in corte)
Lucio Silla (dm, 3, G. De Gamerra), VS, Ascension 1774, *D-Mbs*, selections *F-Pn*
Il geloso in cimento (dg, 3, G. Bertati after Goldoni: *La vedova scaltra*), Vienna, Burg, 25 May 1774; as La vedova galante, Graz, 1779; as La vedova scaltra, Castelnuovo, 1785; as La vedova bizzarra, Naples, 1788, *A-KR*, *Wn*, *D-Bsb* (as Die Eifersucht auf der Probe), *DS*, *Wa*, *F-BO*, *Pn*, *Po*, *GB-Lbl*, *H-Bn*, *I-Fc*, *Gl*, *Pl*, *P-La* (2 copies), *S-Ssr* [in Ger.], *US-Wc*
Olimpiade (dm, 3, Metastasio), VB, 26 Dec 1774, *D-Hs*, *Mbs*, *F-Pn*, *I-Rc*, *P-La*
La contadina incivilita (dg, 3, N. Tassi), VS, carn. 1775; as La contadina in corte, RD, 1775; as Il principe di Lago Nero, o sia L'innocenza premiata, Florence, Cocomero, spr. 1777, *US-Wc*
Didone abbandonata (dm, 3, Metastasio), VM, Ascension 1775, *F-Pn*, *I-Nc*, *P-La*
L'avaro (dg, 3, Bertati), VM, aut. 1775; as La fedeltà nelle angustie, Florence, 1777; as Li contrasti amorosi, Corfu, S Giacomo, aut. 1778; as Il sordo e l'avaro, Brunswick, 1782, *D-Bsb*, *DS*, *Rtt*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Fc*, *P-La*, *US-Wc*; as Le tuteur avare, Paris, 1787 (Paris, *c*1787)
La vera costanza (dg, 3, F. Puttini), RD, 2 Jan 1776; as La pescatrice fedele, VM, 1776, *A-Wgm*, *GB-Lbl*, *I-Fc*, *US-Wc*
Motezuma (dm, 3, ? V.A. Cigna-Santi), Reggio, nell'Emilia, Pubblico, Fair 1776
Isabella e Rodrigo, o sia La costanza in amore (dg, 2, Bertati), VS, aut. 1776, *D-Ds*, *Dlb*, *Rtt*, *H-Bn*, *I-Fc*, *Mc* (as L'avventure di Donna Isabella e Don Rodrigo), *US-LOu*
Il curioso indiscreto (dg, 3 ? Bertati or Petrosellini, after M. de Cervantes: *Don Quixote*), RD, carn. 1777; in Fr., Paris, 1790, *F-Pn*, *Po*, *H-Bn*, *I-Nc* (Act 1), *Tf* (Act 3), *US-Bp*
Gengis-Kan (dm, 3), Turin, Regio, carn. 1777, *D-Bsb*, *I-Tf*, *P-La* (2 copies)
La vaga frascatana contrastata dagli amorosi (dg), Ravenna, Nobili, May 1777
Adriano in Siria (dm, Metastasio), Padua, Nuovo, June 1777, *F-Po*, *I-Pl* (facs. in DMV, xxiv, 1983), *P-La*
Lo sposo disperato (dg, 2, Bertati), VM, aut. 1777; as Il zotico incivilito, Bologna, 1777; as Gli sposi in contrasto, Faenza, Accademica, carn. 1780, *B-Bc*, *D-Bsb*, *F-Pn*, *H-Bn*, *I-Fc*, *US-Bp*
Il controgenio, ovvero Le speranze deluse (int, 2, ?Petrosellini), RV, carn. 1778, *I-Tf*
Ezio (dramma serio, 3, Metastasio), VM, Ascension 1778, *F-Pn*, *P-La* [attrib Mysliveček]
La forza delle donne (dg, 2, Bertati), VM, aut. 1778; as Il valore delle donne, Turin, aut. 1780; as Il trionfo delle donne, Vienna, Hof, 1786, *D-Wa*, *F-Pn*, *I-Fc*, *Vnm*, *S-Skma*, *US-Bp*, *Wc*
L'americana in Olanda (dg, 2, N. Porta), VS, aut. 1778
Cleopatra (dramma serio, 3, M. Verazi), Milan, Scala, carn. 1779, *F-Pn*, *P-La*,
Il matrimonio per inganno (dg, 2, ?Bertati, after Cervantes: *El casamiento engañoso*), Florence, Cocomero, spr. 1779, *D-Wa*, *F-Pn*, *Po*, *H-Bn*, *US-Wc*
Azor, re di Kibinga (dg, 2, Bertati), VM, aut. 1779
Amor costante (int, 2), Rome, Capranica, carn. 1780
Tito nelle Gallie (dm, 3, P. Giovannini), RD, carn. 1780
I viaggiatori felici (dg, 2, F. Livigni), VS, aut. 1780, *A-Wn*, *D-Bsb*, *DS*, *Rtt*, *F-Pn*, *H-Bn*, *I-Fc*, *US-Bp*, *Wc*, Favourite Songs (London, *c*1782)
La donna volubile, Piacenza, carn. 1781
Lo sposo per equivoco (int, 2), Rome, Capranica, carn. 1781
Il trionfo d'Arianna (dm, 2, G. Lanfranchi Rossi), VM, Ascension 1781, *I-Vc*, *P-La*
L'imbroglio delle tre spose (dg, 2, Bertati), VM, aut. 1781, *I-Fc*, *Tf* (Act 2), *P-La*
Gli amanti canuti (dg, 2, Lanfranchi Rossi), VS, aut. 1781, *P-La*, *?D-Dlb*, *US-Wc*

Zemira (dm, 2, G. Sertor), VB, carn. 1782, *Wc*
Il disprezzo (azione drammatica giocosa, 1), VS, carn. 1782, perf. with Act 2 of Gli amanti canuti
Il trionfo della costanza (dg, 2, C.F. Badini), LKH, 19 Dec 1782, Favourite Songs (London, *c*1783)
I vecchi burlati (dg, 2), LKH, 27 March 1783
Issipile (dm, 2, after Metastasio), LKH, 8 May 1784, Favourite Songs (London, *c*1784)
Le due gemelle (dg, 2, G. Tonioli), LKH, 12 June 1784
La pazza per amore (dg), Correggio, Pubblico, carn. 1785
L'inglese in Italia (dg, 2, Badini), LKH, 20 May 1786
Le gelosie fortunate (dg, 2, Livigni), VS, aut. 1786, *F-Pn*, *H-Bn*
Le pazzie de' gelosi (farsetta, 2), RV, carn. 1787, *F-Pn*
Creso (dm, 3, G. Pizzi), RA, carn. 1787
L'orfanella americana (cm, 4, Bertati), VM, aut. 1787
La maga Circe (farsetta, 1), RV, carn. 1788, *F-Pn*, *I-Gl*, *Rsc*, *Us-Wc*
Artaserse (dm, 2, Metastasio), RD, carn. 1788, *F-Pn*
I matrimoni per fanatismo (dg, 2, ? C. Sernicola), Naples, Fondo, 1788
La gazzetta, o sia Il bagiano deluso (farsa, 2), RV, carn. 1789
Zenobia di Palmira (dm, 3, Sertor), VB, 26 Dec 1789, *I-Bc*, *Fc*
Gli artigiani (dg, 2, G. Foppa, after Goldoni: L'amore artigiano), VM, spr. 1793; as L'amor artigiano, Pavia, 1797, *D-MÜs*, *F-Pn*, *GB-Lbl*, *I-Gl*, *Rmassimo*, *S-St*, *US-Wc*

Music in: La finta principessa, o sia Li due fratelli Papamosca, 1785

Doubtful: Lucio Papirio, Rome, 1771; I visionari, Rome, 1771; Orlando paladino, Vienna, 1778; Le gelosie villane, Casale Monferrato, 1779; La finta ammalata, Parma, carn. 1782–3; Chi cerca trova, Florence, 1783 or 1789; Gli sposi in commedie, Piacenza, 1784; Il cavaliere per amore, Berlin, 1784; La villanella di spirito, Rome, 1787; L'antiquario, Paris, 1789

ORATORIOS

La madre dei Maccabei (P. Barbieri), Rome, 1765, *GB-Lbl*; Noe sacrificium, Venice or Florence, 1769, *I-Pca*, *Vc*; Carmina sacra canenda in nosocomio pauperum derelictorum, Venice, 1773; Jerusalem eversa, Venice, 1774; David contra Philisthaeos, Venice, 1775; Giuseppe riconosciuto (Metastasio), Rome, 1776, *Bc*, *Mc*, *Rf* (facs. in IO, xxix, 1986); Carmina sacra recinenda a piis virginibus, Venice, 1776; Samuelis umbra, Venice, 1777; Virginis assumptae triumphans, Venice, 1780; La nascita del Redentore (G. Terribilini), Rome, 1780, *Bc*; Esther, Venice, 1781, *Bc*; La Betulia liberata (Metastasio), ?1781, *Mc*, *Rf* (facs. in IO, xxx, 1987), *US-Wc* (pt 1, dated 1781)
Sedecias, Venice, 1782, *I-Bc*, *Mc*, *Rf*; Il sacrificio di Noè uscita dall'arca, Rome, 1783 [? version of Noe sacrificium], *Bc*, *Rf*, *P-La*; Prodigus, Venice, ?1786, *I-Gl*; Sant' Elena al Calvario (Metastasio), 1st known perf. Rome, 1786 (some sources suggest 1771, 1777 or 1781), *GB-Lbl*, *I-Bc*, *Gl*, *Mc*; Ninive conversa, Venice, 1787, *GB-Lbl* (pt 1), *I-Mc*; Il figliuol prodigo (C.A. Femi), Rome, 1792, *Rf*; La morte di S Filippo Neri (Femi), Rome, 1796, *Rf*; Gerico distrutta, *Mc*; Il convito di Baldassare, mentioned in *LaMusicaD*; Per la nascita del N.S. Gesù Cristo, *Rf*

OTHER WORKS

Cants.: I dioscuri (S. Mattei), Naples, S Carlo, 13 Aug 1771; L'armonia (M. Butturini), Venice, S Benedetto, 11 Jan 1790
Masses: 4vv, *I-Mc*, *Nc*, *PS*; 4vv, *Bc*; 4vv, org, *A-Wn*; 5vv, insts, *D-Bsb*; 2, 8vv, *I-Rf*
Mass movts: 6 Kyrie–Gloria: *D-Bsb*, *F-Pn*; C, *GB-Lbl*; D, 4vv, org, *I-Bc*; 4vv, insts, *A-Wn*, *US-Wc*; 8vv, *D-MÜs*; Qui tollis, 4vv, *I-Rf*; Credos: 4vv, *A-Wn*, *I-Rf*, 2, *D-Bsb*; D, 4vv, insts, *I-Bc*
Other sacred works: 5 Salve regina: S, SSA, insts, 1776, *GB-Lbl*, SS, str, bc, *T*, 5vv, *I-Mc*, S, str, org, *MOe*, A, insts, 1779, *Nc*; 6 motets, 1v, insts, 1775–8, *Vnm*; Motetti per l'Elevazione, 2vv, *Rf*; 2 O salutaris: 5vv, *Rf*, 3vv, *A-Wn*; Miserere, S, S, b, *I-Vc*, *Vnm*; Holy Week Responsories, T, T, b, *D-MÜs*; many psalms, *Bsb*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Mc*, *PS*, *Vc*, *Rf*, *US-Wc*; other motets, hymns etc., *D-Bsb*, *MÜs*, *GB-Lbl*, *I-Mc*, *Vnm*, *Rf*
Orch: 67 sinfonie [for thematic index see B.S. Brook, ed.: *The Symphony: Reference Volume* (New York, 1986), 15–22]: 53 in D, 1, 1769, ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983); 7 in B♭, 1, 1776, ed. in ibid.; 3 in C; 1 each in d, E♭, F, G
Chbr inst: minuets, 2 vn, vc, *Nc*; 5 qnts: D, F, fl, 2 vn, va, bc, C, F, C, ob, 2 vn, va, bc, all *MOe*

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MICHAEL F. ROBINSON, MARY HUNTER (WITH MARITA PETZOLDT MCCLYMONDS)

Angehangte Traktur (Ger.). *See* SUSPENDED ACTION.

Angel. American record company. It was created by EMI in 1953 to distribute its English Columbia label in the United States. Under the astute leadership of Dario Sario in New York, and with the full support of the powerful producer Walter Legge, the firm quickly established a reputation for excellent recorded sound and high standards of album packaging. The label augmented its catalogue with material from Pathé Marconi and Electrola, and in 1957 it acquired the HMV catalogue for North America, consolidating its vital position within EMI's international network. Later that year Angel moved its operations to Los Angeles, affiliating with Capitol Records, in which EMI had gained a controlling interest two years earlier. Angel expanded during the 1960s under the direction of Brown Meggs, acquiring Capitol's classical catalogue, distributing numerous Russian recordings under the Melodiya/Angel banner and (in 1966) introducing Seraphim, a low-priced reissue label. Angel

also established its own contracts with artists, including André Watts, Christopher Parkening and Nadja Salerno-Sonnenberg. In 1992 the company relocated to New York, where it pursued various crossover projects.

DAVID MERMELSTEIN

Angeleri, Giuseppe Maria (*fl* 1678–91). Italian composer. He is known mainly for seven masses for small groups of voices and continuo, which he published in two volumes, three in the first, op.1 (Milan, 1678), and four in the second, op.2 (Milan, 1691). The first volume also contains a *Magnificat* and a *Tantum ergo* for solo voice. The second survives incomplete.

Angeli, Francesco Maria ['Il Rivotorto'] (*b* Rivotorto, nr Assisi, 1632; *d* Assisi, 23 Dec 1697). Italian composer. He bore as a sobriquet the name of his birthplace. He first studied at the monastery there and later at Perugia, Assisi and, in 1655–6, Bologna. As a member of the Franciscan order he held a series of appointments as *maestro di cappella*, beginning at S Francesco, Bologna, in 1656. He then worked at Spoleto and Palermo and finally, until his death, at S Francesco, Assisi. Music at this basilica notably flourished under his direction, and he enjoyed a high reputation as a contrapuntist; he wrote a short treatise on counterpoint, *Sommario del contrapunto* (MS, 1691, *I-Bc*). While at Assisi he was also superintendent of the Sacro Convento and wrote its history, which was published posthumously. All his compositions are sacred, and most are for two or more choirs. They are competently written, but they are sometimes marred by a too easy acceptance of superficial effects and massive sounds.

WORKS

Messa del secondo tono (Ky, Gl, Cr), 8vv, org, *I-Bc*
Missa 'Angelorum chori', 4 choirs, insts, org, 1677, *Ac*
Messa, 4vv, org, chorus, 1680, *Ac* (authenticity doubtful)
Many psalms, hymns, tracts etc., 8vv, org, *Ac* (some holograph)

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GIUSEPPE VECCHI

Angelica. *See* ANGÉLIQUE.

Angelieri, Giorgio (*b* ?Venice; *fl* Vicenza and Venice, 1562–1604). Italian printer and music publisher. He was possibly related to the Parisian publishers Abel and Arnoul Angelier. He printed books in Venice sporadically from 1562 until 1570, when he apparently acquired the printing shop of CLAUDIO MERULO and began to publish in earnest. His 1571 edition of madrigals by Aurelio Roccia employs the same typefaces and ornamental initials that Merulo had used, and the madrigals were 'per Claudio Merulo da Correggio con ogni diligenza corretti'. Angelieri's seven other surviving music editions are mostly madrigals and use the printer's mark acquired from Merulo: Arcadelt (1572), Rore (1573), Lassus (two books, 1573), Palestrina (1574). He also printed Alard Du Gaucquier's *Magnificat octo tonorum* (1574), and Costanzo Porta's *Litaniae* (1575). Three of the music books name Merulo as 'correttore', but Merulo seems not to have had any continuing connection with the firm.

After the Porta book of 1575 Angelieri sold his music type to Giuseppe Guglielmo and moved to Vicenza, publishing there (and occasionally in Venice) from 1576 until his definitive return to Venice in 1580. He continued to print a large variety of books with various partners until 1604. He was succeeded by Agostino Angelieri, presumably his son, in 1605.

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THOMAS W. BRIDGES

Angelika. *See* ANGÉLIQUE.

Angelini, Giovanni Andrea. *See* BONTEMPI, GIOVANNI ANDREA.

Angelini, Orazio (*b* Gubbio; *fl* 1583–92). Italian composer. From the dedication of his first book of five-voice madrigals it is clear that he had previously been employed by Ottavio Accoromboni, Bishop of Fossombrone. The contents, mostly cast in the fashionable canzonetta style, make much use of stock madrigalisms including 'eye-music' and changes of mensuration for representational purposes. The remaining two books are dedicated to another patron, Cardinal Scipione Gonzaga, who is known to have had strong musical and literary interests. The dedication of the *Secondo libro* speaks in particular of his knowledge of music.

WORKS

Primo libro de madrigali, 5vv (Venice, 1583), 2 repr. 1585[19]
Secondo libro de madrigali, 5vv (Venice, 1585), inc.
Primo libro de madrigali, 6vv (Venice, 1592), inc.

1 piece intabulated lute in 1601[18]

IAIN FENLON

Angélique (Fr.: 'angel lute'; Ger. *Angelika*; It. *angelica*). A two-headed lute with ten single strings on the lower head and six or seven on the upper (see illustration). Its characteristic diatonic tuning greatly restricts its compass, but the tone of the open strings is full and clear. An instrument of the lute family, tuned in this way, was depicted by Praetorius (*Theatrum instrumentorum*, pl.xxxvi), who said it was played like a harp. The 23 strings shown, however, run between a sloping bridge and a single pegbox angled to one side. The name 'angel lute' or 'angélique' is found in the late 17th century and the 18th. The instrument can usually be distinguished by the ten pegs of the lower pegbox. James Talbot (*GB-Och* Music 1187, *c*1695) gave the tuning for the 16-course angel lute, spreading diatonically on 'white' notes from *D* to *e′*. He also said that the instrument had nine frets and was 'more proper for slow and grave lessons than for



Damon with an angélique: engraving by Nicolas Bonnart

quick and brisk by reason of the continuance of sound when touched which may breed discord'.

Christiaan Huygens heard a consort of five angéliques in Paris in 1661. The performers were Jérôme Vignon, who claimed to be the angélique's inventor, his daughters and other pupils; they played instruments made by Guillaume Jacquesson, a well-known lute and theorbo player. The angélique was also cultivated in Strasbourg, where Valentin Strobel (ii) published some ensemble music for it in 1668 (now lost). An influential player and teacher was Jean Béthune, who was active in Paris in 1664 and moved to Strasbourg about 1681; Béthune's work is represented in two manuscripts in tablature. The angélique is one of four instruments (the others being lute, bass viol and guitar) for which alternative song accompaniments were provided by Kremberg. A third angélique manuscript is in the former Mecklenburg ducal library at Schwerin. The collection also includes four early 18th-century angéliques made in Hamburg (one of which is certainly the work of Tielke), suggesting that the instrument remained popular in German aristocratic circles into the 18th century; this idea is supported by the arrangements of music by Count J.A. Losy in a manuscript from the monastery of Rajhrad (Raigern), near Brno, Moravia.

WORKS

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IAN HARWOOD/TIM CRAWFORD

Angelis, Angelo de. *See* DEANGELIS, ANGELO.

Angel lute. *See* ANGÉLIQUE.

Angeloni, Carlo (*b* Lucca, 16 July 1834; *d* Lucca, 13 Jan 1901). Italian composer, teacher and bandmaster. He studied with Michele Puccini, father of Giacomo, and spent his life in Lucca except for a period in Florence (1855–62). Of his activities, the most important was his teaching at the Istituto Musicale Pacini. As the institute's director, and especially as teacher of singing, the organ, harmony and counterpoint (1864–95), he educated several generations of young musicians, among them Alfredo Catalani and Giacomo Puccini, who remained devoted to him. His works include eight operas, five of which were performed between 1854 and 1871 and the last after his death, in 1902, though all were given only in Lucca or other small towns; the manuscripts of his *Asraele degli Abenceraggi* and *Dramma in montagna* are preserved in Rome (*I-Rsc*). Angeloni also produced a large number of sacred works distinguished by their originality, dignity of style and sound contrapuntal technique. These include a mass for the jubilee of Leo XIII (*I-Rvat*), as well as a 'Miserere' and *Stabat mater* (*I-Fc*). Nevertheless, his entire output, which also includes songs, piano pieces, orchestral and band music, remains unpublished, despite posthumous attempts to make him better known.

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EMILIA ZANETTI

Angelus Silesius(, Johann) [Scheffler, Johannes] (*b* Breslau [now Wrocław], Dec 1624; *d* Breslau, 9 July 1677). German poet. He received an excellent education and his first exposure to the budding vernacular literature at the Elisabeth Gymnasium, Breslau. He attended the universities of Strasbourg, Leiden and Padua, at the last of which he received the degrees of MD and PhD in 1648. He returned to Breslau and served as personal physician to the Duke of Oels in 1649–52. A clash with the Protestant censor led to his conversion to Catholicism on 12 June 1653, on which occasion he assumed the name of (Johann) Angelus Silesius. He defended his conversion in writing and soon became an outspoken and prolific agent and leading poet of the Counter-Reformation. He was ordained priest in 1661 and spent his later years – when his creative powers were in decline – mostly in religious activities and polemics.

Angelus Silesius's two principal poetic works are *Die Geistreiche Sinn- und Schlussreime* (Breslau, 1657, 2/1674, 3/1675 as *Der cherubinische Wandersmann*) and *Heilige Seelenlust* (Breslau, 1657, enlarged 2/1668). The former, a collection of 1679 poems mostly in rhymed Alexandrine couplets, is a product of his mystical disposition. Using the strict form of the epigram, a form given to antithesis and dialectic, he expressed the mystic's abnegation of will and his vision of the longed-for union with God. By employing such poetic devices as paradox, hyperbole, irrational circumlocution and contradictory statements he fulfilled the 'rationalistic' form of the epigram while conveying the ineffability of a basically irrational experience. In their daring expressiveness and mastery of form the epigrams represent a high point of German Baroque literature. 20th-century composers who have set texts from *Der cherubinische Wandersmann* include Arnold Mendelssohn (1900), Willy Burkhard (1927), Conrad Beck, in the form of an oratorio (1933–5), Hugo Distler (1934) and Fritz Lubrich (*c*1950).

Heilige Seelenlust belongs to a tradition of religious pastoral in which Jesus is portrayed as the shepherd and the soul as his longing bride. Here Angelus Silesius often used the technique of the contrafactum, giving a secular poem or song religious content while retaining the original metre, rhyme and melody. He adopted a simple lyrical style and various common strophe forms in order to provide the Counter-Reformation with songs that could compete in popularity with the Protestant hymns. He furnished all the songs with melodies, for the most part composed by Georg Joseph.

These songs have lived on in the hymnals of both confessions but never with the original melodies. The Pietists in particular embraced his poems; 30 were included in the widely used *Geistreiches Gesangbuch* (1704), edited by J.A. Freylinghausen.

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TRAUTE MAASS MARSHALL/LOTHAR HOFFMANN-ERBRECHT

Angerer, Edmund (Johann Nepomuk) (*b* St Johann in Tyrol, 24 May 1740; *d* Fiecht, Tyrol, 7 Aug 1794). Austrian composer. He was the son of the organist Stefan Angerer (1711–after 1777), who gave him his early musical instruction. As a boy he attended the Gymnasium of Hall in Tyrol; he was a chorister at the Königliches Damenstift there, which had an excellent Kapelle, 1754–7, and in 1759 studied composition with Vigilio Blasio Faitello. In 1758 Angerer entered the Benedictine abbey of Fiecht, then famous for its music. He was ordained priest in 1764, and was a choirmaster of the abbey and a music teacher at the abbey school until he fell ill in 1793. He had close links with the Cistercian abbey of Stams, which he visited several times, sometimes performing his own compositions there.

Many of Angerer's compositions were lost in fires at the Fiecht abbey, and few of those surviving in collections elsewhere are dated. In 1996 he was identified as the composer of the famous *Kindersinfonie* ('Toy Symphony'), previously attributed variously to Joseph Haydn, Michael Haydn and Leopold Mozart. His works are melodious and attractive in style, and make use of tone-painting and material reminiscent of folksong, with such features as alphorn glissandos and unusual instruments such as the conch trumpet, goat horn and glockenspiel. Many of his settings of Mass Propers are set in a cantata manner, with free texts in German.

WORKS

MSS in A-Imf, ST, Wst, D-Mbs

Orats and sacred dramas: Ursprung des uralten Gnadenbildes Maria unter den 4 Saeulen (sacred drama, L. Falschlunger), Innsbruck-Wilten, 1791, only lib extant; Der wieder aufblühende Garten und Weinberg (orat); Ursprünglicher Wachsthum ausgebreiteter grösseren Ehre des wunderthätigen Gnadenbildes Maria Hilff zu Innsbruck (vatterländisches Schauspiel), Kitzbühel, 1783, only lib extant (inc.)

Other sacred: 7 masses, incl. Missa in contrapuncto (Missa pro dominica prima quadragesimae et palmarum), F, 2 pastoral masses, G, B♭; *c*30 other liturgical works, incl. grads, offs, hymns, seqs; 2 Christmas cants.: Der englische Gruss, Aria auf die Heilige Nacht

Singspiele: Der Kühehirt von Ulm (Operette); Die Probe der Gratulation (Der Dorfschulmeister) (Operette); Das wohlverwendete Almosen, oder Die unvermutete Hochzeit

Inst: Berchtoldsgaden Musick (Kindersinfonie), vn, va, children's insts, b, *c*1760–70, ed. H. Herrmann-Schneider (Innsbruck, 1997); Divertimento, 4hn; Menuett, hpd

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HILDEGARD HERRMANN-SCHNEIDER

Angerer, Paul (*b* Vienna, 16 May 1927). Austrian conductor, viola player and composer. From 1941 to 1946 he studied theory, the piano, violin and organ at the Vienna Music Academy. After playing the viola in the Vienna SO and winning a medal at the Geneva Music Competition in 1948, he was engaged by the Zürich Tonhalle Orchestra, and then by the Orchestre de la Suisse Romande (1949–52). From 1953 to 1956 he was principal viola player in the Vienna SO. He also won first prize for an organ composition in the competition in Haarlem in 1954.

Angerer's subsequent career as a conductor has extended from the post of director and chief conductor of the Vienna Chamber Orchestra (1956–63), and numerous tours as guest conductor, to an engagement as composer and conductor of the Vienna Burgtheater (1960–64). In this capacity he wrote and performed music for various

plays. He was principal conductor of the opera house of Bonn (1964–6), musical director of the theatre in Ulm (1966–8) and musical director of the Salzburg Landestheater (1968–72). In these posts he also sometimes directed productions. From 1970 to 1971 he was artistic director of the Fest in Hellbrunn, a local offshoot of the Salzburg Festival, and in 1972 he became director of the South-West German Chamber Orchestra in Pforzheim, a post he held until 1982. From 1982 to 1992 he taught at the Vienna Hochschule für Musik.

Angerer has composed many instrumental works in a personal style which shows the influence of Hindemith; he has also written a mass, the *Missa Seitenstettis* (1987–8). His gifts as conductor and composer may be heard in his recordings; he has edited Baroque and pre-Classical music, as well as works by Joseph Lanner.

RUDOLF KLEIN/R

Angermüller, Rudolph (*b* Gadderbaum, Bielefeld, 2 Sept 1940). Austrian musicologist of German origin. He studied musicology in Mainz (1961–5), Münster (1965–7) and Salzburg (1967–70) with Schmitz, Massenkeil, Federhofer and Croll, as well as the piano, double bass and music theory at the Salzburg Conservatory. He received the doctorate at Salzburg University with a dissertation on Salieri in 1970 and was assistant lecturer at the musicology institute of Salzburg University under Gerhard Croll (1968–72). While continuing to teach at Salzburg University, in 1972 he became academic librarian of the Internationale Stiftung Mozarteum in Salzburg, a post in which he worked with Otto Schneider on the preparation of the Mozart bibliography. He has been editor-in-chief of the Mozart Neue Ausgabe sämtlicher Werke (1973–81), director of musicology (1981–9) and secretary-general (1989–) of the Internationale Stiftung Mozarteum, curator of many exhibitions and a prolific Mozart scholar. His Salieri studies have brought him international recognition and he has edited the opera *Tarare*. His work on the Mozart collected edition and his editions of *Bastien und Bastienne* (1974) and *La finta semplice* have won him a reputation as a Mozart scholar. The library of the Internationale Stiftung Mozarteum contains a catalogue of all his publications.

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RUDOLF KLEIN

Angers. City in France. It is situated at the western end of the Loire valley. The cathedral of St Maurice was constructed between 1125 and 1148. Musical activity centred around it until the French Revolution. Of particular note was the Psallette, a choir school founded in 1369. Four children aged seven and older were given vocal and instrumental instruction by a *maître de chapelle* and prepared for participation in the service. By the mid-16th century the Pueri Chori (children of the Psallette) had increased to ten. The Psallette still functions. The chanson composer Clément Janequin was a *maître* (appointed 1534). The earliest written reference to an organ at St Maurice also dates from 1369. Major renovations during the 16th century transformed it into one of the country's finest. Jean Daniel (1540) and Jean Huré (1899) were among the titular players.

The city's first theatre was built in 1738, but was infrequently used. Another, which was opened in 1763, housed only itinerant troupes. Today's Grand Théâtre, inaugurated in 1871, averages 20 operatic performances annually. Numerous vocal and instrumental ensembles began to flourish towards the end of the 18th century: a woodwind society (founded 1773); an orchestra of 60 players (1798) directed by Pierre Voillemont (1750–1814), a former *maître*; the Concert d'Etude (1817); two

Sociétés Philharmoniques (1804 and 1843); and a Société Ste-Cécile (1860). With musical education linked for so long to the cathedral a public music academy was only first proposed in 1726. Other such projects came to nothing until Voillemont established the short-lived Institut de Musique (1798). Further attempts failed until the creation in 1857 of the current conservatory.

The Association Artistique, a municipally funded symphony orchestra, gave its inaugural concert in 1877. Renamed the Société des Concerts Populaires (1898), it prospered until the 1960s. Max d'Ollone, Rhené-Baton (1879–1940), Louis Fourestier (1892–1976) and Jean Fournet were among the conductors. The Orchestre Philharmonique des Pays de la Loire followed in 1971. 114 players were divided into two groups, one based in Angers with Yves Prin (*b* 1933), the other in Nantes under Jean-Claude Casadesus. Pierre Dervaux, principal music director, conducted a number of Grands Concerts Symphoniques with both ensembles joined together. He was succeeded by Marc Soustrot (*b* 1949) in 1978 and Hubert Soudant (*b* 1946) in 1993. The orchestra has performed in the Centre de Congrès d'Angers since 1982, and is also the resident orchestra of the Grand Théâtre.

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JEFFREY M. ENGEL

Angiolini, (Domenico Maria) Gasparo [Gaspare, Gaspero] [Gasparini, Domenico Maria Angiolo] (*b* Florence, 9 Feb 1731; *d* Milan, 6 Feb 1803). Italian choreographer, dancer and composer. Along with his rival Jean-Georges Noverre, Angiolini was one of the principal exponents of the new *danza parlante*, or *ballet en action*. He began his dance career in Lucca (1747) and also in Venice (1747–8, 1750–51), Turin and Spoleto (1751), Lucca again, this time also working as a choreographer, and Rome (1752–3) before moving to Vienna. There, in 1754 he married his partner, Maria Teresa Fogliazzi (1733–92), notwithstanding the rivalry of Casanova. During Carnival 1756–7 Angiolini produced ballets for the operas given at the Teatro Regio, Turin, also performing as *primo ballerino*, partnered by his wife. He returned to Vienna as *premier danseur* at the French theatre, and when the choreographer Franz Hilverding van Wewen departed for Russia in November 1758, the director Giacomo Durazzo named Angiolini as his successor. Gluck succeeded Joseph Starzer as composer of ballet music.

Angiolini later claimed to have had misgivings over this appointment, and indeed early reports on his dancing and his ballets hardly hint at the power of his later creations. In his 1762 programme essay for *Citera assediata* he implied that the chore of producing repertory ballets had inhibited his artistic development; with the hiring of assistant choreographers and the arrival in Vienna in 1761 of Ranieri de' Calzabigi, Angiolini gave up some of his duties and embarked on a series of major dance-dramas informed by the ideal of ancient pantomime. Calzabigi wrote or collaborated on at least the French-language programme essays for *Don Juan* and *Sémiramis* (he claimed authorship of both in his 1784 *Lettera ... al sig. conte Alfieri*), providing literary polish and theoretical rigour. Angiolini himself insisted on concision, clarity and respect for classical precedents. In the interest of audience comprehension the main ballets in this series (all with music by Gluck) – *Don Juan, ou le festin de pierre*, *Citera assediata*, *Alexandre et Roxane*, *Sémiramis* and *Ifigenia in Aulide* (lost) — were based on well-known plays, operas or myths. By Angiolini's own account the *lieto fine* of his *Ifigenia* ballet was in response to audience displeasure with the grim dénouement of *Sémiramis*. (Angiolini later staged a five-act version of his *Sémiramis* ballet, to his own music.) During this same period Angiolini contributed ballets to *opéras comiques*, and to *opere serie*, including reform operas by Traetta and Gluck in which dance formed an integral part of the action. He called particular attention to the classical sources of his ballets for Gluck's *Orfeo ed Euridice*. Still, Angiolini was proudest of his independent ballets, which he saw as requiring far greater force of imagination.

The death of Emperor Francis in 1765 closed all theatres in Vienna, and prevented performances in Innsbruck of Angiolini's last ballet to music by Gluck, *Achille in Sciro*, based on Metastasio's libretto. Shortly thereafter Angiolini succeeded Hilverding at St Petersburg, making his début (September 1766) with another ballet derived from Metastasio, *Le départ d'Enée, ou Didon abandonnée*, to his own music. (A prior trip to Russia to assist with the festivities for the 1762 coronation of Catherine II, reported by Tozzi and others, cannot have taken place, as the choreographer was present in Vienna during the entire period in question, staging and performing in several ballets, including those for *Orfeo ed Euridice*.) During this first stay in Russia Angiolini presented several new heroic, pastoral and allegorical ballets, restaged others from Vienna, and composed dances for Italian operas by Galuppi and Traetta. He worked next (1772–3) in Venice and Padua, and then in Milan, despite the failure (due to the empress's opposition) of his bid to manage that city's Teatro Regio Ducale. While in Milan Angiolini published several highly informative statements ('avvisi') on his ballets and his art, and a pamphlet entitled *Lettere di Gasparo Angiolini a Monsieur Noverre sopra i balli pantomimi*. This was principally an impassioned defence of his teacher Hilverding as the inventor of the *ballet en action*, and of his own ideals, against the claims of priority of the choreographer Noverre, who had succeeded Angiolini in Vienna. (Their polemic over the next few years involved several figures in the Milanese enlightenment.) In his *Lettere* (which had been prompted also by a critical pamphlet on ballet by Ange Goudar) Angiolini clarified his attitudes on matters such as the contradictory languages of gestures and words, and the proper conduct of a tragic action. He also chided Noverre for neglecting technique, for relying on long explanatory programmes, and for his insufficient knowledge of music; Angiolini was by this time accustomed to writing his own music for his ballets.

The rivals traded posts in 1774, Noverre being hired at the Teatro Regio Ducale in Milan, and Angiolini returning to the Habsburg capital. Though highly productive during this stay, and seconded in a number of works by the talented Starzer, Angiolini fared poorly against the strong Noverre faction. In 1776 Angiolini was called again to St Petersburg, where he composed ballets for three operas by Paisiello, possibly also a *Pygmalion*, and restaged an *Arianna* ballet originally composed for Padua. For most of the time between Carnival 1780 and autumn 1782

Angiolini was at La Scala, and at the height of his fame. Even while respecting Milanese traditions (with regard to the genres thought appropriate for a *primo*, *secondo* or *terzo ballo*), Angiolini captivated both audience and critics with novel and interestingly treated subjects, magnificent scenery and programme essays that advanced his public's understanding of both the possibilities and limitations of pantomime. By now Angiolini was composing the music to all his ballets; though critics generally praised his scores (including more than one biographer of Gluck, to whom *L'orfano della China* was long attributed), the few that survive reveal considerable technical deficiencies.

During a final sojourn in St Petersburg (1782–6) Angiolini became involved in the newly founded ballet school, and also in disputes with the impresario Yelagin. For Carnival and spring 1789 he was again staging dances for La Scala, and thereafter worked in Turin (Carnival 1790) and Venice (Carnival 1791), where for one of the operas he functioned also as 'Direttor di tutto lo spettacolo'. *Deucalione e Pirra*, an allegorical ballet celebrating the Lombard-French alliance (1797, La Scala) seems to have been his final choreographic effort; the other patriotic ballets claimed for him by the Fascist writer Sóriga are not documented in other sources. Angiolini's republican sympathies were real, however, and cost him two years' imprisonment and exile; he was released in 1801 following the Peace of Lunéville.

It is not only Angiolini's revival of ancient pantomime drama that marks him as a major figure in 18th-century ballet, but also his sophisticated thinking on the relationship between dance, words and music. Several of his independent ballets were derived from operas, including *La caccia di Enrico IV* (1773, after Sedaine and Collé), *Il disertore* (1773, after the 1769 *opéra comique* by Sedaine and Monsigny), *Il sagrificio di Dircea* (1773, after Metastasio's *Demofoonte*), *Solimano II* (1781, after Favart and Marmontel) and *Il diavolo a quattro* (1782, after Sedaine). In the programmes for several of these works Angiolini discusses with rare perspicacity the changes made necessary by different means of expression. Angiolini's importance lies also in his early, successful integration of Italian 'grotesque' technique, French *danse noble* and classical subject matter, and (later on) in his vindication and renewal of the Italian tradition in the face of a flood of French dancers and choreographers. Angiolini left no single treatise summarizing his approach to ballet, as did Noverre, and his reputation has consequently suffered in comparison. But unlike his French rival he had the good fortune to collaborate over a long period with Gluck, whose scores provide some notion of the vigour and originality of Angiolini's choreography. Though no actual choreographic notation of an Angiolini ballet survives, there are (in addition to printed scenarios) early annotated scores or parts for *Don Juan*, and (presumably) the choreographer's own detailed description of the action of *La partenza d'Enea*, in the printed first violin part of that ballet.

Angiolini's nephew Pietro Angiolini (*b* ?Florence, *c*1760; *d* after 1836), also a dancer and choreographer, worked in opera houses throughout Italy as well as in London and Lisbon. He should not be confused with a son of Gasparo, also named Pietro, who was born in 1764.

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BRUCE ALAN BROWN

Angklung. Tuned bamboo sliding rattle of Java, Madura, Bali, South Sumatra, Central and South Sulawesi, south-western Kalimantan, Malaysia, Singapore and Thailand. It is especially popular in West Java. Its two or three bamboo tubes, tuned to as many octaves, are closed with a node at the bottom. A tongue-shaped segment is cut out of one side of each tube, the size of the segment determining the pitch (see illustration). The tubes sit in small troughs cut in the base of the square bamboo frame; attached to narrow vertical tubes tied with rattan, they slide to and fro when shaken. They are normally played in groups of three or more, each instrument being shaken sideways by one person, traditionally in an interlocking,

Angklung (bamboo rattles) and selompret (oboe), both tuned in pélog, Ponorogo, East Java



hocket-like manner, sometimes together with an oboe (the TAROMPET in West Java, the *selompret* in Central and East Java), drums and gongs to accompany dances. The *angklung* sometimes employ complete or incomplete pentatonic tunings of the *sléndro* (*saléndro*) or *pélog* type, but sets have more recently been tuned diatonically and also suspended from a frame, enabling the whole set to be played by one performer.

In Banyuwangi, East Java, the *angklung* is a xylophone consisting of 12 to 14 bamboo tubes in a frame; the tubes are cut on the slant at the top and closed by a node at the bottom. It forms part of the *gamelan angklung* (*see* GAMELAN, §I, 5(iii)).

The *angklung bungko*, an ensemble of the Bungko area near Cirebon, West Java, consists of four large *angklung*, a large iron gong, a *kempul* (smaller gong), a *kenong* and *ketuk* (small gongs), three *kebluk*(small gongs with deep rims) and two *kendang* (double-headed cylindrical drums). The ensemble accompanies local dances.

Music played on sets of diatonically tuned *angklung* is included in tourist shows in Thailand (where it is called *angkalung*) and also Malaysia, where it was formerly featured in *kuda kepang* horse trance dance but is now a popular school instrument.

The *sléndro*-based four-tone *gamelan angklung* of Bali no longer regularly contains *angklung*, despite its name. It comprises small gongs, metallophones, cymbals, drums and flute (*see* INDONESIA, §II, 1(iii)(b)).

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MARGARET J. KARTOMI

Anglaise [anglois, angloise] (Fr.: 'English'). 18th-century term used on the Continent to refer to various types of English dance, primarily the ever-popular country dances, but occasionally also the hornpipe. Country dances were a recreational activity in the French court of Louis XIV as early as the 1680s, but they were soon altered to conform to French taste by the use of characteristic French steps such as the *pas de bourrée* and the *contretemps de gavotte*; the resulting hybrid was called CONTREDANSE. In 1699 Ballard published a *Suite de danses ... qui se joüent ordinairement aux bals chez le Roy* which contained 17 'contredanses anglaises'.

Pieces entitled 'anglaise' are generally in a style reminiscent of the music accompanying country dances: they may be in duple or triple metre or in 6/8, and they have an obvious accent on the first beat of the bar; the melodies are lively, often covering a wide range and with some disjunct motion. Examples of the stylized anglaise may be found in J.S. Bach's French Suite no.3, J.C.F. Fischer's *Musicalischer Parnassus* (where they are called 'balet anglois' or 'air angloise'), and Telemann's Ouverture in F♯ minor for strings and basso continuo (Musikalische Werke, x, Kassel, 1955). All of these pieces are in duple metre with no upbeat and in a bipartite form consisting of two strains, each of which is repeated.

German theorists who described the anglaise include Mattheson, who applied the term to English ballads and hornpipes as well as country dances (*Der vollkommene Capellmeister*, 1739), D.G. Türk (*Clavierschule*, 1789) and H.C. Koch (*Lexikon*, 1802). The anglaise was popular until the late 18th century; an example may be found in the third movement of the string quartet by E.-B.-J. Barrière, op.3 no.2, 1778.

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MEREDITH ELLIS LITTLE

Anglebert, Jean-Baptiste-Henry d'. French musician, son of JEAN HENRY D'ANGLEBERT.

Anglebert, Jean Henry d'. *See* D'ANGLEBERT, JEAN HENRY.

Angleria, Camillo (*b* Cremona, 1630). Italian theorist. He was a Franciscan tertiary and studied composition with Claudio Merulo. According to Lucchini, he was *maestro di cappella* at the Florentine court in 1622, but this cannot

have been so, as Marco da Gagliano held the post at that time. In his treatise *La Regola del contraponto, e della musical compositione* (Milan, 1622) he was primarily concerned with strict counterpoint, basing his theory on mathematically established intervals from the speculative theory of harmony. In this way he appears as one of the closer adherents of Zarlino, together with Girolamo Diruta, Cerone, Artusi and Zacconi, but he defended the *seconda pratica* as the outcome of the *prima pratica*. He discussed – with continual references to Merulo – intervals, keys, imitation and composition in two and more parts, including double counterpoint. As practical illustrations the treatise presents two of Angleria's own ricercares, and some canons and a ricercare by his friend G.P. Cima.

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JOSEF-HORST LEDERER

Anglès, Higini [Anglés, Higinio] (*b* Maspujols, nr Tarragona, 1 Jan 1888; *d* Rome, 8 Dec 1969). Catalan priest and musicologist. From 1900 to 1912 he studied theology at the Seminario de Tarragona and was ordained in 1912. In 1913 he settled in Barcelona, where he studied harmony with José Cogul, harmony, counterpoint, fugue and organ with Vicente de Gibert, composition and folksong with José Barberá, and musicology with Felipe Pedrell. In 1917 he was appointed director of the music section of the Biblioteca de Catalunya in Barcelona. From 1923 to 1924 he studied with Willibald Gurlitt in Freiburg and with Friedrich Ludwig in Göttingen. In 1927 he was appointed professor at the Barcelona Conservatory, and in 1933 at the university. As a result of the Spanish Civil War he lived in Munich (1936–39). In 1941 he became a member of the Institut d'Estudis Catalans in Barcelona and in 1943 the first director of the Instituto Español de Musicología. At the same time he was elected a member of the Real Academia de Bellas Artes de S Fernando in Madrid. In 1947 he moved to Rome to become president of the Pontificio Istituto di Musica Sacra. He was created Protonotario Apostolico by Pope Pius XII in 1958. Among the other honours he received were the Gran Cruz de Isabel la Católica in 1958 and the Grosse Verdienstkreuz des Verdienstordens der Bundesrepublik Deutschland in 1960. He was a vice-president of the IMS from 1933 to 1958.

In his youth Anglès collected more than 3000 folksongs in Catalonia; but his career was devoted to the study and publication of music transmitted in writing. At the age of 33 he founded the Publicaciones del Departamento de Música de la Biblioteca de Catalunya, and followed this in 1941 by inaugurating the Monumentos de la Música Española, published from 1943 onwards by the Instituto Español de Musicología (the first volume was issued by the Instituto Diego de Velázquez). He not only directed both these series but himself contributed many of the volumes. The Catalan series is notable for his publication, in facsimile and transcription, of the 13th-century Las Huelgas Manuscript and for his edition, also in facsimile and transcription, of the cantigas of Alfonso el Sabio. In both cases detailed commentary was supplied. This was characteristic of all Anglès's publications: his commentaries were not confined to the music he was editing but ranged widely over the period as a whole. His meticulous care for detail and his encyclopedic knowledge of medieval music made him an ideal editor: it was choice, not a lack of experience, that made him confine his attention to the music of his own country. His interests extended also to the instrumental music of the 17th and 18th centuries. An important development of MME was the decision to include the complete works of Morales (beginning in 1952), Guerrero and Victoria. The editing of Morales and Victoria was undertaken by Anglès himself. Another of his activities was the publication of the *Anuario musical*, which first appeared in 1946.

Anglès enjoyed an international reputation as a scholar. His capacity for work was prodigious, and his readiness to contribute to Festschriften almost legendary. He was a familiar figure at international congresses, where his colleagues appreciated not only his scholarship but his natural simplicity and sense of humour. As director of the Pontificio Istituto in Rome he believed strongly in the traditional Latin rite of the church and was firmly opposed to any change.

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JACK WESTRUP/R

Anglés, Rafael (*b* Rafalés, Aragon, 1730; *d* Valencia, 9 Feb 1816). Spanish organist and composer. While serving as *maestro de capilla* at the collegiate church of Alcañiz, near Zaragoza, he competed in 1761 for the position of organist at Valencia Cathedral in succession to Vicente Rodríguez. He was narrowly defeated by Manuel Narro, though his playing was judged superior 'en el estilo moderno', but Narro remained only briefly and Anglés received the appointment on 1 February 1762, retaining it until his death. Chapter records show that he also serviced and tuned the cathedral organ, served as professor (*catedrático*) of plainsong, and was active in adjudicating competitions for other musical posts in the cathedral; the choice of José Pons as *maestro de capilla* in 1793 seems to have been his.

Works credited by earlier authorities to Anglés (supposedly in *E-Bbc* and *ORI*) apparently do not exist; the latter contains one eight-part villancico, *Brillantes luceros*. On the other hand, Valladolid Cathedral possesses a manuscript of his *pasos* and sonatas for organ or piano (see *AnM*, iii, 1948). Joaquín Nin published four pieces from a manuscript in the possession of José Iturbi in *Classiques espagnols du piano*, ii (Paris, 1928). On the evidence of these his music was dominated by Haydn's style; even the Fugatto is homophonic and pianistic in character, more scherzo than fugue. The intense Aria in D minor, however, with an embellished, spun-out melody over a steadily moving bass, suggests a late manifestation of the Baroque style. José Climent published an edition of two sonatas (Madrid, 1970) and his *Salmodia para organo* has been edited by Dionisio Preciado (Madrid, 1981).

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ALMONTE HOWELL

Anglesi, Domenico (*b* ?Milan, between *c*1610 and 1615; *d* Florence, 11 May 1674). Italian composer and instrumentalist. He joined the court musicians of the Grand Duke of Tuscany at Florence on 16 March 1639. For several years he was also in the household (as *aiutante da camera*) of Cardinal Giovan Carlo de' Medici; and in 1647 he was associated with Prince Mattias de' Medici, governor of Siena. He failed twice (on a technicality) to gain the post of organist of Florence Cathedral in 1645 and 1649; in documents associated with the latter round of applications he is styled 'Milanese'. He is mentioned by Atto Melani in two letters to Prince Mattias: in one of 7 September 1653 he is named as one of the musicians who had slandered Melani on his recent arrival at the court at Innsbruck; in the other, dated 27 September 1654, Melani drew attention to his contrary opinion of Act 1 of Cavalli's *Ipermestra*. According to another letter to Prince Mattias, from Lorenzo Guicciardini on 3 September 1641, he wrote the music for a *cocchiata* recently given at Florence. The music is lost, as is that of three later dramatic works by him: *Alidoro il costante* (text by Antonio Malatesta, in *I-Fn* Magl.VII.359, pp.584ff), a dramatic cantata commissioned by Cardinal Giovan Carlo for performance on 10 August 1650; the comic opera *La serva nobile* (G.A. Moniglia; Florence, Teatro della Pergola, 1660, staged by the Accademia degli Immobili, whose patron was Cardinal Giovan Carlo); and *Il mondo festeggiante* (Florence, Palazzo Pitti, 1 July 1661), an equestrian ballet performed as part of the festivities celebrating the wedding of the future Grand Duke Cosimo III and Marguerite Louise d'Orléans.

He had some reputation as an organist, but apart from three isolated pieces attributed to him – a keyboard toccata (in *F-Pn* Vm[7] 1811) and two solo songs, *Occhi*

belli (in *A-Wn* 17762) and *Lasciatemi dormire* (in *US-Eu* MS 1) – no music by Anglesi survives except his *Arie* (Florence, 1635), for solo voice and continuo; this appears to be a matter for regret, since the book is one of the finest Italian song collections of its time. It consists mainly of 22 strophic arias; the other four items are two sectional songs midway between strophic arias and strophic variations, an extravagantly embellished sonnet setting similar in form and in the then rare key of E minor, and a long recitative with aria-like intrusions. Most of the songs are named after people prominent in Florentine society or arts. For example, the opening 'Aria detta La Salviata' no doubt refers to the volume's dedicatee, Duke Salviati; 'La Saracinella' probably denotes Ferdinando Saracinelli. 'La Niccolina' and 'Il Nero' (the recitative) possibly indicate connections with the dedicatee and compiler (or at least with members of their families) of an interesting Florentine song manuscript of the period (*I-Bc* Q49): certainly the style of many of the arias is reminiscent of those of Settimia Caccini, her husband Alessandro Ghivizzani and other composers represented in that manuscript and in a related one also of Florentine provenance (*CZ-Pnm* Lobkowitz MS II La 2). Anglesi's arias are notable for their spaciousness, long-breathed melodies and clearcut tonalities, which include such unusual keys as E major, for *Sott'aspetto ridente*, and F minor, for *E bella colei* ('La Saracinella'; in Racek, 249–50, rather inaccurately). The latter is an admirable example of Anglesi's more pathetic vein, and the fine *La mia ninfa amore* ('La Salviata'; in *FortuneISS*, appx iv, 23ff) typifies his more forthright manner, though here too there are darker moments that anticipate so-called Neapolitan progressions in music of the next 100 years or so. Several songs include effective juxtapositions of duple and triple time and a close integration of vocal line and bass that gives them a strong momentum. *La mia ninfa* illustrates this last quality and also another important feature of Anglesi's songs – the expansive treatment of the last few lines of a verse as a refrain in a manner similar to that previously found in songs by G.P. Berti and only one or two other composers. Anglesi deserves to rank alongside Berti as one of the most progressive and rewarding Italian songwriters of the period.

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NIGEL FORTUNE (with TIM CARTER)

Anglia, Galfridus de. *See* GALFRIDUS DE ANGLIA.

Anglia, Robertus de. *See* ROBERTUS DE ANGLIA.

Anglican and Episcopalian church music. The word 'Anglican' refers primarily to the Church of England, a moderately protestant state church established in 1549, and secondarily to a number of daughter churches founded in former British colonies and other countries around the world. The word 'Episcopal' or 'Episcopalian' was adopted by churches, such as those in Scotland and the USA, that espoused theological and liturgical principles similar to those of the Church of England but owed no allegiance to it as the English state church.

1. Anglicanism and Episcopalianism. 2. The Pre-Reformation Church. 3. The English Reformation. 4. English cathedral music, 1549–1645. 5. English cathedral music, 1660–1830. 6. English parochial music, 1549–1830. 7. Organ music in the service, 1549–1830. 8. The Church of England after 1830. 9. Wales, Ireland, Isle of Man, Scotland. 10. North America and Australasia. 11. Missions and the Anglican Communion.

1. ANGLICANISM AND EPISCOPALIANISM. The term 'Anglican' also implies recognition of the unique validity, for sacramental purposes, of the apostolic succession, through a hierarchy of bishops, priests and deacons: this belief, along with the use of a prescribed liturgy, distinguishes Anglicans and Episcopalians from most other protestant sects. In the Church of England proper, however, the conduct of public worship is governed by law, with the national legislature (sovereign and parliament) as the ultimate authority; since 1965, decisions regarding liturgy and worship have been effectively delegated to a General Synod. Almost all Anglican and Episcopalian churches now maintain membership of the Anglican Communion, a consultative body without supervisory powers, which holds a periodic conference at Lambeth (London) and recognizes the Archbishop of Canterbury as its titular head. In this article the word 'Anglican' will be used, where appropriate, to embrace Episcopalian as well as strictly Anglican traditions.

Anglican church music, originating in a blend of Catholic survival with Calvinist innovation, soon developed a number of distinctive forms, styles and practices. Many of these are still in use, although during the second half of the 20th century they have been diluted both by social and economic change and by the sharing and mixing of musical traditions among denominations and among cultures. The 450 years since the English Reformation have yielded an important and varied body of original music for choir, for organ and for congregation. This article covers such music when it was intended for use in worship; it does not embrace devotional sacred music intended for home or concert use.

2. THE PRE-REFORMATION CHURCH. The early Tudor period (1485–1530) saw a great flowering of religious polyphony in England, in which the cathedrals and monasteries were joined by a host of lesser institutions such as collegiate churches, colleges, private chapels and endowed chantries. There was a new development of choir schools, where boys were trained to take full part in the chant-based polyphony that could now be heard in an unprecedented number of buildings, including some of the wealthier parish churches. The intricate church calendar allowed for a proliferation of special feasts, including local patronal festivals, often with processions; feasts of the Virgin Mary were especially prominent. The musical idiom was highly ornate, but conservative, by no means adopting the 'pervasive imitation' that prevailed in continental church music.

Henry VIII's break with Rome (1534) was a purely political move, establishing national church government but leaving the practice of worship essentially undisturbed. During the rest of his reign Henry gave only sporadic support to the growing reform movement. William Tyndale and Miles Coverdale's 'Great Bible' was printed and ordered to be placed in all churches (1539), and 'lessons' (bible readings in church) had to be in English from 1543. An English Litany was printed, with music, in 1544; it was a simple monophonic adaptation of plainchant. Otherwise the Latin liturgy continued with little change. Nevertheless, under the influence of Thomas Cranmer, archbishop of Canterbury from 1533, there was a notable simplification, both of the church calendar and of music, which showed a tendency to modify the luxuriance of earlier decades. The most significant change was the rapid decline of monastic music, as Henry systematically suppressed the abbeys and monasteries throughout the land (1536–40); eight of them, however, were refounded as secular cathedrals. The suppression of chantries, which had supplied the musical staff of many smaller churches, followed, but was completed only in 1548.

3. The English Reformation. The accession in 1547 of Edward VI, who was a minor, brought the reforming party to power through successive lord protectors Edward Seymour, Duke of Somerset, and John Dudley, Duke of Northumberland. Under the guidance of Cranmer, a rapid succession of royal injunctions abolished the use of images, special ceremonies, Offices of the Virgin and masses for the dead. Experiments were conducted in the use of the vernacular. Finally, the Act of Uniformity (1549) imposed a uniform service book in English, the Book of Common Prayer, for use throughout the country. Two Offices, Matins and Evensong, replaced the eight of monastic tradition, while the Mass was revised as a Communion service (*see* Service). Many of the texts of pre-Reformation polyphony – graduals, alleluias, tracts, sequences, antiphons, responsories – disappeared almost without trace, but much remained in translated form. The calendar still retained feasts of the Virgin and major saints, but they were marked only by specially appointed psalms, collects (prayers), epistles and gospels. A new ordinance, unique to the Church of England, required that the entire Psalter be sung or said at Matins and Evensong in the course of each month, and it was divided into 60 portions for the purpose.

Despite its historic importance, the 1549 Prayer Book proved to be transitional. In 1552 a more radical revision replaced it, with several features of Calvinist origin. Matins and Evensong became Morning Prayer (including the Litany) and Evening Prayer, and certain psalms were introduced as alternatives to the daily canticles. In Communion (the words 'commonly called the Mass' being now dropped) the Kyrie gave way to the Ten Commandments with responses, the Gloria in excelsis was placed near the end, and the Benedictus qui venit and Agnus Dei were omitted. Various rubrics directing 'clerks' to sing were also removed.

Little more than a year later, Edward VI died and was succeeded by Mary I (reigned 1553–8), who brought back the Latin rite and submitted to Rome. But Elizabeth I, who followed her, cautiously returned to the reformed religion, forging a masterly compromise that came to be known as the Elizabethan Settlement. It was during her relatively stable reign that the Church of England became well enough entrenched in the hearts of many (but never all) English people to withstand and ultimately overcome the turmoil of the following century. For political reasons, the queen desired to accommodate as many as possible of her subjects within the national church. So the Church became, and still remains, an institution that could tolerate and embrace an unusually wide range of opinions and practices. The character of its music has varied from extreme Puritan to ultramontane Catholic.

The 1559 Act of Uniformity restored the Book of Common Prayer in a form that differed only in minor details (chiefly concerning vestments) from that of 1552. It gave little or no guidance in the matter of music, and a sharp distinction soon arose between the practice of choral foundations, where much of the surviving liturgy was sung by trained choirs, and that of parish churches, where the same liturgy was spoken and the music consisted largely of extra-liturgical metrical psalms sung by the congregation.

Although the number of endowed choral foundations had been vastly reduced, Elizabeth was anxious to maintain those that had survived. Choral foundations still existed in 22 cathedrals – Bristol, Canterbury, Carlisle, Chester, Chichester, Durham, Ely, Exeter, Gloucester, Hereford, Lichfield, Lincoln, London (St Paul's; *see* London, §I, 2(i)), Norwich, Oxford, Peterborough, Rochester, Salisbury, Wells, Winchester, Worcester and York; two 'royal peculiars' – Westminster Abbey (*see* London, §I, 1(ii)) and St George's, Windsor; some half-dozen Oxford and Cambridge colleges and those of Eton and Winchester; and one collegiate parish church, Southwell, to which Ripon was added in 1604, Wimborne in about 1630 and Manchester in 1635.

But many of these bodies were unable to maintain efficient choirs. The combined effect of the dissolution of monasteries and the assertion of royal supremacy had been to exalt the Chapel Royal (*see* London, §III, 1(i–ii)) over all other choral foundations, and it was there, during the next 200 years, that the most important developments took place in the production and performance of liturgical music and anthems, with Westminster and St Paul's taking second and third place. The Chapel Royal was not a single building, but a foundation headed by a dean, with some 32 'gentlemen' (male singers), 12 boy choristers under a master, and at least two organists – much larger forces than any cathedral could boast. They followed the sovereign from one place to another, singing in the royal chapels at Whitehall, Greenwich, Richmond, Hampton Court and Windsor.

For convenience, the choral music sung at all these endowed foundations is generally known as 'cathedral music', and this usage will be followed here.

4. English cathedral music, 1549–1645. All parts of the new liturgy, including the daily psalms, could be spoken where no musicians were to be found. They could also be intoned or chanted in much the same way as the Latin rite, the priest being answered by one or more clerks in unison; and this was undoubtedly the practice in the early years at many churches. John Marbeck's *Booke of Common Praier Noted* (1550) gives a good idea of how this was achieved by simple adaptation of the Sarum chant. Where there was a choir, it sang the responses and psalms in unison on ordinary days, and in simple homophony on feast days, continuing the improvised

practice of the older FABURDEN. This was the context of the four- and five-part sets of responses by Thomas Tallis (*c*1505–85), and of his 'festal' psalms: all of them are straightforward settings of Gregorian tones in the tenor. Later they would become the model for freely composed responses and psalm chants respectively.

In larger choral foundations where polyphony had been the rule, the liturgy presented both a stimulus and a challenge. The two complete choirs (DECANI AND CANTORIS), generally in five vocal parts each, facing each other across the central aisle, remained a feature of cathedrals and college chapels, and more especially of the Chapel Royal, where Queen Elizabeth encouraged musical elaboration and high ceremony. Certain texts called for polyphonic treatment, at least on festal occasions: the daily canticles (*Venite*, *Te Deum* or *Benedicite*, and *Benedictus* or *Jubilate* at Morning Prayer; *Magnificat* or *Cantate Domino* and *Nunc dimittis* or *Deus misereatur* at Evening Prayer; *see* CANTICLE, §4) and what remained of the Mass Proper in the Communion service (the Responses to the Commandments – often called Kyrie – Sanctus, Creed and Gloria in excelsis). Organs were available to accompany and to play voluntaries. At the same time, however, the new theology frowned on the use of music unless it was justified by text, and required simple and clear articulation of the English words, which was often incompatible with the older polyphonic texture; while in many parts of the country, including some cathedrals, church authorities of more Puritan leanings were pressing for more radical changes.

Fortunately, Elizabeth's Injunctions of 1559 contained a well-crafted passage that not only showed the way out of the dilemma, but virtually set the course of music in the Church for most of its subsequent history:

> And that there be a modest distinct song, so used in all parts of the common prayers in the church, that the same may be as plainly understood, as if it were read without singing, and yet nevertheless, for the comforting of such that delight in music, it may be permitted that in the beginning, or in the end of common prayers, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.

The 'modest distinct song' was maintained in the psalms and responses, and, to a great extent, in canticle settings as well, which tended to be syllabic and largely homorhythmic. There was the 'short service', of which those by Tallis, Byrd and Orlando Gibbons are the classic examples. (Byrd's elaborate Great Service was probably not used outside the Chapel Royal.) But before or after the service greater freedom was allowed, and it quickly became conventional to perform a more elaborate piece at the end of Morning and Evening Prayer. This 'hymn, or such like song' permitted a wide range of texts that could include metrical paraphrases or original poems as well as biblical and liturgical passages. Short, memorable texts could be chosen, and their words could be repeated in a series of points of imitation towards a climax, in the manner of Franco-Flemish polyphony, which was seldom possible in a canticle setting. And in this context the Injunctions encouraged 'the best sort of melody and music', although the text must still be intelligible.

So the ANTHEM found its place in worship, as a simplified descendant of the votive antiphon. The way was open for it to become the vehicle for some of the most creative and characteristic music of the English choir service. When, in 1662, additional prayers were added to the end of Morning and Evening Prayer, the customary place of the anthem after the third collect (which before then had ended the service) was now recognized in the famous 'anthem rubric': 'In quires and places where they sing, here followeth the anthem'.

It is true that there was continuous opposition to elaborate music from the Puritan wing. In some provincial cathedrals, such as York, Norwich and Winchester, the authorities succeeded for a time in imposing much stricter standards: at Winchester in 1571, for instance, Bishop Horne banned both melismas and text repetitions. But the queen and her two Stuart successors had the ultimate power to impose their will in matters of worship, until indeed the monarchy itself was overthrown by the Puritan party. Particularly at the Chapel Royal, which alone had the resources to perform difficult and elaborate choir music, composers were free to put forth their best efforts. With growing confidence they worked out an idiom that preserved continuity with the polyphonic glories of the Latin past, but which catered for, and occasionally dramatized, the more varied vowel sounds, word-endings, stresses and intonation patterns of English prose. These trends can already be observed in the surviving sources from the Edwardian period, more particularly in the music of John Sheppard and Tallis. They were further developed in the next generation by William Mundy, Richard Farrant and Byrd. These three composers began to develop the 'verse anthem', a new genre in which sections for a solo voice (verses) with organ accompaniment alternated with shorter choral sections.

The later Elizabethan and Jacobean period (*c*1588–1625) is often called a Golden Age in English cultural history; certainly, it is a high point in the history of Anglican choral music. The defeat of the Spanish Armada and the ending of a long period of monetary inflation boosted national self-confidence. The Church, after decades of uncertainty, seemed secure and stable, and music's place in it was warmly extolled in the great apologia for Anglicanism, Richard Hooker's *Laws of Ecclesiastical Polity* (v, 1597, §39). After a long decline in the standards of cathedral choirs, there was a much greater willingness to devote resources to music, especially after 1600. Somewhat surprisingly, however, there are almost no contemporary sources of the nearly 2000 Anglican choral compositions dating from the period, and we are dependent on post-1630 manuscript cathedral partbooks, plus two printed sets: John Barnard's *The First Book of Selected Church Musick* (1641/*R*), a wide-ranging collection, and *Musica Deo sacra* (1668), consisting entirely of the work of Thomas Tomkins.

The towering figure of the period, William Byrd (1543–1623), contributed the magnificent and highly innovative Great Service, other service music, responses and festal psalms, but probably 'no more than a handful of anthems for liturgical use' (Le Huray, 1967, p.238). His earlier, simpler work was probably written for Lincoln Cathedral; he became a Gentleman of the Chapel Royal in 1570. However, he was far more prolific as a composer of Latin church music, and of devotional consort songs and partsongs with English texts, many of them published. His true anthems, both 'full' and 'verse', are striking for their dramatic qualities and word-painting. The most important of Byrd's younger contemporaries were Thomas Morley, Edmund Hooper and Nathaniel Giles, all of

whom strongly developed the verse anthem. Morley's setting of the Burial Service is the earliest of its kind.

In the next generation the greatest names are Tomkins, Thomas Weelkes and Gibbons. Tomkins spent much of his long life at Worcester Cathedral, Weelkes at Chichester (which had only a 'half' choir and certainly could not have performed his more ambitious works), while Gibbons's career was at the Chapel Royal and Westminster Abbey. All were prolific: Weelkes wrote as many as nine services, one fully on the scale of Byrd's Great Service. Gibbons (1583–1625) 'best epitomizes the special flavour of Jacobean church music' (Caldwell, 1991, p.369). His Short Service in F, which has never been absent from the repertory, and his famous verse anthems, such as *This is the record of John*, are less dramatic in their word-painting than some of their predecessors, but are notable for their calm restraint and dignity, induced perhaps by the improved conditions of the Church, and for their impeccable verbal declamation, reflecting the high literary culture of the age of Shakespeare and of the King James Bible (1611). No music of any period more cogently expresses the Anglican ideal.

The best summary of performing practice for the period is given by Le Huray (1967, chap.4). Most sets of partbooks consisted of eight to ten volumes, divided into decani and cantoris: each had medius (or mean: a low-lying treble part), altus (countertenor, a high tenor part), sometimes a second altus, tenor and bassus. In addition there was often an organ book giving an outline in short score. Some pieces have an additional triplex (high treble), but it was comparatively rare. This reflects the customary division of the human voice into five ranges: treble and mean for children's and women's voices; countertenor, tenor and bass for men's. Among men, the tenor was the most common voice, roughly corresponding in range and tessitura to the modern baritone, while the countertenor was a high tenor. There is no mention in surviving descriptions or treatises of the falsetto or 'head voice' practised by modern countertenors. Most choirs had about twice as many men as boys: the largest, that of the Chapel Royal, had 32 men (of which 16 were employed for ordinary weekday services, but all 32 on Sundays and feast days) and 12 boys.

Authentic ten- or even eight-part writing is comparatively rare, but the available parts were used in various combinations. 'Verse' anthems and services distinguished between sections of one voice to a part and those for the full choir; antiphonal singing between the two sides was also frequently used. There is evidence that choirs sang unaccompanied at some cathedrals. Elsewhere, organs doubled the voice parts and may have added ornaments and preludes. Vocal ornamentation was practised in solo passages. From the 1570s onwards some cathedrals and the Chapel Royal had cornetts and sackbuts, and possibly other instruments, to augment the voices on special occasions.

James I (reigned 1603–25) had disappointed the Puritans' hopes for further reforms. Instead, there grew up in his time a 'high-church' party, preferring Arminian to Calvinist theology and re-emphasizing the Church's Catholic and Apostolic roots. James's successor, Charles I, moved decisively in that direction, and under William Laud (bishop of London from 1627, archbishop of Canterbury from 1633) energetic efforts were made to enforce every detail of the prescribed liturgy, to revive ritual practices and to encourage elaborate music. The move drew little popular support, but Laud's visitations of provincial cathedrals spurred the chapters to repair organs, replenish deficient choirs and restore music to those portions of the service where it had fallen into disuse. Such insistence on high-church practices, regardless of the wishes of local authorities and congregations, was one of the factors leading to the downfall of Laud and, eventually, of the king himself.

The choir music of this period is the first to show some slight influence of the *stile nuovo*, in a more theatrical declamation of texts and in the Gabrieli-like opposition between blocks of chordal harmony. The traditional contrapuntal style was also maintained, but generally without the strength or individuality of the Jacobean period: the exception was Tomkins, who was still active and whose music retained its old quality. The leading composers of the younger generation, William Lawes, George Jeffries and William Child, contributed a substantial amount of music, but it rarely rises above competence. The service settings in particular, generally of the 'short' variety, are colourless and perfunctory in effect. Lawes introduced a formal innovation – the verse anthem in which the refrain was a metrical psalm tune sung by the full choir; but his specimens had no successors.

5. English cathedral music, 1660–1830. After the parliamentary victory in the Civil War, the Long Parliament abolished the Book of Common Prayer in 1644 and introduced a Presbyterian form of worship. Parliamentary troops were allowed to go on a rampage, destroying statues, stained glass and organs wherever they could. Choral services ceased at dates varying between 1642 and 1647. Anglicans now had the same standing as Catholics: a persecuted sect, worshipping only in secret. Both Latin and English sacred music for the purpose has survived from this period.

The Restoration of Charles II in 1660 immediately brought back Church and Prayer Book. The Chapel Royal was quickly re-established, but many cathedrals took some time to restore their organs and choirs. There was naturally a shortage of trained singers, particularly boys, and the king's agents scoured the country to take the most promising singers for the Chapel Royal. There was a need to recover familiarity with the old choral traditions and texts: two manuals (Lowe, Clifford) were printed for the purpose.

Once again, the Puritans had hoped for further reforms friendly to their position (which had been promised them by Charles in the Declaration of Breda, 1660) but were disappointed. On the contrary, the royalist parliament was vindictive and reactionary and ushered in a period of persecution of Dissenters. A new Act of Uniformity (1662) ratified a further revision of the Prayer Book, which now for the first time incorporated the prose Psalter (in the Great Bible translation of 1534). Because of their unwillingness to subscribe to the Act, more than 2000 Presbyterian vicars and rectors forfeited their parish livings. But the changes had little practical effect on the music of choral foundations. Until the Act of Uniformity Amendment Act (1872), Morning Prayer in all churches still had to be followed by the Litany (on certain days) and the first part of Communion ('ante-Communion'), the latter now often known as 'second service'.

The return to tradition was clearly more than just a matter of taking up the story where it had been interrupted

in the 1640s. The very validity of monarchy was vested in the past, and there was a conscious denial of recent history and a reaching back to earlier times, expressed (for example) in the choice of the 1534 translation of the psalms, the self-conscious maintenance of Gothic traditions in Anglican church building and typesetting, and the revival of 'golden age' and earlier music in preference to that of Charles I's reign. The language of the Prayer Book itself was not updated. It was already acquiring the halo of antiquity.

Older composers such as Child (1606/7–97) took the lead in evolving a style that both upheld and simplified the tradition. Their music was typically for four voices or less (although many cathedrals were able to revive double choirs). It was melodious rather than contrapuntal, with conservative harmony and part-writing and an emphasis on the solo voice. Such music slowly developed in the provincial cathedrals over the next 170 years, changing its style almost imperceptibly with the development of Classical tonality, but well behind the fashions of secular muisc. The short service, in particular, settled into a durable stereotype, now often reduced to the *Te Deum*, *Jubilate*, *Magnificat* and *Nunc dimittis*. Choral Communion ended with the Creed, after which a sermon was preached in the nave, preceded and followed in many cathedrals by metrical psalms sung congregationally and accompanied on the organ. When Communion was celebrated (an increasingly infrequent observance), there was a persistent tradition of singing a metrical Communion Hymn while the people took the bread and wine.

In contrast, Charles II's personal tastes, formed during his long exile at the court of Louis XIV, were French, modern and worldly. At the Chapel Royal he gradually replaced the cornetts and sackbuts, first with viols and then with instruments of the violin family, in imitation of Louis' 'quarante violons': there were 20 musicians involved from 1673 until the end of the reign (1685). The king soon made clear his dislike of severe counterpoint and his preference for jaunty, triple-time movements and dotted rhythms to which he could tap his foot, and he sent Pelham Humfrey to France to learn the new styles, which Humfrey and other composers obligingly imitated in their music for the Chapel. In a typical 'symphony anthem', the strings were generally used for symphonies of the French overture type and ritornellos between the vocal sections, while verses for solo or for male trio had a more prominent place than the full choir. Triple time was favoured. Many bland specimens of this formula have survived, often ending with extended alleluias. For coronations, victory celebrations and festivals, there were special anthems and settings of the *Te Deum* and *Jubilate* with trumpets.

But the extraordinarily gifted group of composers assembled in London at this time were not content merely to cater to vacuous royal preferences. They created what today is recognized as the distinctive 'Restoration' idiom, of which the pioneer was Matthew Locke (*c*1621–77). The extraordinary dissonance, angularity and unpredictability of his personal style would hardly have commended itself to the king. As a Catholic, Locke was appointed organist to Queen Catherine, but he composed several anthems for the Chapel Royal, and they were undoubtedly influential in the brilliant stylistic developments that followed in the hands of Humfrey, John Blow, Henry Purcell, and their lesser contemporaries. The influence of the French *grand motet* and the Italian psalm and solo cantata can be detected in their music, but the style is nevertheless distinctively English. These composers revelled in harmonic colour and in the powers of the solo voice, especially the bass and the countertenor; and they delighted in declamatory passages, where individual words could be seized on for dramatic representation, which was sometimes carried to extremes.

The verse anthem was the principal vehicle for these developments. It had become a form divided (like a cantata) into sections, often with contrasting metres and tempos but rarely departing from the tonic key, unless into the parallel mode. A subcategory was the 'solo anthem', where a single voice monopolized the whole work except for a perfunctory closing section, often an alleluia, for the choir. Even anthems designated 'full' generally had a verse section in the middle, but the traditional, seamless, full anthem was never entirely forgotten, however dull and antiquated it might sound to king and courtiers.

These musical forms and practices were maintained without drastic change throughout the Georgian era (1714–1830). The Chapel Royal had lost its violins after Charles II's death, and its last royal enthusiast was Queen Anne (reigned 1702–14); but it remained, in conjunction with Westminster Abbey and St Paul's, the chief magnet for church musicians and the source of most new cathedral music of national importance. Many of the leading composers of the period – William Croft, Maurice Greene, William Boyce, Thomas Attwood, to name only a few – were organists of one or more of the three London foundations. The provincial cathedrals and other endowed choirs, though occasionally fostering distinguished music, were generally in decline. They were starved of funds and moral support by governing bodies often composed of well-connected place-holders with no real interest in music or even in religion. Some of the smaller foundations were barely able to maintain daily choral services. By the early 19th century there was a tendency, deplored by some writers, to chant the canticles and to replace anthems with simple hymn tunes or adaptations of popular melodies. Excerpts from Handel's oratorios and from Haydn's and Mozart's masses (adapted to English texts) were also frequently used as anthem substitutes after 1800.

Nevertheless, in a period when native secular music was more and more neglected or spurned by the governing classes, the choral foundations offered a haven of security for English musicians and allowed composers to flourish with relatively little competition from foreigners. Additional public support was offered in the form of occasional musical festivals in cathedrals, generally accompanied by a sermon in praise of cathedral music. Composers began to publish their own services and anthems in full score, engraved folio, by subscription – a venture pioneered by Croft in his *Musica sacra* (1724) and followed by more than 30 composers in the next hundred years. These were joined by anthologies of earlier music, such as those edited by Boyce, Samuel Arnold and John Page. Cathedral chapters would often subscribe to one or a few copies of these expensive volumes and use them as a basis for hand-copied parts. Singing from score, though advocated by Croft and others, did not become generally practicable until the advent of cheap octavo scores in the mid-19th century.

The intensity of expression found in the great Restoration anthems was gradually dissipated, together with the chromaticism, dissonance and melodic rhythmic exuberance that had been its vehicles. A smoother, more predictable product came into being, well expressing the rationalism and moderation that characterized Anglican belief in this period. The influences of *opera seria*, Handelian oratorio and the Viennese classics were successively absorbed, but they never wholly ousted the typically English and Anglican character of cathedral music, with its conscious restraint and sobriety, its permanent association with the now archaic language of the English Bible and Prayer Book and its distinctive rhetorical style. Pale echoes of the triple-time dotted rhythms of the Restoration period persisted into the 19th century, and the declamatory idiom of Purcell never descended to mere recitative. Even the old 'English ending' (the cross-relation produced by a descending flat 7th at a cadence) can be found here and there as late as 1800. Within this conservative idiom, composers such as Green, John Alcock, Jonathan Battishill and John Christmas Beckwith were capable of rising on occasion to considerable heights of musical expression, especially in the pathetic vein.

There was still a preference for verse and solo anthems, not so much for the dramatic opportunities they offered as for their usefulness when a full choir could not be mustered, which was all too often the case. Ornaments, cadenzas and organ interludes were freely added in the performance of solo sections. The short service was joined, in the early 19th century, by the short (one-section) full anthem, easy to sing and understand, often based on one of the collects or on a metrical text; at its best it could be quite devotional in effect.

During this period ANGLICAN CHANT evolved into the form known today. Beginning at the Chapel Royal under Charles II, a large number of chants were composed, at first in imitation of the harmonized Gregorian psalm tones, then in a more up-to-date tonal idiom. The double chant, encompassing two verses of a psalm, became a balanced classical structure of 20 chords with a half-cadence in the middle. At the same time the recited syllables, instead of being sung evenly with an occasional long note as formerly, had to be crowded into the time of a semibreve while the organist played the reciting note in slow strict time. This barbarous practice persisted despite frequent criticism of 'gabbling'. The notation expressing it, still used for chants today, was first adopted in print by Alcock (1752). In most cathedrals psalms were chanted antiphonally with organ accompaniment. The responses were more often unaccompanied, even unharmonized in some places, and in the various cathedrals gradually evolved into quite distinct versions, some of which were recorded by Jebb (1847). A few original sets of responses and litanies were brought into use.

6. ENGLISH PAROCHIAL MUSIC, 1549–1830. The suppression of chantries (1548) left the vast majority of parishes destitute of funds to support organs, organists, or paid singers, unless they were willing to tax themselves for the purpose. A handful of country parishes, such as Ludlow and Newark, were able to benefit from special endowments and so to maintain some choral polyphony. A few London parishes retained small choirs and organs into the first years of Elizabeth's reign, but by about 1571 the choirs had gone and most of the organs had fallen into disrepair or disuse. There remained only the PARISH CLERK, who was still officially required to lead the singing and responses, but who was less and less well equipped to do so.

For this reason, more than for any ideological cause, the singing in parish churches soon became strictly congregational. The people could not chant or sing the liturgy, but they could sing simple strophic songs monophonically to known tunes, and they evidently relished the opportunity to do so, a possibility that had not existed before the Reformation. The quoted Injunction of 1559 that had authorized anthems before and after service was also used to justify metrical psalms or hymns, and in the course of time the custom of singing before and after sermons also became widespread.

Congregational singing had been established for decades among the Bohemian Brethren, Lutherans and Calvinists. It had been practised by the Protestant exiles from the Continent at Austin Friars, London, in Edward VI's time and may have been tried out in English churches. Metrical psalm paraphrases suitable for the purpose were already in use for private devotion and at court, and several sets were published with the idea that they might replace 'rhymes of vanity' for private singing. Those of Thomas Sternhold were of this type; their plain language and consistent use of common or ballad metre assured their popularity when, after Sternhold's death in 1549, his 37 psalms were published in complete form in an edition by John Hopkins, a country clergyman, who added a further 7 versions in similar style. They were used by the Protestant exiles in Frankfurt, Geneva and elsewhere during the reign of Mary I and became the nucleus of *The Whole Booke of Psalmes* (London, 1562). This collection, later known as the Old Version, was the basis of English parochial music for more than 200 years. In addition to versions of all 150 psalms it contained metrical paraphrases of other biblical and liturgical texts and nine original hymns. (For further description and discussion of the book, *see* PSALMS, METRICAL, §III).

Puritan leaders, following Calvinist doctrine, approved of this development because the Bible enjoined the singing of psalms by 'young men and maidens, old men and children'. But they insisted that the object was not beauty of sound; it was merely an opportunity for each individual to praise God with the heart and the understanding. Metrical paraphrases were accepted as a means for the people to sing, but they were to be as close to the Hebrew as possible, regardless of poetic quality. Choirs and organs to improve the musical effect were mere vanity, for God would be better pleased by a 'hoarse or base sound', if sincere, than by the finest of trained voices singing for money. Circumstances happened to favour this outcome in English parish churches, but its success was due less to the popularity of Puritan doctrine than to the pleasures of communal singing.

There may have been some early use of existing ballad tunes for the metrical psalms, but if so, no such tunes have been traced in the printed psalm books, which contain a large number of anonymous, rather characterless eight-line tunes in addition to some French and German imports for psalms of unusual metre. There were early attempts to teach people to sing from notes, found in the prefaces to the psalm books, some of which (from 1569) used sol-fa letters printed alongside the notes; in

some parishes schoolchildren were taught to sing the tunes and lead the congregation.

Later in Elizabeth's reign, a number of striking four-line tunes emerged, largely superseding the earlier ones in popularity. They became the staple of English-language psalmody. Many of them have been in continuous use since that time. Several editors printed four-part harmonizations for domestic use and began the distinctively English practice of assigning geographical names to tunes. Among the most enduring of these tunes have been 'Old 100th', taken from the French Genevan Psalter of 1551; 'Cambridge' (1579); 'Canterbury'/'Low Dutch' (1585); 'Windsor' (1591); 'Winchester' (1592); 'St David's' (1621); and a group from the Scottish psalm book of 1615 – 'Dundee', 'Martyrs' and 'York'. The dates are those of first printings in harmonized arrangements, but it is likely that most of them were already in common use as monophonic tunes.

It was comparatively rare at this date for professional composers to publish new tunes under their own names, but there were three notable collaborations: Tallis provided nine four-part tunes, including the famous 'Canon', for Archbishop Parker's *Whole Psalter* (1567); Gibbons wrote 15 tunes for tenor and bass to go with George Wither's *Hymnes and Songs of the Church* (1620); and Henry Lawes furnished 24 two-part tunes for George Sandys' *A Paraphrase upon the Psalmes of David* (1638). None of these tunes became popular until the 18th century.

Congregational psalm singing was largely ignored by the educated classes, including the clergy, and, being entirely unregulated, tended to drag and to accumulate melodic changes and improvised harmonizations. It gradually evolved into an extremely slow heterophony that came to be known as the OLD WAY OF SINGING. At the same time the repertory of commonly known tunes dwindled to little more than a dozen. Neither Commonwealth nor Restoration brought much change. There was nothing in the current practice that Puritans found objectionable, but they did introduce one innovation in 1645: LINING OUT by the minister or elder, where each line was read out before singing for the benefit of those who could not read or had no book. The custom survived the Restoration, becoming the responsibility of parish clerks, who tended to turn the reading into a kind of chanting.

Movements to reform parochial psalmody gradually gained strength in the later 17th century, one of the principal movers being John Playford (i) (*see* PLAYFORD family, (1)). The motive was perhaps a mixture of piety and the desire for concrete symbols of a growing affluence and sophistication. The high-church party, which was once more gaining ground in the Church, believed in the value of art as an offering to God in worship and consequently gave new and much-needed attention to musical quality and effect. Religious societies were formed in many parishes, consisting mainly of young men who attended regular meetings under the vicar, to pray, to listen to moral precepts and, in many cases, to learn how to sing the psalms from musical notation. From this point on, two distinct traditions of parochial psalmody emerged, one in urban, the other in rural churches (*see* PSALMODY (ii)).

The wealthier town parishes, including many in London, Westminster and the larger ports and market towns, were able to install organs (usually donated or paid for by subscription) and to find and pay an organist to play them. Frequently, also, they maintained a charity school (the first being that of St Margaret, Westminster, opened in 1688), which provided uniformed, disciplined children to lead the psalm singing from the organ gallery. Thus, with the help of the young men of the religious society, an accompanied mixed choir could be heard in the more affluent churches in about 1700, and a certain amount of music to cater for this combination has survived. Two- and three-part settings of psalm tunes were published, and Henry Playford (*see* PLAYFORD family, (2)) in *The Divine Companion* (1701) introduced a new concept, the parochial anthem, a simple three-part piece in one section; he commissioned anthems, hymns and psalm tunes from Jeremiah Clarke, Croft, and other prominent musicians of the day.

Although the primary intent had been for the choir to lead the congregation in the singing of metrical psalms, the practical result was often that people fell silent and listened to the children singing with the organ. The religious societies had disappeared by about 1740, and treble-based tune settings in one or two vocal parts for children became the norm; charity hymns and anthems were written for use at the annual charity sermon to raise funds for the school. Once a year all the London charity children combined in an impressive ceremony, held at St Paul's from 1801 onwards.

Nahum Tate and Nicholas Brady brought out *A New Version of the Psalms of David* (London, 1696) to cater for the new appreciation of elegance in psalmody, as opposed to literalness. It did not overtake the Old Version in popularity for another hundred years, but a musical Supplement (6/1708) contained more new tunes of artistic quality, including such permanent favourites as 'St Anne' (by Croft) and 'Hanover' (possibly by Croft). This set the stage for a long succession of tunes, to which leading cathedral composers did not disdain to set their names. Generally the tune was in the treble, with or without a second treble, and with a figured bass that could also be sung. Treble-based psalmody was strongly cultivated in the London charitable institutions founded under Anglican auspices in later Georgian times (*see* LONDON, §I, 5). In a few town parishes, for instance at St Nicholas, Newcastle upon Tyne, when John Brown was rector and Charles Avison was organist, the ideal of hearty congregational singing was realized.

In many rural parishes, the societies of young men survived and rapidly turned into voluntary choirs, where they were occasionally joined by female singers or children, although the tenor remained the tune-bearing voice. Again, the original purpose of leading the congregation was gradually lost as the singers in their enthusiasm sought out anthems and elaborate tunes with solos and duets, ornaments and melismas, tempo changes and (eventually) 'fuging' sections that effectively excluded the congregation. They demanded and generally acquired a place in the church where they could sing as a body, either a special pew or a gallery. The first models for their music were found in the publications of the Playfords, but a new breed of country singing teacher grew up rapidly in the early 18th century, often journeying in a large region, teaching parish choirs and selling his own books as he went. A particularly strong area for these activities was the north Midlands, including Lancashire and the West

Riding of Yorkshire, where some parish choirs even began to chant the psalms, responses and litany along cathedral lines and to sing settings of the canticles as well as anthems.

Parochial anthems and canticle settings by relatively untrained, self-appointed country singing masters began to appear in print soon after 1710 and are found up to early Victorian times. The fuging tune, developed by Michael Beesly in Oxfordshire in the late 1730s, enjoyed a heyday of a few decades until trained composers such as Samuel Arnold began to take over the tradition by writing 'correct' specimens. There was also a large output of plain tunes from rural sources, some of which, such as 'Wareham' (by William Knapp, parish clerk of Poole), have survived in common use until today. In general, through the introduction of non-functional harmonies, accidental clashes, parallelisms, and other naiveties that condemned it in the eyes of the town dweller, this music departed to a greater or lesser extent from the canons of art music. It often disregarded verbal stresses, showed little understanding of tonality or the treatment of dissonance, and preserved archaic features such as open 5ths and 4ths and unsharpened leading notes, while at the same time retaining enough of its original models to preserve a general resemblance to the style of Restoration cathedral music. Considered on its own terms, however, the music is fresh, hearty and inventive, and it has been successfully revived in modern times under the general designation of (West) GALLERY MUSIC.

The music continued to be tenor-led until late in the 18th century, and was often accompanied by a small band of wind and string instruments, growing from the single bassoon or 'bass viol' (cello) that had been more usual before mid-century. After 1800 increasing give-and-take with dissenting choirs and bands led to the influence of a different style of tune, treble-led and deriving from more recent art and theatre music, fostered by Methodism (*see* METHODIST CHURCH MUSIC). Country bands were fiercely independent and resistant to change, but dissatisfaction with their music grew with the Evangelical movement and the industrialization or suburbanization of many villages. Eventually, most country choirs and bands were displaced by barrel organs (a new way of dealing with the difficulty of attracting organists to country churches), or later by harmoniums or small pipe organs which could often be played by the vicar's wife or daughter. The last area of survival was the West Country; in 1895 there were still 18 out of 219 parish churches in Cornwall housing instrumental bands, and Galpin described one at Winterbourne Abbas, Dorset, that lasted untll 1896.

The Evangelical movement, which began in the mid-18th century but wielded only minor influence on worship until the 19th, can be defined as that portion of Methodism that remained within the Church. Evangelicals wished to revive the religious spirit in services which they saw as lifeless and perfunctory, and to bring about the 'conversion' of individual souls to Christ. The musical results of their efforts included the gradual introduction of hymns, often with highly emotional content, to replace metrical psalms (a change that was stoutly challenged by orthodox Anglicans but was declared legal by the consistory court of York in 1820) and to revive hearty congregational participation in the singing. In some places this included congregational chanting of the canticles, psalms and responses, an entirely new development that would lead to great change in the Victorian period.

7. ORGAN MUSIC IN THE SERVICE, 1549–1830. The organ has always been called upon to fill in gaps in the liturgy, during processions, the collection of alms, the taking of Communion by the congregation, and special ceremonies such as baptism; and also, of course, before and after the service, and between Litany and ante-Communion. In the Church of England there was an additional custom of playing a voluntary in the middle of Morning or Evening Prayer, either after the second lesson or before the first, which lasted well into the 19th century: Samuel Wesley, for instance, published a set of 'middle voluntaries'. It was quite possibly a vestige of the medieval respond – this is suggested by the generic name 'verse' that was often used for organ pieces – although in general the practice of using the organ to substitute for voices did not survive the Reformation. Short preludes and even interludes were sometimes used with anthems.

Such music was normally improvised. But composers from Tallis to Tomkins left a surprisingly large amount of organ music based on Sarum chant, whose purpose is as difficult to determine as that of Latin church music. It may have been used at the Chapel Royal, especially under Elizabeth I, or in Catholic noblemen's chapels, but it hardly seems likely to have been acceptable in the cathedral service, and the general consensus is that most of it was written for virginals. More probable candidates for church use are pieces called VOLUNTARY and other free contrapuntal works: short 'verses' and 'points' as preludes or interludes, and perhaps the longer fantasias, such as those of Gibbons, for solos before, during and after service. Solo organ music based on metrical psalm tunes is rarely found before 1700: the complete list comprises two examples in the Mulliner Book (*c*1550) and a single voluntary, by either Blow or Purcell, based on the tune 'Old 100th'.

From the Restoration onwards changes in organ design stimulated the development of a new type of voluntary that exploited contrasts between manuals and, especially, solos on bassoon, trumpet or cornett stops. After 1700 a sufficient number of parish churches had organs to make the publication of organ music worthwhile. Several sets of 'givings-out' and interludes to be used with psalm tunes appeared, beginning with a set by Blow in 1703; in 1710 Walsh reprinted some Italian organ sonatas as 'voluntaries'; and a long series of organists, beginning with Thomas Roseingrave, of St George's, Hanover Square in London, in 1728, published original sets of voluntaries, typically in two or three movements. Among the most significant were John Stanley and Samuel Wesley.

8. THE CHURCH OF ENGLAND AFTER 1830. The Oxford Movement, also called 'Tractarianism' after the series of *Tracts for the Times* that expressed its views, began in the 1830s as an effort to return to a perceived age of faith. It sought to undo much of the Reformation (and many in the movement, led by John Henry Newman, eventually joined the Roman Catholic Church) and asserted the Church's independence from state control. Although the Tractarians were concerned primarily with matters of theology and church government, they stimulated a ritualistic revival that came to be known as 'Anglo-Catholic', 'Puseyite' (after another prime mover, Edward Pusey) or simply 'high church': the latter term was

somewhat misleading, as many high churchmen did not subscribe to the new ritualism. The Cambridge Camden Society, later the Ecclesiological Society, was a protagonist for many of these issues. A Society for Promoting Church Music was also formed and published its own journal, *The Parish Choir* (1846–51).

Those who remained in the Church of England generally obeyed the law by following the Book of Common Prayer, but they scrutinized the calendar and rubrics, reinterpreting them to justify the revival of observances, vestments, customs and gestures that had long since fallen into disuse. In matters on which the Prayer Book provided no guidance, including music, the changes they introduced were radical and, to many, shocking. They wished to eliminate almost all recent music, which they regarded as secular and meretricious, and to revive the austerity of plainchant (often in Marbeck's adaptation), the Gregorian psalm tones, and both medieval and post-Tridentine Catholic hymns in translation (the Latin language was rarely admitted to public worship, even in the most Anglo-Catholic churches, before 1900). They hoped that congregations would learn to sing all this music unaccompanied, but here they had limited success beyond hymn singing and simple responses, and eventually they had to accept organs and rehearsed choirs. They also began the process of reviving polyphonic choral music of the Renaissance period, both English and continental. Certain pre-Reformation elements were reintroduced with questionable legality, such as introits, Office hymns and the Agnus Dei.

These changes had some effect on cathedral services, but they could be fully carried out only in certain parish churches, often newly built for the purpose and usually situated in towns where a sympathetic congregation could be drawn from many surrounding parishes. One of the first such churches was Margaret Chapel, London, later rebuilt as All Saints, Margaret Street. There was also a revival of monastic orders within the Anglican Church, where the possibilities of Catholic worship could be explored with little opposition: by the end of the 20th century 25 religious communities remained (20 female, 5 male), of which some have continued to sing the Prayer Book liturgy to plainchant. The College of St Mark, Chelsea, a training school for teachers, was opened in 1841; it was there that Thomas Helmore developed the model for Anglo-Catholic choral service (see Rainbow, 1970).

In the end, the Oxford Movement was overtaken by a more general overhaul of the Church that was rooted in the transformation of public life following the industrial revolution. The parliamentary reforms of 1832 produced a demand for accountability in all public institutions. The long decay of the Church was halted, old sinecures and financial abuses swept away, parishes reorganized and a vast programme of building new churches undertaken. In return the government required that clergy and musicians be appointed on a basis of merit rather than influence, and high standards of performance were demanded. (Only four new cathedrals have been built since that time – Truro, Liverpool, Guildford and Coventry – but 18 parish churches have been converted into cathedrals, mostly between 1905 and 1927).

In cathedrals, daily choral services were gradually restored to full strength, attendance of choir members enforced, and standards of performance improved, notably after 1870, when John Stainer set a good example at St Paul's. Frederick Ouseley founded a new college at St Michael's, Tenbury (1856), to train cathedral singers and set up a model of the choral service. In the end, the amount of singing exceeded anything known since the Reformation, for even the opening and closing prayers were often intoned or chanted. Organists improvised changing harmonies during chanting and even in monotoned prayers and the General Confession. The 'fully choral service' became the model for parish churches, beginning at Leeds in 1841, and by the 1870s many affluent churches boasted a staff and a music list comparable to those of a cathedral. Parish choirs began to wear surplices, to occupy the chancel, to process in and out with the clergy and to rehearse the chanted psalms so as to unify their timing. Soon every church had an organ (now generally in the north or south chancel instead of the west gallery), or at least a harmonium, and maintained some sort of choir. In 1872, Trinity College, London, was founded for the purpose of training church musicians.

Thus the 300-year-old barrier between cathedral and parochial practice had been decisively breached. One result was a greatly increased demand for anthems and services, which were supplied by J.A. Novello and other publishers in various series of octavo editions of both old and new music. Composers responded by writing anthems and services that could be used in parish churches as well as cathedrals. Antiphonal writing for double choir was less often used; solos were shorter and more modest, to cater for amateur singers; alto parts were designed to accommodate women or children; extremes of vocal range were avoided; anthems and settings of moderate length were preferred; the musical style often owed more to the oratorios and concert music of the day than to the ancient cathedral tradition.

In the mid-Victorian period, however, there was a consistently worked-out theory and practice of cathedral music proper (Gatens, 1986). The greatest composer of the age, Samuel Sebastian Wesley (1810–76), continued for a while to write in the grand manner and on a spacious scale, but he too began in later life to compromise with the new demands. It may well have been in the later Victorian period that the characteristic modern sound of English choirs was developed, depending as it does on the fluty, ethereal tone of boys' voices, the impersonal falsetto of countertenors and the general avoidance of vibrato. Zechariah Buck, organist of Norwich Cathedral from 1817 to 1877, continued to train his boys in the older operatic manner, with 'shakes' as one of the principal goals of his instructions; but this was considered a matter for comment and explanation by his biographer (Kitton, 1899). Training manuals for choirmasters published after 1880 emphasized an Arnoldian ideal of discipline, and the merging of the individual voice in a unified choral texture.

The practice of chanting psalms changed, while the form of the chants (which had begun to be called 'Anglican' to distinguish them from Gregorian ones) remained the same. The Victorian concept, best represented in *The Cathedral Psalter* (1875) which, despite its name, was designated chiefly for parochial use, was to divide the chanting into a reciting portion to be sung freely, taking up as much time as the syllables required, and the concluding portion of each half-verse, sung in strict time. A further revolution occurred in the early 20th century, when the entire verse came to be sung in the

natural rhythm of recited speech, entirely disregarding the musical rhythm of the chant as notated.

There was a great burgeoning of new hymn texts and tunes in the Victorian period, since the York decision of 1820 had established the legality of hymns in worship. While Anglo-Catholics found old hymns that strengthened the Catholic underpinnings of the Church, the Evangelicals used hymns to express the individual worshipper's feelings of guilt, penitence and hope, while the Broad Church (liberal) party promoted hymns of brotherhood and unity, now more and more bound up with social reform, nationalism and imperialism. A new type of hymn tune, pioneered by John Bacchus Dykes and disseminated in the overwhelmingly successful *Hymns Ancient and Modern* (musical edition 1861), borrowed melodic and harmonic clichés from contemporary concert music. These tunes have proved more durable than almost any other Victorian music. Ingeniously varied organ accompaniments, and later on 'descants' sung by the choir trebles, often treated the congregational melody as but one element in an elaborate composition. In a similar way, organists felt free to improvise romantically during the chanting of psalms and the intoning of prayers and creeds. The music of worship, in many parish churches as well as cathedrals, was becoming more like a concert with an audience.

An aesthetic reaction against Victorian tastes is already evident in Robert Bridges' *Yattendon Hymnal* (London, 1899), and in the *English Hymnal* (London, 1906), both of which sought fresh inspiration in the revival of early psalm tunes and the use of rural folksong. Vaughan Williams, who was deeply involved in this process, also produced some of the best of all English hymn tunes. The revival of early cathedral music and plainchant and the ever higher performance standards of many cathedral and college choirs proceeded with little abatement. A distinguished series of composers continued to be inspired by the traditional choir service; in particular, a creative surge in the setting of the familiar daily canticles was sustained over a period of nearly 100 years in the services of C.V. Stanford, Charles Wood and Herbert Howells.

But these developments appealed chiefly to the educated minority, and it had become clear, especially after the War of 1914–18, that change of a different sort would be needed if Anglican church music was to retain any hold over the larger population. The Church of England was sharing in the general decline of faith in a secular and material age, and was moreover losing ground to Nonconformists and Roman Catholics, being all too readily identified with the gentry and an out-of-date paternalism. The call for liturgical renewal grew more and more insistent. A series of commissions was set up by the two archbishops in 1917; the one on church music produced a report, *Music in Worship* (1922), which stated unequivocally that 'the ideal in all parish churches is congregational singing'. The hymn festival movement began to flourish at about this time as a kind of antidote to the regional choir festival that had originated in late Victorian times.

A moderate attempt to revise the Prayer Book (1928) was rejected by Parliament, but many of its changes were put into practice anyway. By the end of World War II a number of parishes had begun to treat Communion as the main Sunday service. While still adhering, in the main, to the 1662 liturgy, 'parish Communion' was given a new directness and centrality, its meaning subtly transformed by such things as gesture, voice tone and body language, so that the congregation felt they were drawn into full participation. 'Family services' were also introduced, to appeal to all ages. A new charismatic movement spread to the fringes of the Church of England in the early 1960s.

Music played an important part in these developments. A landmark was Geoffrey Beaumont's *20th-Century Folk Mass* (London, 1956), whose obvious relationship to popular music brought indignation from traditionalists but nevertheless began an unstoppable trend. Congregations were encouraged to participate, not only by singing but by swaying and clapping (whence the nickname 'Happy-Clappy'). The Evangelical wing of the Church has especially welcomed the popularization of music. At the same time, the ecumenical stance of liberal churchmen has encouraged hymns and other music from Nonconformist, Roman Catholic and non-Christian sources, and of music from non-European cultures. The Anglo-Catholics have defended tradition, as have the great majority of professional church musicians.

In 1965, the Prayer Book (Alternative and Other Services) Measure received the royal assent, which meant that, for the first time, the Church's own Assembly was free to embark on liturgical reform without recourse to Parliament. Several 'series', representing different degrees of change, were tried out and debated at many levels. The result was the Alternative Service Book (1980), which offers a wide choice of language and liturgy to each individual church – including the option to continue the use of the 1662 Prayer Book, still vigorously defended by some. In letting each parish decide on its own style of worship, the Church has come closer to the Congregational tradition (*see* CONGREGATIONAL CHURCH, MUSIC OF THE). A large amount of new music has been composed and published to cater for the various services. Broadcasting has further weakened the boundaries between denominations.

Meanwhile, the daily services of cathedrals and choral foundations have largely stood outside the more drastic liturgical changes, although the buildings are often made available for a variety of religious observances. The 1662 liturgy is mostly retained, and its Morning and Evening Prayer (now again more often called Matins and Evensong) remain in daily use, if only because the vast majority of the greatest music was written for them. But cathedrals are in difficulties. The preservation of buildings and the payment of staff have become an impossibly heavy burden, making it more difficult to justify further expenditure on a style of worship and a musical idiom that many Anglicans do not find 'relevant' to their concerns. The newer cathedrals, upgraded from parish churches, have few endowments, and many of them have never been able to establish daily choral services.

The Church Music Society, founded in 1906, and the Royal School of Church Music (RSCM), founded in 1927, both have as their principal object the maintenance and enhancement of the choral tradition, although each has also paid some attention to congregational music. The Friends of Cathedral Music was founded in 1956. The introduction of female singers in a few cathedral choirs has prompted a strong reaction, and a Campaign for the Defence of the Traditional Cathedral Choir was formed in 1996, supported by many who have little or no connection with the Church of England. Meanwhile,

broadcasting has brought the cathedral choirs and their music to a new audience of millions, most notably in the Festival of Lessons and Carols on Christmas Eve – a service invented for Truro Cathedral in 1880 but now chiefly associated with the chapel of King's College, Cambridge.

Once again, therefore, as in Elizabethan times, cathedral and parochial music have diverged along different paths. It appears that the great tradition of choral service will survive, in some cathedrals and colleges at least. If it does, it will be less for religious reasons than because it embodies a splendid musical past rich in association, excites national and local pride and attracts tourists and television viewers.

9. Wales, Ireland, Isle of Man, Scotland. The Anglican Church was also established in Wales (until 1920) and Ireland (until 1870). In both countries, though representing a minority of the population (essentially, the anglicized gentry), it inherited the medieval cathedrals, where it conducted exclusively English-language services. But these cathedrals tended to be on a smaller scale than English ones as regards both buildings and endowments, and there was a continual struggle to keep up the musical standards.

Of the four Welsh cathedrals, only St David's was able to maintain a reasonably continuous tradition of choral services. After the Bible and Prayer Book had been published in Welsh (1588), Archdeacon Edmwnd Prys published a book of metrical psalms (*Llyfr y psalmau*, London, 1621), with 12 tunes that included two new ones destined for long histories, 'St Mary' and 'Song 67' (as it was called when Gibbons supplied it with a bass two years later). Another set of metrical psalm tunes was the work of Ifan Williams (1755). But the great Welsh hymns of later date emerged from the revivals of the 18th century, which led the majority of the Welsh people into Calvinistic Methodism (*see* Methodist church music), and the Church's decline accelerated from that time onwards. There have been some signs of reawakening in what is now 'the Church in Wales'.

The Church of Ireland was closely linked with that of England, although formal union between them existed only from 1801 to 1870. Its 34 cathedrals do not reflect any modern reality. Grindle (1989) traces some kind of choral tradition in 13 of them, but the only ones that were able to compete seriously with English foundations were Christ Church and St Patrick's, both at Dublin. Indeed, when these two were willing and able to pool their resources by offering dual positions to lay clerks and organists, they were in a position to induce well-established English cathedral musicians to settle in Dublin. A high standard of performance resulted, but little original music of more than local importance. A notable Dublin-born organist at both cathedrals was Robert Prescott Stewart (1825–94). Choral services were also held, in some periods, at Trinity College, Dublin, and after 1814 in the chapel royal at Dublin Castle.

Perhaps to distance itself from the surrounding Catholic majority, the Church of Ireland has tended towards low-church ideals in worship and music. Urban parish churches had metrical psalms sung by charity children with organ well into the Victorian period, with the congregation virtually silent, as G.W. Torrance complained (1861): he was a Dublin parish organist and the editor of the first official hymnal of the Church of Ireland (1864). Since disestablishment (1871) the Church has succeeded in maintaining its small but unique place in Irish musical life.

In the Isle of Man, which has an independent jurisdiction and diocese (Sodor and Man), the Reformation took nearly two centuries to establish itself. Metrical psalm singing in English was practised in a few town churches in the early 1700s; in the Manx-speaking rural areas, singing dates only from 1768, when on Bishop Hildesley's initiative a Manx version of Tate and Brady's psalms was added to the translated Prayer Book.

The Scottish story is quite different. The Reformation, which in Scotland dates from 1560, was more radical than in England, and the destruction of abbeys and cathedrals more complete. The majority of Scots (excluding the predominantly Catholic Highlands) desired a Presbyterian form of church government, which was established in 1592, but it was constantly challenged by an Episcopalian party, which had the support of the Stuart kings. Charles I tried unsuccessfully to impose a Scottish form of the Prayer Book in 1637, and Charles II continued to appoint bishops and archbishops, who attempted to impose Episcopalian forms. It was not until 1691 that a final Presbyterian settlement was adopted, and it was retained when Scotland was united with England in 1707.

An Act of Toleration (1712) allowed Scottish Episcopalians to worship in peace if they adopted the English liturgy (with its prayers for Queen Anne or, later, King George), and this produced a schism. Some clergy accepted the offer and openly officiated in what were termed 'qualified chapels'. Others held out, especially in Aberdeenshire, and quietly preserved a Scottish liturgy, more especially a Communion Office which differed in some respects from that of the Church of England. They were under constant suspicion of Jacobite sympathies and became a persecuted sect, especially after 1746. The penal laws were repealed in 1792, but disputes over the differing liturgical forms continued for more than a century. A Scottish Book of Common Prayer was finally adopted in 1929.

Despite these troubles, chanting, service music and anthems were performed in several Episcopal chapels during the 18th century (Wilson, 1996). In the Victorian period the Scottish Episcopal Church experienced a revival, with a strong Anglo-Catholic component. Colleges were founded at Cumrae and Glenalmond. The first new cathedral was built (St Ninian's, Perth, consecrated 1850), where, under the guidance of Frederick Helmore, daily choral services on Anglo-Catholic lines were established. Several others followed, and parochial music, too, developed much as in English churches.

10. North America and Australasia. The Anglican Church was established in Virginia (1624), Maryland (1702), South Carolina (1706), North Carolina (1715) and Georgia (1733). The efforts of the Society for the Propagation of the Gospel in Foreign Parts (SPG), founded in 1701, made headway in the northern colonies as well. In the later 18th century principal cities such as Charleston, Philadelphia, New York, Boston and Halifax had prosperous churches with music along the lines of English town churches (organ and charity children); often they were the only churches where 'professional' music was cultivated, under the direction of immigrant organists from England or Germany (e.g. William Tuckey). Rural

congregations, if they sang, presumably sang metrical psalms in the 'Old Way'.

The Church of England declined to appoint an American bishop, and all Anglican churches abroad were under the remote jurisdiction of the Bishop of London. The Revolution placed the Church in crisis; many loyalists, including most of the clergy, left for England or Canada, and Anglican worship came to a temporary halt in most places. The first American bishop, Samuel Seabury, was forced to seek consecration by bishops of the Episcopal Church of Scotland; Bishop William White, also from Scotland, was influential in guiding the music of the American Church. A modified Prayer Book was adopted at the first General Convention in 1785. The Protestant Episcopal Church of the USA was officially constituted in 1789 (the word 'Protestant' was dropped only in 1967).

Musically, the most significant departure from Anglican tradition was the adoption of a selection of metrical psalms and hymns as an official rather than an optional part of the liturgy. This policy has continued, producing a series of authorized hymnals every 20–30 years. A Joint Commission on Church Music was appointed in 1919 and resulted in several musical publications. The *Hymnal* of 1940 was the first to have an official music edition. A much expanded section of chants and service music appeared in the 1982 edition. At every stage in its development, the music of the Episcopal Church has been deeply entwined with that of the Church of England: *Hymns Ancient and Modern* has been a particularly strong influence.

Chants are found in American sources from as early as 1783 (see Wilson, 1996, chap.8), and were certainly used for the canticles and doxologies in some town churches. Anthems date at least from the 1760s, when Francis Hopkinson composed some for the use of Christ Church and St Peter, Philadelphia. But anything approaching a full cathedral service sung by an endowed choir of boys and men was unknown before the effects of the Oxford Movement began to be felt in the 1840s. In most town churches in the early 1800s the music was sung by a quartet of professional singers in the organ gallery.

The choral revival was led by Trinity Church, New York, under the English immigrant Edward Hodges (see Ogasapian, 1994) and his successor Henry Stephen Cutler. By 1900 there were several 'boy choirs' (all-male choirs) in each of the larger cities across the country (see Ellinwood, 1953), and they were a distinctive characteristic of Episcopal churches. At the end of the 20th century perhaps 15 endowed churches and cathedrals around the country were able to maintain daily choral services, the most famous being Washington Cathedral, and the cathedral of St John the Divine, New York. Among the more distinguished American composers of anthems and other cathedral music are Horatio Parker and Leo Sowerby.

Liturgical renewal in the 1960s followed a similar course to that in England. A revised Prayer Book, in 1979, established the centrality of Communion and recognized the 'ministry of lay persons', encouraging a breakdown of barriers between rehearsed choirs and congregations. The emphasis in the 1982 *Hymnal* was firmly on congregational singing. It made moderate advances toward multiculturalism and popular music. Among its 700 hymns were eight tunes based on negro spirituals, two on Ghanaian work songs, two on Chinese hymns, two on Amerindian songs, one Hispanic American hymn, and one tune by a Mexican composer (Boyer, 1990, pp.37–8). The Association of Anglican Musicians, founded in 1967, has been a significant force in raising musical standards in the Church and encouraging composers to provide music for it.

In Canada, the Church of England was established by law in Nova Scotia (1758), New Brunswick (1786) and Upper Canada (1791). For many decades only a few town churches possessed the means for anything beyond unaccompanied congregational psalmody. It was not until after 1900 that a substantial choral tradition grew up. Two English-born Canadian composers, Healey Willan and Alfred Whitehead, were the first to draw international attention to the existence of a Canadian School of Anglican church music.

A similar pattern of events, at a somewhat later date, occurred in Australia (see Forsyth, 1997), and also in New Zealand, where Christchurch Cathedral was an early centre for Anglican choral music (choir school founded 1879). In all these white-dominated countries there were Anglican missions to the indigenous populations, in which hymn singing played its due part.

11. Missions and the Anglican Communion. The high-church Society for the Propagation of the Gospel, by far the oldest Anglican mission organization, was primarily concerned with ministering to white settlers in colonies and other outposts, although it did from time to time attempt to convert Amerindians and West Indian slaves. The Church Missionary Society (CMS), on the other hand, was founded in 1799 under Evangelical auspices for the express purpose of bringing Anglican Christianity to the subject peoples of the growing British Empire, often in competition with nonconformist societies. Its first successful mission was in Sierra Leone, where the population of freed and returned slaves was less firmly tied to tribal religions than that of other African countries. Similarly, the American Episcopal Church missions concentrated first on Liberia. For the next 150 years the greatest missionary efforts took place in Africa.

For most of the 19th century Anglican missionaries, with a few exceptions, saw it as their duty to rescue Africans from the evils of their own religions and persuade them to adopt Anglican Christianity, just as it came. They may have been among the most ethnocentric of the denominations active in Africa. They expended vast efforts in translating hymns, as well as the Bible and Prayer Book, into African languages. The music of hymns clearly attracted some Africans. But a literal translation of an English hymn, designed to be sung to its usual tune, often violated the natural stresses and tones of the new language and made virtual nonsense of the text. Moreover the quite complex nature of the High Victorian hymn tune was more difficult to master than the simple gospel hymn of the Moody-Sankey type used by other missionaries, such as the Methodists. Anglican missionaries disapproved of drumming or dancing in worship, although these had been an inseparable part of both music and religion for many Africans.

Despite all these barriers, progress was made; no doubt many Africans saw material as well as spiritual advantage in yielding to the pressure to convert and to learn Anglican music. The CMS hoped that Africans would eventually take over the missions, and the first African bishop was consecrated as early as 1864. But the period of intensified

imperialism in Africa (1880–1920), although it greatly increased the success of missions, did so at the expense of indigenous cultures. Even African church leaders, having learnt English hymn tunes in their youth, often wished to exclude native music and customs from Christian worship. In reaction, a number of independent African churches were formed (outside any existing denomination), using music and dance in their own traditional styles to accompany worship.

The popularity of these sects may have awoken the missionaries to their predicament. After World War I, some serious efforts to synthesize African music with Western Christianity were begun. T.K.E. Phillips, a Nigerian, was trained both in mission school and at Trinity College of Music, London, and became organist and choirmaster of Lagos Cathedral; but he retained his Yoruba roots. His *Litani* (1926) alternates an unaccompanied soloist with four-part choir and organ, but the tunes are African and the speech tones and rhythms of the Yoruba language are retained. His student, Fela Sowande, continued what he had begun. A.M. Jones, a white missionary at St Mark's College in Northern Rhodesia (now Zambia), reversed the earlier procedure by setting new Christian words to secular African songs, eventually assembling them in a *Lala Hymnbook* (1931). This proved to be a useful model.

Gradually the Anglican Church was changing from an 'establishment' into a mission church (see Sachs, 1993) and was looking more favourably on African cultural expression. By 1960 the indigenization of African church music had come a long way. The independence of Britain's African colonies, beginning with Ghana in 1957, by no means slowed the pace of conversion to Christianity – at the end of the 20th century there were at least 30 million African Anglicans – but it naturally predisposed Anglican leaders, both colonial and indigenous, towards the africanization of church music. Ecclesiastical provinces often crossed both national and tribal boundaries. Efforts were made to forge a syncretic, pan-African style out of the differing music of various regions, tribes and languages. Drums and other instruments were now admitted, and a call-and-response type of hymn became a normal part of worship, but the music belonged to no single tribal tradition and still retained many Western features as well. Later the growth of nationalism in many African states led, paradoxically, to a new wave of Western musical influence, but in the form of commercial popular music.

In a few cathedrals, however, as in England, popular trends have been resisted, and fully choral Anglican services are sung by all-male choirs, with only the occasional African hymn. Examples are the cathedrals of Lagos and Cape Town. The choir directors and organists are trained at one of the London colleges or at the RSCM, or at one of the many African music schools modelled on them.

Anglican Christianity is also firmly established in many Asian countries, though on a smaller scale – perhaps four million members in all. In India it is a natural product of centuries of British rule. But both conversion and indigenization were slower and more difficult than in Africa. The existing religions were ancient and well developed, and both North and South India possessed strong and mature traditions of high art music which had little in common with Western music. A modern Anglican service in Hindi may well contain various musical elements, each remaining largely intact: North and South Indian melodies, Indian and Western instruments, Hindu and Moslem chant, and English hymns with their original tunes in four-part harmony. Some Christian musicians have attempted a fusion of rāgas with Gregorian chant. Some aboriginal groups in the east-central plateau, such as the Munda people, have reverted to the use of their own melodies, with drumming and dancing, but (as in Africa) with some perceptible traces of Western influence that distinguish it from the music of non-Christian Munda (Babiracki, 1985, p.97). In Sri Lanka, Sinhala folk music and dance, prose chants, and drums were introduced into the Anglican Church of Ceylon in the mid-1950s.

In China, Japan and Korea, acceptance of Western art music has been far more complete, so that in general Anglican church music has been adopted with little change (other than translation of the texts) in whatever degree the resources of a particular community may allow.

The earliest attempt to bring together the bishops of Anglican and Episcopal churches around the world was held in 1867, at Lambeth Palace (the London residence of the Archbishop of Canterbury). It was to be the first in a series of approximately decennial conferences that have continued until the present time. Although music as such is rarely a principal subject of discussion, the Lambeth Conference has shaped and overseen the gradual evolution of the Anglican Communion in the modern world, and provided a focus for increasing controversy on such subjects as the ordination of women and proposals for reunion with other denominations. The services at the conference itself have generally been quite traditional and, for many of the assembled bishops, have acted as a reminder of the liturgical and musical model which had been a starting-point for their own churches' evolving practices.

The Anglican Communion embraces some 20 independent church organizations around the world, all tracing their ultimate roots to the Church of England. One modern commentator considers that 'Anglicanism [in the late 20th century] exhibited dynamism in Africa and Asia which seemed lacking in its British and American counterparts' (Sachs, 1993, p.336).

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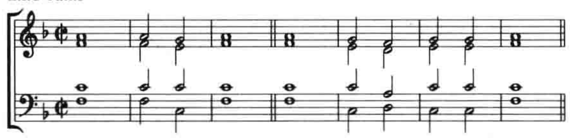
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NICHOLAS TEMPERLEY

Anglican chant. Harmonized formulae used for the singing of psalms and canticles in the liturgy of the Church of England. A single chant (ex.1) comprises two sections,

Ex.1 Tallis



paralleling the bipartite psalm or canticle verse to which it is sung; the initial chord in each half is the 'reciting' chord to which a substantial part of the verse section is freely sung. The first half of the chant is concluded by a progression of between three and five chords, the second half by a progression of between five and nine chords. These are invariably measured out in semibreve, minim and crotchet values, the first comprising three bars, the second, four. Double chants repeat the single chant formula once, and quadruple chants repeat it three times, being sung to two and four psalm or canticle verses respectively (triple chants are occasionally used). There are many ways of 'pointing' or fitting the words to these chants, and various systems of symbols are used to indicate how this may be done; in the following examples the barring is equivalent to the barring of the chant:

Oxford Psalter:
Glory / be. to the / Father: and to the Son, / and. to the / Ho-ly / Ghost;
As it was in the beginning,* is now, and / ever. shall / be:
world without / end, A / - / men.

Revised Psalter:
Glory be to the Father, and / to the / Son: and / to the Holy / Ghost;
As it was in the beginning, is now and / ever / shall be:
world without / end. / A- / men.

The pointed psalters that are most commonly used are *The Parish Psalter*, *The Oxford Psalter* and *The New Cathedral Psalter*. Congregational chanting was attempted in many churches from the unpointed texts of the Book of Common Prayer, but pointed psalters are essential if a satisfactory standard is to be achieved.

Anglican chant can be traced back to Latin psalm tones and is related to the continental FALSOBORDONE. The earliest sources of harmonized chant are Thomas Morley's *A Plaine and Easie Introduction* (1597), manuscript 34 from the first 'Caroline' set of partbooks at Peterhouse (*c*1635) and three early Restoration books: Edward Lowe's *A Short Direction for the Performance of Cathedrall Service* (1661, 2/1664), James Clifford's *Divine Services and Anthems* (1664) and John Playford's *Introduction to the Skill of Musick* (1654, many reprints to 1730). To these must be added various sets of festal psalms (*psalmi festivales*) by some 20 composers dating from about 1550 to about 1640, many published in John Barnard's *The First Book of Selected Church Musick* (1641).

In his *Booke of Common Praier Noted* (1550) Marbeck did no more than provide examples of the way in which the psalms and canticles could be sung to the long-established Latin psalm tones: he used the 8th tone, mostly without the intonation and with two variant endings, for seven psalms and canticles; the 5th tone occurs twice, while the 1st, 4th, 7th tones and *tonus peregrinus* are each used only once. The fact that Marbeck did not set out more fully and systematically the system of eight tones indicates that choirs were conversant with it and had no difficulties in adapting it to English use.

Morley went one stage further in supplying simple harmonizations to the eight tones, though he gave no examples of how these might be fitted to words. The first evidence that choirs were actually singing the plainsongs in harmonized versions is to be found in the Caroline Peterhouse books, in which two voice parts from a set of chants that were probably for three or four voices are scribbled out on a single page; no words are supplied but the rhythms fit the opening verse of the *Venite*.

The three Restoration sources – Lowe, Clifford and Playford – provide a comprehensive guide to the use of the tones, as might be expected after a break in the tradition of some 15 years. All eight tones are printed, together with the Benedicite chant (described as 'from the Sarum Breviary'). What is more, harmonizations of four chants are provided: 'Adrian Batten's tune' (1st tone), 'Christ Church tune' (a different harmonization of the 1st tone), Dr Child's harmonization of the 8th, known as the 'Imperial tune', and a chant called 'Canterbury tune', which after the Restoration was commonly attributed to Byrd and attached to his third set of Preces.

In pre-Restoration times the psalms would normally have been sung at Matins and Evensong to Gregorian tones, either simply harmonized in the manner of Batten's tune, or monodically; but special settings of the psalms would have been sung on festal occasions. Many sets of pre-Restoration festal psalms are extant. The earliest are by Tallis for the Evensongs of 24, 25 and 26 December: those for Christmas Day (only the bass part of the others survives) are fairly simple harmonizations of the 1st and 7th tones, not far removed from the Batten tune in style but with the underlay of each verse carefully set out in measured notes. No doubt the simpler festal psalms of this kind provided the model for the later Anglican chant.

Wilson (1996) provides a detailed account of Anglican chant and chanting after the Restoration. Extant manuscript collections of chants compiled between 1660 and 1750 illustrate the formation of a repertory consisting of adaptations from festal psalms, psalm tone harmonizations and, increasingly, new chants. A post-Restoration repertory associated with the Chapel Royal, Westminster Abbey and St George's, Windsor, copied into a manuscript owned by the Precentor of Windsor, Dr John Butler (*GB-Lbl* 17784, 1670) consists of three psalm tone harmonizations and 18 chants attributed to Blow, Humfrey, Edward Purcell, Henry Purcell (i), Thomas Purcell and Turner.

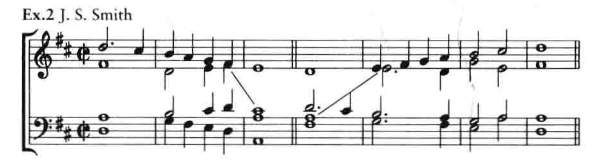
This 'royal chapels' repertory' circulated to provincial cathedral choirs where local additions were made. Henry Aldrich's collection of 'Proper Tunes' for Christ Church,

Oxford (*GB-Och* 48, late 17th century), is typical; of 28 chants 12 come from the royal chapels repertory and five from Lowe's collection; the remaining 11 are by Oxford composers, including Richard Goodson, Francis Withye and Aldrich himself. John Alcock, organist of Lichfield Cathedral, published the first printed collection (1752), but one of the most significant was that edited by (but not ascribed to) Granville Sharp: *Fifty Double and Single Chants being the Most Favourite, as performed at St Paul's, Westminster and Most of the Cathedrals in England* (*c*1770). Instructions on chanting became more numerous in the 18th century, and there was recognition of the relationship between the nature and mood of the psalm and the chant to which it was sung; John Jones (1785) classified the psalms as 'Rejoicing, Penitential or Historical'. John Marsh (1804) and John Beckwith (1808) were the first to provide a specific chant for each of the 150 psalms. The first system of 'pointing' was published by Robert Janes, organist of Ely Cathedral: *The Psalter or Psalms of David* (1837) was

> Carefully marked and Pointed to enable the Voices of a Choir to keep exactly together by singing the same Syllables to the same Note; and the accents as far as possible made to agree with the accents in the Chant …

These publications marked the beginning of a flood of 19th-century chant books, serving the rapidly expanding number of parish choirs with cathedral aspirations. Rimbault, deploring the tendency to increasingly 'pretentious' chants (such as ex.2) edited a retrospective collection

Ex.2 J. S. Smith



of chants (1844); among the earliest composers are Tallis, Byrd, Richard Farrant, Morley, John Farrant and Child, some of whose chants prove to be highly simplified adaptations from festal settings, and who are complemented by Restoration and 18th-century composers. *The Cathedral Psalter* with chants (1874) compiled by John Stainer and others, was widely used until the 1950s, and can still be found more often in its revised format. Cathedral and other church musicians continued to compose chants in the 20th century, some of unbelievable chromatic decadence; others adopted a simpler modal style or re-introduced the Latin psalm tones. The select cult of polished Anglican chanting continues, and includes several recordings of the entire psalter, most recently by St Paul's Cathedral. Since 1960 the use of Anglican chant has diminished greatly in parish churches, some preferring responsorial psalms, Père Gelineau's method of psalmody, or modern songs based loosely on psalm texts, while others have abandoned sung psalms entirely.

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PETER LE HURAY, JOHN HARPER

Anglicus, Jo. Benet. *See* BENET, JOHN.

Angloise. *See* ANGLAISE.

Anglo-Soviet Press. Publishing firm run by ALFRED KALMUS.

Angola (Port. Républica de Angola). Country in south-central Africa. It has an area of 1·25 million km² and a population of 12·78 million (2000 estimate). Angola was a Portuguese colony during the first half of the 20th century, declared an overseas province in 1972 and achieved independence in 1975. Conflicts between liberation movements financed by foreign powers immediately plunged the country into a 20-year civil war that led to the destruction of most rural community-based cultures and excessive urban migration, particularly to Luanda, the capital city. The impact of this turmoil on Angola's musical cultures is only gradually being assessed (see Kubik, 'Muxima Ngola', 1991).

1. Historical sources. 2. Main musical style areas: (i) Music of Khoisan-language speakers (ii) Music of Bantu-language speakers of the central and south-western zone (iii) Music of Bantu-language speakers of the north-western zone (iv) Music of Bantu-language speakers of the eastern zone. 3. Modern developments.

1. HISTORICAL SOURCES. Several Iron Age sites have been uncovered in north-west Angola. Further south, the site of Féti in the central highlands of Viye (Bié) was discovered in 1944 by an amateur archaeologist, Júlio de Moura, who recovered a flange-welded iron bell with stem grip and two other iron bells that each seem to have a clapper (Ervedosa, 1980, p.lix). The site dates to 720 CE, demonstrating the presence of iron bells in central Angola at the beginning of the 8th century and showing how far south the technology used for making flange-welded iron bells, often associated with chieftainships, had penetrated. Significantly, bells had disappeared from most parts of Angola by the 20th century.

Owing to the late 15th-century establishment of a permanent political and cultural link between Portugal and the Kingdom of Kongo, north-west Angola is unique in south-central Africa in that a considerable number of early written and pictorial sources exist. Early sources refer to the Kingdom of Kongo that extended far into the present-day Democratic Republic of the Congo at the height of its power. Ruy de Pina (1792) reported that *trombetas de marfim* (ivory trumpets) were among the instruments played at a reception for a Portuguese delegation given by the King of Kongo in 1491. Duarte Lopes travelled to Luanda in 1578 and described military music among the Bakoongo and Imbundu peoples (Schüller, 1972). G. Francesco da Roma, an Italian

missionary, was the first to describe xylophones in north-west Angola in 1648, giving an account of musical acculturation at that time. European wind instruments were introduced soon after relations had been established between King Nzinga Nkuwu and Portugal in 1490. These instruments spread far into the interior of Angola. The Kingdom of Kongo was an area of early Christian evangelization and the establishment of missions. Church bells were also introduced, giving rise to the production of small bells with clappers made with local metallurgical techniques.

Two Capuchin missionaries, Giovanni Antonio Cavazzi and Girolamo Merolla, gave the most detailed descriptions of music, organology and the role of instruments in society during the late 17th century. Cavazzi travelled to what is now north-west Angola in 1654, living in the Kingdom of Kongo and adjoining areas for 13 years. Musical scenes are depicted in many of the illustrations in his *Istorica descrizione de'tre' regni Congo, Matamba et Angola* (1687), such as warriors playing single- and double-bells (reproduced in Hirschberg, 1969, p.15).

Merolla travelled to Luanda from Naples in 1682. Some historians consider Merolla's documentation (1692) of musical instruments in the north-west Bantu-language zone as secondary and largely based on Cavazzi, but it is probably independent. Similarities with Cavazzi's account are easily explained since the two were contemporaries and had contact with the same cultures. One famous illustration (fig.1) shows several musical instruments: a gourd-resonated marimba (xylophone), a *nsambi* (pluriarc), a *kasuto* and *kilondo* (two types of scrapers), a *longa* (double-bell), a goblet-shaped single-headed *ngamba* (drum) and an *epungu* (end-blown horn).



1. *Instruments documented by Girolamo Merolla in the Kongo/(Ki-)Mbundu region of Angola between 1683 and 1688; woodcut from his 'Breve e succinta relatione del viaggio nel regno di Congo nell'Africa meridionale' (1692)*

The xylophone tradition noted by these authors has disappeared from the area. It survives, however, further north, in southern Cameroon, where it spread from Congo and Gabon at the height of the Kingdom of Kongo's power. Their organology, mode of performance, social context and the fact that usually four are combined to form an ensemble contribute to the hypothesis that the present-day southern Cameroonian xylophone tradition is the closest parallel to that described by Merolla.

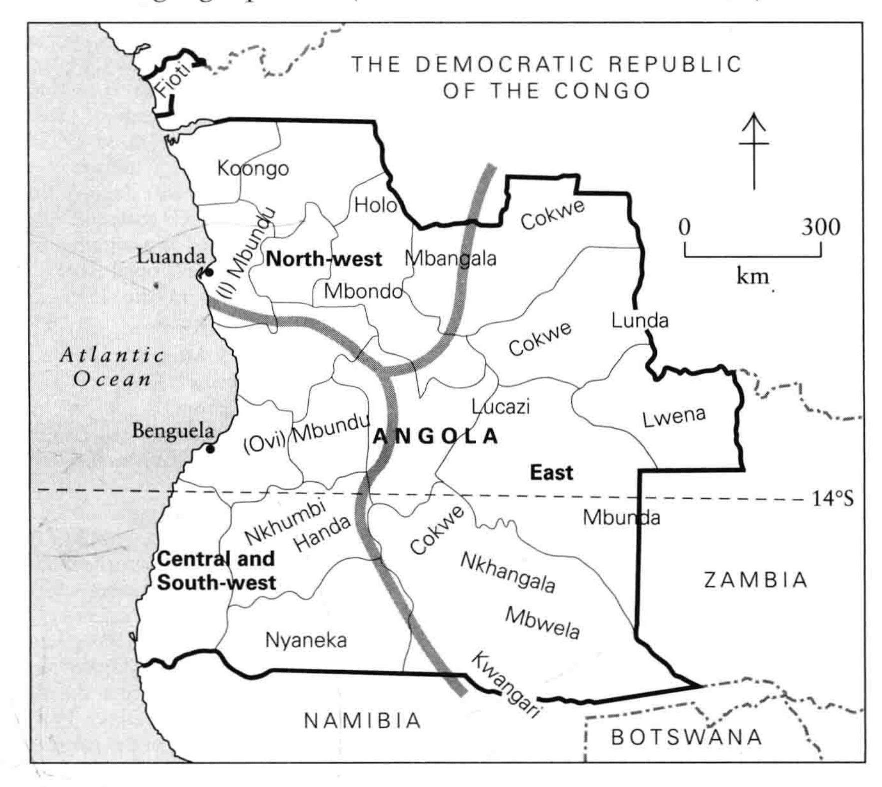
Some of the most intriguing indirect testimonies of Angolan musical instruments in the late 18th century and the early 19th come from Brazil, where Angolan slaves continued to produce the musical instruments of their home cultures. At that time, Brazil was more accessible than Angola to European travellers. Rio de Janeiro, in particular, became a meeting point for European painters and authors keen to capture picturesque scenes. Thus, in the paintings of Jean-Baptiste Debret, Johann Moritz Rugendas, Lt Chamberlain, Thomas Ewbank and others (see Kubik, 1979), there is invaluable information on musical instruments made by African slaves.

One particular Brazilian source is useful in the indirect assessment of musical practices in 18th-century Angola. On his journey through northern Brazil in 1783–92, Alexandre Rodrigues Ferreira observed slaves playing a 16-note board lamellophone and a seven-string pluriarc. His accurate drawings reveal details such as the tuning of the lamellophone with lumps of black wax (Kubik, 1979). Analysis of these drawings has enabled an identification of the area from where those slaves must have come, south-west Angola. Probably they were of the Nkhumbi, Handa, Cipungu or related peoples who were deported to Brazil via Benguela. A comparison of Ferreira's drawings with field research materials from south-west Angola collected in 1965 demonstrates that instrumental designs of these types have remained stable for over 200 years (Kubik, 1979; 1986).

Sources on music in Angola became abundant in the 19th century when colonial penetration of inner Angola intensified (Magyar, 1859; Pogge, 1880; Pinto, 1881; Capello and Ivens, 1881; Dias de Carvalho, 1890–93). In the 20th century these sources were amplified by numerous ethnographic accounts (Schachtzabel, 1923; Hambly, 1934), as well as the collections of musical instruments in museums, notably the Museu do Dundo, Angola, and the Museu de Etnologia, Lisbon.

2. Main musical style areas. As elsewhere in Africa, music and language are intimately linked in Angola. Major musical style areas of the country, therefore, correspond with principal linguistic divisions. The majority of Angola's population speaks Bantu languages of one of three zones: north-west, central and south-west, and east (fig.2). There are also scattered communities speaking non-Bantu languages of the Khoisan family, south of latitude 14°S.

(i) Music of Khoisan-language speakers. In 1975, before the forced dislocation of peoples caused by civil war, Khoisan groups, ethnically classified as !Kung', were found in several locations across southern Angola. Another small group in Namibe province speaking a



2. Map showing the population zones of Angola's Bantu-language speakers: north-west, central and south-west, and east

Khoisan language is known as the Kwisi (Kwise). Non-Bantu-language-speaking groups of south-west Angola also include the Kwepe and Kazama and the speakers of Kwadi.

Several thousands of years ago, Khoisan hunter-gatherers developed harmonic counterpoint, stimulated by two converging factors: hunters' experiences with long, stretched strings and the ability of the hunting bow to be turned into a musical instrument by dividing the string with a tuning noose and employing the mouth as a variable resonator (fig.3). This convergence led to the technique of selective reinforcement of lower partials over two fundamentals, and thereafter to an understanding of the natural harmonic series.

!Kung' music demonstrates five salient traits. First, the use of vocal polyphony in the Africanist definition of the term (*see* AFRICA, §3(v)) and yodel. Pitch-lines sung to syllables and few words, if any, are combined by singers in an interlocking style. Second, pitch-lines are generated by tones derived from the exploration of the natural harmonic series up to the 4th partial over two fundamentals of a stretched string; !Kung' intervallic memory is conditioned by the experience of the mouth bow. Third, !Kung' musical instruments include three adaptations of a hunting bow as a musical bow: two mouth-resonated and one with an external gourd-resonator. Women use a *bavugu* (stamping tube) made from three gourds of the *strychnos spinoza* plant glued on top of each other with black wax. The *bavugu* is stamped on the player's left thigh and hit with the right hand on the uppermost orifice. All other instruments, such as the *kawayawaya* (friction bow), various lamellophones and occasional drums, are borrowed from Bantu-language speakers. Fourth, rhythm is characterized by the use of interlocking motifs in song and clapped polyrhythmic patterns in cycles of 12 or 24 elementary pulses. Fifth, movement in dance includes vigorous shaking of the torso, sometimes inducing trance-like states. Miming of animals and mock duels between men are prominent features of !Kung' expressive culture.

(ii) Music of Bantu-language speakers of the central and south-western zone. The Ovimbundu are the largest ethnic group in Angola, with close to 4 million Umbundu speakers. *Ocisungo* (song) among the Ovimbundu is a generic term that was exported to Brazil with the slave



3. Hunting bow used as a musical instrument; the string is divided with a tuning noose and the mouth is employed as a variable resonator.

trade (Kubik, *Extensionen*, 1991, p.70). The first recordings of Ovimbundu singing were made by Alfred Schachtzabel in 1913 on wax cylinders, and they reveal the presence of a characteristic heptatonic multipart singing style. Musical instruments include drums similar to those of their eastern and southern neighbours. Various musical bows are used: mouth-resonated bows such as *ekolowa* (a friction bow) and *ocimbulumbumba* (a braced, gourd-resonated musical bow). The onomatopoeic name *mbu-lu-mbu-mba* characterizes timbre and accent patterns played on the bow.

Ethnographic coverage of the Ovimbundu is detailed (Schachtzabel, 1923; Hambly, 1934), but no comprehensive ethnomusicological coverage is available. Indirect conclusions are, however, possible. An important difference between the culture of the Ovimbundu and almost all surrounding peoples is the absence of boys' circumcision and, therefore, also associated music-dance activities. A unique class stratification has, however, generated specific forms of praise-songs.

In contrast to Angola's central highland population, which was much affected by trade along the Ovimbundu routes from the 18th century to the 19th, the cultures of the south-west remain conservative, although the Portuguese presence was long established; the town of Caconda-a-Velha, for example, was founded in 1680, and south-west Angola subsequently became a preferred slave-recruiting area. This is why many cultural traits of this area survive in the Brazilian melting pot (Kubik, 1979; *Extensionen*, 1991). The cultural profile of these peoples has fuelled speculation about remote East African migrations, dating perhaps to the 1st millennium CE. Ethnomusicological data corroborate rather than contradict such speculation.

The most popular recreational dance for men and women, *onkili*, reveals a style of movement emphasizing high jumping and high stepping by the male dancers. *(O)Nkili* is an original dance emerging from the Nkhumbi-Handa cluster of peoples in which young people form two rows. While the women clap, one dances out from her row, executes several slow turns and finally intercepts with her hands the high jump of a male partner who has detached himself from his group and run towards her, making it seem as if the woman lifts the man's body up above her head and shoulders. This pattern is repeated with alternating partners.

A variety of dances accompanied by drums and hand-clapping is shared by the peoples of Wila (Huíla) province; the most important are *ovinjomba*, *ombulunganga*, *kaunjangera*, *machikuma*, *ombanda* and the ubiquitous *onkili*. Drums are highly decorated with brass nails, coins, crosses, amulets of metal, beads etc.; the brown-tainted bodies of drums sometimes have high reliefs representing the breasts of a woman. Two drum sizes are distinguished, each with a specific function: *kenjengo* (also *cikenjengo*, *cipinjingo* etc.), which provides a basic pattern, and *ng'oma*, the master drum. Tuning paste is used for both drums, which are played with the hands and held between the knees while standing.

A range of musical instruments is used by the Ovankhumbi, Ovahanda, Ovacilenge, Ovacipungu and others for solo performances, including two transformations of an *onkhonji* (hunting bow) into a mouth-resonated musical bow that exploit the harmonic series up to the 6th partial over two fundamentals (Kubik, 1975–6; 1987, pp.103–4). In addition, there is the *embulumbumba* (gourd-resonated bow). One performer, José Emmanuel Virasanda, recorded at Mukondo, near Dinde, in 1965, is now a celebrity among ethnomusicologists for his bow-songs presented by Tiago de Oliveira Pinto in a cross-cultural experiment to Brazilian musicians in the Recôncavo Baiano. Pinto's experiment tested the extent to which common ground between these traditions still existed on a cognitive level (1994). The Brazilian *berimbau* was developed from a blend of Angolan gourd-resonated bows in the 19th century, and many patterns have continued.

(iii) Music of Bantu-language speakers of the north-western zone. The principal language of this zone is Kikoongo (Kongo), while Kimbundu (Mbundu) is the most important language spoken in the city of Luanda and the outskirts as far as Malanji province. The expanse of the north-west zone includes all of north-west Angola, the enclave of Cabinda and adjacent areas of south-west Democratic Republic of the Congo and southern Congo.

In Cabinda, the Bafioti are known for three-part singing in chord clusters within a heptatonic non-modal system and for the 'sanza-type loango' (Pechuël-Loesche, 1907; Söderberg, 1956; Laurenty, 1962). Traditions in Kikoongo-speaking communities of the north-west still echo some of those in the old Kingdom of Kongo, as suggested by Margot Dias's 1960 location of a horn ensemble. The activities of a *nganga* (medical practitioner) often include musical performance, as do the rites in the *dilongo* boys' circumcision school (Kubik, *Extensionen*, 1991, p.66).

A variety of drums is used by the Koongo, Holo (Holu), Imbundu and related peoples in religious and popular dances. In Malanji province, particularly in the area of the former Kingdom of Matamba, xylophone music is a prominent feature of music-dance activities. The *marimba de arco* (Portugese designation) is played as a solo instrument among the Jinga (Njinga), and also among the Cokwe (Chokwe) in the neighbouring east zone. Among the Mbondo the prominent type is *madimba*, a large, gourd-resonated xylophone with 20 keys tuned to a heptatonic scale. It is played by three musicians who sit next to each other, one striking bass notes, another playing a basic middle-pattern, while the lead player uses most of the upper range for variations. Each player uses two rubber-headed beaters to strike the keys in the centre.

Madimba xylophone playing was originally presentation music for powerful chiefs. At Kixingambambi village in the Kunda district, Chief Kalunga-Kandala supported one of the most famous *madimba* groups in Malanji province, that of Armando Balanga (fig.4). The name *madimba* in the Mbondo language is formed from the word-stem *-rimba/-limba*, formative in the designations of xylophones and lamellophones, primarily in south-east Africa. Since there are no documented connections between these gourd-resonated xylophones and those of the old Kingdom of Kongo, it could be that its inspiration came from contacts opened up by the *pombeiros* (African-Portuguese explorers) with the lower Zambezi valley in the 18th century (Rocha Matos, '(Ma)Dimba', 1982).

Of similar historical significance is the presence of the *hungu* or *ungu* (gourd-resonated musical bows) in Luanda and surrounding areas. The stave is made from a plant called *mutamba*, the string of wire. It is divided into two sections near the lower end; the very short bottom section is not used for playing. The division on the long bow of



4. Armando Balanga madimba group in Malanji province, Angola

Miguel Francisco dos Santo Kituxi (*b* 1941), which had a stave of 1·7 metres, was 8:1 (Kubik, 1987, pp.179–85). To obtain a second fundamental, the musician stops the longer part of the string just above the tuning noose with the thumb of the left hand wrapped around the neck of a glass bottle. The tuning noose dividing the string is connected to the gourd resonator. During performance the player holds the instrument vertically, creating tonal fluctuations by moving the gourd's orifice slightly against the bare abdomen. The name *hungu* suggests historical connections with *lukungu* (musical bows) in south-west Democratic Republic of the Congo.

The *kakoxa* (two-string bowed lute) that can still be heard across the Kwanza-Sul and Malanji provinces (Rocha Matos, 'Para um programa', 1982; Redinha, 1984; Kubik, 'Muxima Ngola', 1991, p.263) sheds light on another aspect of Angola's music history. Characteristically, the *kakoxa* has horizontal pegs and is normally a solo instrument played by elderly men, but it may be accompanied by a percussive pattern struck on a plastic plate or similar object by a second performer. The *kakoxa* was most likely developed by Kimbundu-speaking musicians in the 18th century based on Iberian models.

Iberian string instruments of the 17th–19th centuries were brought to Angolan coastal cities by Portuguese, Brazilian and other sailors. Among them was the *cavaquinho*, a four-string plucked chordophone (Dias, 1967) that spread worldwide, leading to the development of the RAMKIE in south-west Africa. The *violão* (Port.: 'guitar') among the Mbondo and Holo is a four-string, homemade chordophone quite different from 20th-century factory-made guitars. It is characterized by the following traits: (1) vertical position of tuning pegs; (2) four strings (sometimes three); (3) rectangular soundboard made of raffia and fitted into the trough-like resonator (Kubik, 'Muxima Ngola', 1991, pp.265–8); (4) raised first fret on the fretboard; (5) monoxylous resonator and fretboard; (6) metal ring buzzers on some examples; and (7) decorative engravings on most instruments. Traits 4–7 are local developments, whereas traits 1–2 are held in common with the *cavaquinho* and trait 3 in common with the *kakoxa*.

North-west Angola is a site of rapid transculturation, in which local Kikoongo, Kimbundu and Portuguese concepts of music have interacted since the 16th century. An example is the development of small board-shaped lamellophones with calabash-resonators still popular among men in the Kunda and Kela districts. They are known as *sartela*, from the Portuguese *psaltério*. In this case the name was imported, not the instrument. Apparently, in the past when the psaltery was still used in European music, native speakers who had learnt some Portuguese explained lamellophones to their colonial masters by comparing, even equating, them with an instrument in the colonists' culture.

(iv) Music of Bantu-language speakers of the eastern zone. This zone covers all of east Angola and adjacent areas in north-west Zambia and southern Democratic Republic of the Congo. Ethnomusicologically it is one of the most studied areas of Central Africa (see Kubik, 1969; 1981; 1993; 1994; Gansemans and Schmidt-Wrenger, 1986; Bastin, 1992).

The cultures of eastern Angola remain relatively homogeneous, owing to their ethnogenesis of only 400

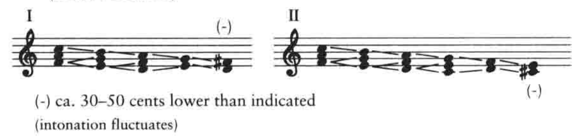
years. Many musical activities are linked to secret societies, institutions for youth education and to installation ceremonies and other ritual contexts of chieftainships. Cokwe, Lwena and Lucazi (Luchazi) chiefs keep a *mukupela* (or *mukupele*) double-headed hourglass drum among their regalia. Its penetrating sound is due to an ingenious device: a small piece of calabash neck closed with a mirliton made from a spider's nest is inserted into a hole on the side of the drum, resulting in strong sympathetic vibrations.

In south-east Angola, among the Vambwela and Vankhangala, dead chiefs are commemorated with secret instruments called *vandumbu* whose sound is said to represent the voices of the ancestral chiefs (Kubik, 1981). The sounds produced are the esoteric knowledge of the initiated. The large *vandumbu*, up to 4 metres in length, are megaphones, wooden tubes with a round embouchure, cut from tall trees and hollowed out. Their mouth is often shaped like that of a crocodile or other river animal. The body of each tube is completely wrapped with plant fibre. Throughout the year, these instruments are kept under water by the members of the secret society in a shallow place of the river marshlands. During the ceremony, members bring them up to the village in the darkness and produce fearful sounds. Three *vandumbu* usually form part of the procession. In front of them walk the players of three smaller aerophones, about 1·5 metres in length called *nyavikali*. Harmonics up to the 8th, even 10th partial are blown on some of them. They have a separate mouthpiece similar in size and bore to some 16th-century European trombones.

Among the Mbwela and Nkhangala of south-east Angola three secret associations by males and three by females were documented in 1965. Each has an individual song repertory, performance style and instrumentation. Membership is hierarchical and strictly segregated by gender. One has to pass earlier age-grades to become a member of later associations.

The eastern cultural area is also exemplary for the development of a system of harmonic part-singing used in ritual and other contexts. The Cokwe, Luvale, Lucazi and Mbwela-Nkhangala vocal style proceeds from a non-modal heptatonic scale in which intervals are adjusted at key points to satisfy both the principle of triadic euphony and equiheptatonic temperament. Songs follow either of the harmonic schemes shown in ex.1.

Ex.1 Harmonic schemes in Cokwe/Ngangela multipart singing: (relative notation)



(-) ca. 30–50 cents lower than indicated (intonation fluctuates)

≷ directions that individual voices may take

Much of Cokwe, Lwena and Ngangela music is structured along time-line patterns. One is a characteristic nine-stroke, 16-pulse pattern called *kachacha* in Lwena-Luvale, originating in the Lunda-Luba-Cokwe cluster of cultures, and spreading with the slave trade to Brazil, where it contributed to the development of samba (Kubik, 1979). Another is the ubiquitous seven-stroke, 12-pulse standard pattern, also prominent in West Africa. Any of these patterns can be struck either on the body of a drum or on the box-resonator of a *likembe* lamellophone by a second player holding a stick.



5. Kachacha dance performance with six tuned drums and a jinjimba (two-note xylophone), Njamba village, Alto Zambese district



6. Masked performance in eastern Angola to the accompaniment of a cinkuvu (slit-drum), Sangombe village, Kwandu-Kuvangu province

Percussion instrumental resources dominate eastern cultures. Membranophones include the long, goblet-shaped, single-headed drums, called *vipwali* in Mbwela-Nkhangala culture and *jingoma* among the Lwena-Luvale. The latter often group six of these drums together as a chime and play them together with a two-note, gourd-resonated *jinjimba* (xylophone) (fig.5). Another popular instrument throughout eastern Angola is the *cinkuvu* (slit-drum), used to accompany masked performance (fig.6).

3. Modern developments. Urban music in Angola was remarkably different from that of neighbouring African countries at the turn of the 20th century. To avert

undesirable political influences, rural populations were deprived of basic educational facilities and made almost inaccessible to international media until the 1970s. As late as 1965 no transistor radios existed in rural areas, in stark contrast to neighbouring countries.

Likembe lamellophone music swept through north-east Angola from the Democratic Republic of the Congo as early as the 1920s. Hugh Tracey recorded Cokwe- and Luvale-speaking Angolan *likembe* musicians in the 1950s in the Copperbelt. It was the vast labour migrations to mining centres in central and southern Africa that first exposed young Angolan men to foreign experiences.

A particular phenomenon in Angola's socio-cultural stratification was the rise of Luso-African or Portuguese-Kimbundu culture in Luanda, among the inhabitants of the so-called *musekes*, the townships in which most of the Kimbundu-speaking population lived. The rise of this early 20th-century culture created artistic expressions such as the dance forms of *kaduka*, *semba* and *rebita*. *Kaduka* in Kimbundu comes from 'Duque de Bragança', a historical Portuguese personality for whom a town north-west of Malanji was named by the colonial regime. In Luanda, the dance was referred to as *Akwaduke* ('of the people of the Duque de Bragança'), and it became known in upper-class dancing salons during the mid-19th century. At the same time another dance became popular: *semba*, associated with a belly bounce, as in the *umbigada* of Brazil. *Kaduka* and *semba* are associated with the *rebita* dance clubs in Luanda, of which four remained in 1982. In colonial times *kaduka* and *semba* were referred to as *danças recreativas assimiladas*, entertainment for those with *assimilados* status, that is with the rights of Portuguese citizenship.

A new factor emerged in the 1950s with the increasing popularity of the group Ngola Ritmos led by Liceu Vieira Dias. Ngola Ritmos introduced rumba, MERENGUE and samba to Luanda's urban musical culture, using guitar and local percussion instruments such as *dikanza* (scraper), rattles and drums. The music became popular in the *bairros* (townships) of Luanda since it was sung in Kimbundu and because it sympathized with liberation movements. In 1981 Dias was officially celebrated as *o precursor da música moderna angolana*.

Another early 20th-century development was the rise of military-style music after World War I called *kalukuta* in south-east Angola and performed with *ndamba* (scrapers) and hoe-blades. One song recorded in 1965 was *O mbomba* ('The Bomb'), in which listeners are incited to throw imaginary bombs on almost any city in the country (Kubik, 'Muxima Ngola', 1991, pp.234–36).

By the mid-1960s song texts from rural areas contained political messages celebrating Patrice Lumumba of the former Belgian Congo and Kenneth Kaunda of Zambia as heroes. In north-east Angola, in the areas of Luau and Kazombo, guitar music from Katanga and Zambia had swept across the border, but those few who took to the guitar almost exclusively used homemade instruments.

Only after Angola achieved independence in 1975 did the public have opportunities, at least in larger cities, to actually see groups from neighbouring countries. Dance bands from the former Zaïre began to affect Luanda, particularly with the return of exiled guitarist and singer Massano. His ensemble's instrumentation followed Zaïrean models, but his repertory was eclectic, including songs sung in Kimbundu. Other groups, playing in a Kimbundu-language popular style, have emigrated to neighbouring countries, particularly Namibia, to flee war and economic hardships.

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GERHARD KUBIK

Anguilar, Antonia Maria. *See* GIRELLI, ANTONIA MARIA.

Angulo (Rodríguez), Héctor (Manuel) (*b* Santa Clara, 13 Oct 1932). Cuban composer. He went to Havana at the age of 16 to study music with Zenaida Romeu, Pró and Orbón. He began composing in the mid-1940s with his first works performed in the 1950s. In 1959 he attended a summer course at Tanglewood, USA, and later that year received a music scholarship to the Manhattan School of Music in New York, where he stayed for three years. In the USA he met the singer Pete Seeger and taught him the music of the *Guajira Guantanamera* by Joseíto Fernández, with words by the poet José Martí, and so he played a key role in the diffusion of this song. On his return to Cuba to joined the musical avant garde, begun there in the 1960's. His trio and *Sonata para 11 instrumentos*, written and first performed in 1965 and 1967 respectively, were important in defining the Cuban avant garde with their serial treatment and incorporation of aleatory techniques. His work reveals a search for the essence of Cuba, and shows the aesthetic influence of Caturla and Roldán. In the chamber opera *Ibeyi Añá* (1968) and *Cantos yoruba de Cuba* (1970), for solo guitar, he uses folk-songs of African origin as creative reference points. In *Toque (Homenaje a Amadeo Roldán)* (1980), he combines the structure of the traditional concerto with a national sonority produced by the percussion (marímbula, güiro, bongo and claves), all treated with a polyrhythmic and polymetric richness. He has written incidental music for the theatre since 1959, in particular for the Guiñol Nacional de Cuba, and also many vocal works.

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Angus, John (*fl* 1543–95). Scottish composer. Generally described as 'conventuall brether of the Abbay of Dunfermling', he is mentioned in a charter of 1543 dealing with the transaction of land at Carberry. In 1562, shortly after the Reformation, he was appointed to the vicarage of Crieff, but probably remained at Dunfermline, teaching at the song school there. In general, after the Reformation in Scotland monks were not dislodged from an abbey, but suppression or secularization of the order took place after the death of the brethren. Up to the 1580s Angus received various pensions and benefices, and in 1595 he was presented to the parsonage of Crieff; by the following year he had died.

Angus contributed some 12 canticles to Thomas Wood's (i) anthology (*c*1566, *EIRE-Dtc, GB-Eu, Lbl, US-Wgu*; some ed. in K. Elliot: *Fourteen Psalm-Settings of the Early Reformed Church in Scotland*, London 1960, and in MB, xv, 1957, 3/1975). All are settings in psalm tune style, ranging from those in a severe chordal idiom, such as *Our Father, which in Heaven art*, to those in a more gently decorative style, such as *Now suffer me, O Lord* (well illustrating Wood's affectionate description of the composer as 'gude Angus or 'meike Angus') or *All my belief and confidence*. Here the composer's aim seems to have been to produce a polyphonic texture within the rather strict limits of a harmonic psalm tune setting. The result is admirable – animated but not fussy – and it is to be regretted that nothing has survived of Angus's work on a more ambitious scale. Edward Millar, the editor of the 1635 Psalter, stated that Angus was one of several Scottish composers who had written a 'set' of psalm tune harmonizations, on which he had drawn for this publication.

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KENNETH ELLIOTT

Anhalt, István (*b* Budapest, 12 April 1919). Canadian composer, conductor and pianist of Hungarian birth. He studied with Kodály at the Budapest Academy (1937–41). As a young man he spent a period with other Jewish youths in a forced-labour contingent of the Hungarian Army; his later war experiences – escape, then concealment by friends during the winter of 1944–5 – are described in the memoirs of the novelist Theresa de Kerpely (Teresa Kay). After a season as assistant conductor at the Budapest Opera (1945–6), he went to Paris for further studies in piano (Soulima Stravinsky), conducting (Fourestier) and composition (Boulanger), remaining there for three years. He moved to Canada in 1949 (taking Canadian nationality in 1955), and for three years held a Lady Davis Fellowship and an appointment as assistant professor at McGill University. There he founded the electronic music studio and served for six years as chair of the department of theoretical music. He held grants for electronic music research from the Canada Council (1960–61) and the Columbia-Princeton Electronic Music

Center (1961), and in 1969 was Slee Visiting Professor in Composition at the State University of New York at Buffalo. In 1971 he left McGill to become head of the department of music at Queen's University in Kingston, Ontario, a post he held until 1981. He retired from Queen's in 1984. In 1982 and 1991 he received honorary degrees from McGill and Queen's respectively. His compositional output can be divided into four primary categories: dodecaphonic, electronic, dramatic and orchestral works.

The music Anhalt wrote in the 1950s is often characterized by bold abstraction and sustained intensity. Based on classic dodecaphonic procedures, his scores achieve large musical designs, avoid metrical redundancies and unfold in free, expressive lines, heavily characterized by cluster-like dissonances and unison doublings. A formal shape present in two works, the Piano Trio (1953) and the Piano Fantasia (1954), consists of an initial swift and violent plunge into a tense thematic complex, followed by a long and gradual relaxation. The swift bold opening attack is again found in the Symphony (1958) and in some sections of *Foci* (1969). Counterbalancing the prevailing abstraction in earlier works and presaging later developments in Anhalt's output is the three-movement suite *Comments* (1954), introduced by Maureen Forrester. The texts are clippings from the *Montreal Star*: the final section sets a weather report, elevating it into a simple but expressive 'found poem'. The major work of this period, the Symphony, was dedicated 'to the 200th anniversary of Canadian Jewry' but is not programmatic. Written for a large orchestra, its single movement consists of 13 sections arranged in a deliberate pattern of changing (and irregularly cumulative) density. The Symphony is powerful and original in the way it relates density fluctuations to time and in its frequent reliance on a wave-like continuity, resembling the sea or human respiration.

Anhalt's work in electronic music resulted in four exclusively synthetic studies (1959–62) and a number of subsequent works in which a prepared tape is played simultaneously with live media. Of the former group, special interest lies in the third (sub-titled 'Birds and Bells', 1960) by reason of its slow exploration of minute partials in a synthesized bell-like sonority. The length, seriousness and technical assurance of these studies gave a strong boost to the development of Canadian electronic music in the formative period of the early 1960s. Though commissioned for the celebrations of the centenary of Canadian confederation (1967), the *Symphony of Modules*, for large orchestra and tape, has remained unperformed. Long and complex, it employs graphic notation in some sections. An offshoot of this centenary project was a smaller one – *Cento* ('Cantata urbana'), for 12 speaking voices accompanied by further vocal sounds on tape. The 100-word text was selected by the composer from the Canadian poet Eldon Grier's *An Ecstasy*. The title refers neither to the text nor to the centenary occasion, but to the medieval concept of a mixture or patchwork composition. *Cento* introduced into Anhalt's work a new preoccupation with the musical properties of individual spoken and sung voices.

Foci (1969) fused this preoccupation with vocal sonorities with a trend towards mixed-media composition foreseen in the *Symphony of Modules*, fulfilling some of the theatrical potentialities glimpsed much earlier in *Comments*. Its forces include a live instrumental ensemble with soprano, a tape made up of utterances in nine different languages by many different voices, an accompaniment of slide projections in some sections, a lighting plan, and a scenario of exits and entrances for the performers. The work has a strongly ritualistic quality and, like the *Symphony of Modules*, a mobile-like free assemblage of compositional components. The theatrical and verbal images range wide, particularly those related to psychology and religion, and the combination of unfamiliar languages and intense feelings is one which may be specifically related to the multicultural Montreal environment.

Anhalt's next major work is *La Tourangelle* (1975), a long dramatic treatment of the career and writings of Marie de l'Incarnation, the 17th-century Ursuline from Tours who was one of the great pioneer figures of early Canada. The text by the composer is a compilation of contemporary documents including Mother Marie's letters. The central character is portrayed by three female singers, a compositional decision which lends psychological depth to the story and intensity to the musical texture. The subject, a young adult's transatlantic voyage and embarkation on a new life in the 'New World', had autobiographical resonances, which also appeared in Anhalt's next major work. *Winthrop* (1986) is a full-scale treatment of the career of John Winthrop, the first governor of Massachusetts. Again the libretto is a compilation of letters, legal proceedings, shipping lists, and other documents.

In the late 1970s and early 80s Anhalt's work took two new directions. Firstly, his interest in extended vocal techniques (exhibited in *Cento*, *Foci* and the two operas) led to a period of research in the works of other composers (especially Berio, Ligeti, Lutosławski, P.M. Davies and R.M. Schafer), resulting in his influential study *Alternative Voices* (Toronto, 1983). Secondly, he began reading Jewish writers and exploring his own family roots. The initial product of this activity was a remarkable 'duodrama', *Thisness* (1986), composed for the Canadian mezzo-soprano Phyllis Mailing. Its poetic text touches on the anguish of Anhalt's own wartime experiences, previously unreflected in his output. There followed a full-length dramatic script, *Oppenheimer*, originally intended as another opera. Unpublished and unperformed as of 1999, this work takes as its central figure the nuclear scientist E. Robert Oppenheimer, interweaving his career crises with images and themes from Jewish moral philosophy.

In the late 1980s Anhalt produced, in rapid succession and on commission from various Canadian orchestras, a trilogy of major orchestral works. *Simulacrum* (1987) is a memory-piece sprinkled with brief quotations, including fragments from Sephardic folk music, Bach, Verdi, Richard Strauss and Anhalt himself. *SparkskrapS* (1987–8) incorporates Kabbalistic notions – what Anhalt called, 'divine sparks (splinters of the divine essence) shattered and intermingled with the ... "scraps" ..., the good with the evil, etc. yet the two inextricably belonging together'. The work's spurting continuity contrasts sharply to the flowing dream-world of *Simulacrum*. The third part of the trilogy, *Sonance/Resonance (Welche Töne?)* (1989) commissioned specifically to precede a performance of Beethoven's Choral Symphony, led Anhalt to review the Beethoven score. The work is a remarkable musical

commentary on Beethoven's symphony, paraphrasing particular passages of its famous finale.

Anhalt's major work of the mid-1990s, *Traces (Tikkun)*, may be regarded as the third item in a music-theatre trilogy, the first two members of which are *La Tourangelle* and *Winthrop*. *Traces* is more overtly autobiographical than either of its companion works however. The single vocal performer, a baritone, enacts monologues and dialogues of various characters imagining these as 'traces' occurring in the mind of a single character. The Kabbalah's definition of the Hebrew word 'tikkun', 'the restoration of the Universe to its original design', appears as an epigraph in the score. The work's emphasis on One-ness recalls Schoenberg's *Moses und Aron*. Anhalt's next dramatic work, *Millennial Mall*, is strikingly different in character: it takes a North American shopping mall as the scene for a satire on turn-of-the-millennium mass culture.

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Orch: Interludium, str, pf, timp, 1950; Sym., 1958; Sym. of Modules, orch, tape, 1967; Simulacrum, 1987; SparkskrapS, 1987–8; Sonance/Resonance (Welche Töne?), 1989

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JOHN BECKWITH

Anhemitonic. A term meaning 'without semitones', used mainly in conjunction with 'pentatonic' to distinguish music in which the MODE or SCALE consists of combinations of major 2nds and minor 3rds.

Anido, María Luisa (*b* Moron, nr Buenos Aires, 26 Jan 1907; *d* Tarragona, 4 June 1996). Argentine guitarist. She was encouraged to learn the guitar by her father, the publisher of a magazine devoted to the instrument. She studied with Domingo Prat and Miguel Llobet Soles, with whom she later made recordings and played in public concerts. She made her international début in 1918 and had a highly successful performing career for many years. The core of her repertory was Romantic, rooted in the works of Francisco Tárrega and his successors, including Llobet. For many years she was professor of the guitar at the conservatory in Buenos Aires, where she taught many of Argentina's best-known guitarists, and later taught in Cuba at the invitation of the government.

JOHN W. DUARTE

Aniels, Arnaut d'. *See* DANIEL, ARNAUT.

Anima (It.). *See* SOUNDPOST.

Animal music. Many animals communicate using sound. The sounds involved are often short and simple calls, like the croaking of frogs or roaring of lions. But they may be much longer and more elaborate, and are then usually referred to as 'song' by analogy with those produced by humans: examples are the trilling of crickets, the marvellously evocative songs of whales and birdsong with its great diversity. Many composers have been inspired by such sounds, notably those of birds (*see* BIRDSONG).

Whether or not the sounds produced by animals should be classed as music is a more complex issue. It may nevertheless be useful to consider such questions as why animals sing; whether animal songs can in any sense be regarded as examples of music; and whether they might shed light on the origins of the music of the animal species *Homo sapiens*. Analogies that have been drawn between structural factors in human music and, especially, birdsong (for example in transposition, inversion, rhythmic variation and the use of motifs) invite further enquiry (see Scholes, 1938; Mâche, 1983).

The use of sound as a means of communication for animals has several advantages. As with human language, much detailed information can be packed into a short sequence of sound signals, and these travel rapidly through air or water in all directions, by day or night, little affected by obstacles. Other modes of communication are usually less efficient. Smells diffuse slowly and largely downwind; they cannot be rapidly changed. Visual signals move at the speed of light and have the advantage that they can be quickly altered, but they are disrupted by obstacles in their path and usually depend on light, so are of little use in a dense environment or at night. Given these considerations, it is not surprising that sound is the channel of communication most often employed for complex animal signals, particularly where these involve advertising, where it is important that the signal covers the widest possible area. A particularly common use of sound by animals is in advertising for mates: the greater the area reached by the signal, the more likely it is to be received by a member of the opposite sex.

Simple animal sounds, such as call notes, convey a variety of messages. Examples are the calls used by members of a flock to maintain contact, or the alarm signals produced by certain animals when they spot a predator, which lead others to 'freeze' or seek cover. Some such calls are 'referential', like words in a language. Thus a vervet monkey (*Cercopithecus aethiops*) has different calls for eagle, snake and leopard, and other vervets hearing these calls behave appropriately (Seyfarth, Cheney and Marler, 1980). To the snake call they look down and approach with caution, to the eagle one they rush from the trees and into the thickets, while to the leopard alarm they run up into trees. The three calls might as well be words representing these three different kinds of animal.

Such instances, however, are rare. Much animal communication is affective rather than referential, representing emotional states rather than particular objects in the outside world, and in this respect it is more akin to music than to language. Further, the elaborate songs of some birds, in which each individual may have several hundred or even thousand different phrases, do not convey many different messages. It seems that this variety has evolved for its own sake to convey the same message in many different and perhaps more persuasive ways rather than because there are different messages to transmit.

Why do animals sing? Two main reasons have been proposed and there is good evidence for both of them (Catchpole and Slater, 1995). A clue is provided by the fact that song in birds, at least in temperate regions, is usually produced only by males and is restricted to the breeding season. At this time males, for example many songbirds, fight for territories. They often have duels in song across boundaries and, if the birds involved have repertories of different phrases, each tends to match the song of the other as they sing. A male redwinged blackbird (*Agelaius pheoniceus*) that cannot sing suffers more intrusions on to his territory (Smith, 1979). If a male great tit (*Parus major*) is removed from his territory, it will be less rapidly invaded if recordings of the song of his species are played from loudspeakers within it (Krebs, 1977). Such evidence points to song having a role in rival repulsion.

Repelling rivals with song may explain why some birds have a small number of distinct song phrases, for this enables them to match different intruders. Many such birds sing the same song several times in succession before moving on to the next and, unless countersinging with a rival, they will often cycle through their whole repertory before returning to the first song (e.g. the chaffinch, *Fringilla coelebs*: Slater, 1983).

Repeating a song several times may ensure that its particular message gets across, and that could be important where males match each other's songs precisely. On the other hand, the need to repel rivals does not account for the extreme elaboration of song found in some other species. Here the most likely explanation lies in the second proposed reason why animals sing: that it attracts females. Males of many birds stop singing once they are mated (e.g. the sedge warbler, *Acrocephalus schoenobaenus*: Catchpole, 1973), and song increases enormously if a male loses his partner (e.g. the great tit: Krebs and others, 1981). In several species song has been found both to attract females (Eriksson and Wallin, 1986) and to stimulate them to build nests and lay eggs (Kroodsma, 1976). One might suppose that a simple song labelling the male as belonging to his species, so that only the right females are attracted, would be sufficient. This may be so in some cases, where a simple little song fulfils that function; but in others females are known to be most attracted by males with large repertories of different songs (Catchpole, 1980; Eens, Pinxten and Verheyen, 'Male Song', 1991). If, for whatever reason, females prefer males with larger song repertories, the prize will go to the male with the most elaborate song. This process of runaway inflation, known as sexual selection and originally described by Charles Darwin (1871), is thought to be a prime reason why animals have large repertories of different sounds. The message of each sound is the same: 'I am a male sedge warbler in breeding condition'; but the male that can say it in the most varied way is more attractive to females and thus most likely to be successful in leaving his genes to the next generation. In such birds, unlike those with small repertories, it is much less common for the same song to be repeated several times consecutively, for the main message is variety itself (Slater, 1981).

The sedge warbler is a good example of a bird with a large song repertory (Catchpole, 1976). Each male's song is composed of relatively few elements but these are combined to make a complex whole. At the start, two elements alternate; then numerous others are introduced in quick succession in the middle of the song. Two of these are then selected to alternate in the closing section. These two then introduce the next song, which starts after a brief pause. This way of combining a small repertory of elements leads to an almost infinite number of possible songs, but just how varied they are depends on the number of elements that a male has: the effectiveness of a male in attracting and stimulating females depends on his element repertory. Males with a large repertory both attract females earlier in the season and stimulate them to mate more effectively (Catchpole and others, 1984).

Unlike the sedge warbler, nightingales have fixed repertories of song types, each of which is near identical every time it is produced (Todt and Hultsch, 1996). But the repertory itself is very large, usually consisting of over 200 different phrases. A bird tends to cycle through its repertory, though it misses out many of the phrases each time it goes through the sequence; thus the same phrase rather seldom occurs twice close together, but will often

recur after some 70 or 80 others. What the nightingale seems to be doing, as is the sedge warbler but in a different way, is maximizing the variety of its output. That is exactly what sexual selection would lead us to expect.

The song of the humpback whale (*Megaptera novaeangliae*) is not unlike that of the nightingale in its patterning, with a series of themes through which each animal cycles, although each theme tends to be repeated several times (Payne and McVay, 1971). Remarkably, all the animals in a population share these themes, yet the songs change during the singing season, some dropping out of the population's repertory and new ones being introduced (Payne and Payne, 1985). Cultural change is a notable feature of learnt vocalizations in songbirds (and of course in humans) as well as in whales. However, the whale example is unusual in that changes take place within a single season, each animal modifying its song in synchrony with the rest of the population. (In birds, it is usually only young males in their first year that copy from others.) Changes may take place at this stage: a note may be miscopied, or two songs may be blended, so that new songs are created. However, once learnt, the structure of the songs tends to be fixed, and this is true even for those birds that learn new songs each year throughout their lives. What is striking – and this contrasts markedly with human music – is that there is little evidence for innovation or improvisation. While birdsong may sound to the casual listener to be endlessly varied, that impression is created from a fixed, albeit sometimes very large, repertory of sounds.

One dramatic aspect of song learning in many birds is mimicry, the copying by one species of another. A good example is the European starling (*Sturnus vulgaris*) in which each male, in addition to the distinctive whistles and rattles that make up its species-specific song, will incorporate the songs of several other species (Eens, Pinxten and Verheyen, 'Organisation of Song', 1991). However, the most remarkable case must be that of the marsh warbler (*Acrocephalus palustris*), a small European bird which migrates to East Africa in the autumn. Adults cease to sing before their chicks hatch, but the young birds learn the sounds of many other species from Europe and Africa during their first winter and incorporate them into a song which, while of distinctively marsh warbler patterning, is largely or entirely based on mimicry (Dowsett-Lemaire, 1979). On average, a male marsh warbler mimics some 77 other species. It is not known why birds mimic, but it seems to be a way of building up a varied repertory. It appears to be easier for birds to copy the sounds that they hear than to generate variety by improvisation.

Might our understanding of these complex animal sounds shed light on the origins of human music? Any similarity is more likely to be by analogy than because of any shared musical ancestry with other singing animals. The closest living relatives of humans, the great apes, communicate more by gesture and facial expression than by sound. They have loud vocal displays, such as the 'pant hoot' of chimpanzees (*Pan troglodytes*), but these are far from elaborate, stereotyped or musical. Further, there is little evidence that any monkey or non-human ape learns the sounds that it produces from other individuals. Humans do so; and whales and songbirds, the most notable singers among animals, also copy their sounds from other individuals. Indeed, learning seems essential to the building-up of large song repertories. For some reason, therefore, elaborate singing behaviour has arisen separately in different parts of the animal kingdom; in the case of humans this was in the relatively recent past, since the time of the common ancestry with chimpanzees about two million years ago.

Straight comparison may not be justified, but analogy with birds or whales may help to suggest why singing and other musical activities may have arisen in humans. With any complex or varied display, sexual selection is a prime suspect and the fact that in many cultures singing (and in our own, composition) is predominantly an activity of young males confirms that suspicion. However, why singing behaviour should have been favoured in early man in particular rather than in other species remains a matter of speculation. The singing of humans also has features, such as the simultaneous chanting of the same tune by groups of individuals, which have not been described among animals.

Do animals produce 'music'? This partly depends on how 'music' is defined (*see* MUSIC). Many animal sounds are rhythmic, such as the trill of a stridulating grasshopper; others are pure and tonal, such as the whistles common in birdsongs. Energy efficiency alone might predict these features: a regular rhythm is shown by a mechanism operating at its resonant frequency, and this is where the energy cost is least. Concentrating all the energy in a narrow frequency band to produce fairly pure sounds is also economical, as such sounds carry further. But there are other good reasons why rhythmical and tonal sounds may have arisen in the animal kingdom. For the great majority of animal signals, and especially those concerned with mate attraction and rival repulsion, the signal must incorporate species identity. In some areas of the world, notably tropical rainforest, there may be hundreds of bird species in a small area; to stand out against both this cacophony of sound and other environmental noises, and to be distinctive, may impose features such as tone and rhythm as each species homes in on a unique broadcasting bandwidth. The complex patterns of songs, and species differences in the rules that underlie them, may also have their origins in the need for distinctiveness.

While animal signals need to be distinctive and clear, there are further features that those carrying similar messages tend to have in common. For example, many small bird species have a thin, high-pitched 'seeep' alarm call which they produce when they spot a hawk. This is not because different species are communicating with each other but simply because characteristics of this particular sound make it very hard to locate (Marler, 1955). It functions well in indicating to others of the caller's own species that there is a hawk about, but it does not encode the species of the caller (nor does it need to) and it minimizes danger to the caller by being very hard for the hawk to locate. For all these reasons the alarm calls of different species have evolved in the same form.

At a more general level, it has been pointed out that similar sounds in different animals may very often convey similar messages (Morton, 1977). For example, deep and gruff sounds tend to be aggressive and hostile while pure and high ones are more affiliative and friendly. Probably there are two factors involved. First, only large animals can make deep sounds, so the deeper the sound the more intimidating it will be to smaller individuals, who would be well advised to retreat rather than risk a fight. Secondly,

to be easily understood by other individuals, signals should be as distinctive as possible (the so-called 'principle of antithesis': Darwin, 1872). Probably, friendly signals that are pure and high have come to contrast maximally with hostile ones simply to preclude confusion. Given these arguments, it may be more than just by analogy that deep, loud and ponderous sounds tend to be aggressive and threatening in both animal communication and human music. The parallels in emotional expression between animal sounds and music may indeed go further: it has been argued that there are similarities between the rules underlying sequences of calls in Arabian babblers (*Turdoides squamiceps*) when they are excited and when they are calm and those both in equivalent speech situations and in musical counterpoint (Cohen, 1983).

Does animal musicality go any further than this? It is not difficult to find examples in animal song of complex features that can also be attributed to human music. Some birds sing in near-perfect scales (e.g. the musician wren, *Cyphorhinus aradus*); some pairs show antiphonal duets (Levin, 1996); and some groups sing in chorus (Brown and others, 1988). Humpback whales with large song repertories often start or end different phrases with the same subsection, a feature that has been likened to rhyming (Guinee and Payne, 1988); indeed it has been suggested, somewhat speculatively, that the common features of successive themes may help the whales to memorize the long sequence of sounds that they sing, as rhyming is known to do in humans. Caution is required here, as it is easy to jump to conclusions from chance similarities. Considering only the songbirds (*Oscine passerines*), there exist close to 4000 species; all are thought to learn their songs. The variety in the form and patterning of these songs is impressive and there can be few possibilities that remain unexplored given this huge array of species. So it would not be surprising if almost any characteristic found in human music were discovered in one or more of them. Such similarities are likely to be coincidental, attributable to convergence rather than to musical features arising in a common ancestor. Nevertheless, while animals may not share music in the strict sense with human beings, there is no doubt that some of them have complex and beautiful vocal displays. Understanding why these have evolved may help to shed light on why human beings, uniquely among the primates, have taken a similar pathway.

It has been suggested from time to time that the songs of some birds, which seem to us especially beautiful, may be more so than is strictly necessary for their biological function (Thorpe, 1961; Boswall, 1983): could this indicate some primitive aesthetic sense, and that the bird takes pleasure in song for its own sake? Candidate songs here would be that of the song thrush (*Turdus philomelos*) in Europe, the superb lyrebird (*Menura novaehollandiae*) in Australia and the mockingbird (*Mimus polyglottos*) in North America; all these have large, varied and beautiful repertories. It is difficult to test such ideas. Sexual selection is an open-ended process, which will lead to larger and larger song repertories until other constraints, such as storage space in the brain, set limits. Where it is responsible, it is unlikely that song could be demonstrated to be more elaborate than sexual selection demanded. On the other hand, there is nothing incompatible between this and either aesthetics or the enjoyment of song; indeed, sexual selection is likely to have been the basis for their evolution in humans. But that is where the problem of testing comes in. We know that humans feel enjoyment in hearing or performing music; we can ask them about it and discuss their feelings with them. When it comes to animals, however, we have no access to their inner feelings, so that the question can only be a matter of speculation.

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P.J.B. SLATER

Animals, the. English rock group. Formed in 1960 as the Alan Price Combo, a jazz trio based in Newcastle upon Tyne, they became the Animals two years later when Price (*b* 19 April 1942; organ), Chas (Bryan James) Chandler (*b* 18 Dec 1938; bass guitar) and John Steel (*b* 4 Feb 1941; drums) were joined by Hilton Valentine (*b* 21 May 1943; guitar) and Eric Burdon (*b* 11 May 1941; vocals). Their style was founded in Burdon's 'wild' persona and raw voice, which showed the particular influence of John Lee Hooker and Ray Charles, and on Price's gospel-influenced organ style. Their version of *House of the Rising Sun* (Col., 1964) became a number one hit in the UK and the US despite being over four minutes long. Typical of their style, it featured Burdon's agonized delivery and Price's economical solos. Their next few singles were comparative failures but their producer Mickie Most achieved further success by importing Brill Building material, such as *We gotta get out of this place* (1965) and *It's my life*, and the more uncompromising *Don't let me be misunderstood* (1965) and *Inside Looking Out* (1966). Price left in late 1965, followed by the rest of the group a year later; Burdon's apparent megalomania is often cited as a cause. Burdon continued to perform in the Animals and then Eric Burdon and the Animals with some success. Price pursued a successful career as a middle-of-the-road pop artist and a composer for the stage while Chandler became a powerful entrepreneur, discovering and managing Hendrix in the late 1960s and Slade during the 70s. Burdon continued a chequered career as a singer for fusion and heavy rock bands. The original members of the Animals reformed in 1977 and 1983, to no critical acclaim. Although the band's quirky blend of pop and rhythm and blues failed to have lasting significance, their 1960s singles remain classics.

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ALLAN F. MOORE

Animando. *See* ANIMATO.

Animato (It.: 'lively', 'enlivened'; past participle of *animare*, 'to enliven'). A mark of tempo and expression which has never achieved particular prominence in any specific form but which appears in all kinds of shapes and forms in 18th- and 19th-century music. Brossard (1703) translated both *animato* and *anima* as meaning approximately the same as *allegro*; but his contemporary François Couperin used the French form *animé* (as well as its superlative *tres animé*) in his works for an apparently similar purpose. For musical purposes it is likely that the adjective *animoso* ('bold', 'spirited') and its adverbial form *animose* are to be understood in the same way. All are used in 18th-century scores either independently or as qualifications, particularly to *allegro*. *Animando* ('becoming more lively', 'getting faster'; the gerund of *animare*) belongs more to the 19th century. Verdi used it repeatedly, in the *Dies irae* of his Requiem, for instance, where he has *sempre animando, poco a poco animando* etc., for the many increases of speed and excitement. Leonora's Act 1 cavatina in *Il trovatore* has *animando un poco* leading to *poco più animato*. In this context, and many others, *animato* may simply mean 'faster'. *Animato, animando* and *con anima* are common in Tchaikovsky's mature music: particularly good examples are in the second movement of his Fifth Symphony.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Animé (Fr.). *See* ANIMATO.

Animuccia, Giovanni (*b* Florence, *c*1520; *d* Rome, *c*20 March 1571). Italian composer.

1. LIFE. His birth and early training at Florence are attested to by the contemporary writer Michele Poccianti. Einstein inferred from his first published compositions, the two volumes of madrigals (Venice, 1547–51), that Animuccia's early works were influenced by Francesco Corteccia, court composer to Duke Cosimo I de' Medici. Two *capitoli* by A.F. Grazzini (il Lasca) give evidence of his association with Florentine literary circles; one of these is addressed to 'M. Giovanni Animuccia' and the other mentions him. Although his later career and work were centred entirely at Rome, Animuccia was not a Roman composer in the same sense as Palestrina, but brought a Florentine background to his later musical activity. This helps to explain his association with the Congregazione dell' Oratorio of Filippo Neri, who was a fellow Florentine, and his composition of *laude* for the oratory's use.

By 1550 Animuccia was at Rome, in the service of Cardinal Guido Ascanio Sforza (1518–64). He was also associated with the exiled Florentine Altoviti family (his first book of motets was dedicated to Archbishop Antonio Altoviti and the dedication refers to the debate of 1551 between Nicola Vicentino and Vicente Lusitano on the nature of the genera, which both Animuccia and the archbishop clearly attended). Other members of the Altoviti circle at this time included Orlande de Lassus and Filippo Neri. In January 1555 Animuccia succeeded Palestrina as *magister cantorum* at the Cappella Giulia and he remained there until his death, at which time Palestrina returned to the post.

Animuccia's friendship with Neri began as early as June 1551 when the former became a member of the Compagnia della pietà della nazione fiorentina, which met at the church of S Giovanni dei Fiorentini. He attended Neri's religious gatherings as a singer from 1556 on. In 1558 Neri obtained the use of a loft on the side of the church of S Girolamo della Carità to serve as an 'oratorio'

(prayer-room) and from about this time the singing of devotional *laude spirituali* was added to the regular diet of sermons and prayers. Neri and Animuccia encouraged many of Rome's musicians to attend, though in these early years the music was neither formally organized nor paid for. Animuccia was associated particularly with the *oratorio vespertino*, for which he published two books of *laude* (in 1563 and 1570). The first contained simple, largely homophonic four-voice Italian pieces 'for the consolation and needs of many spiritual and devout persons, religious and secular alike'. By 1570 things had changed and Animuccia issued a pioneering volume with texts in both Italian and Latin, and including Gospel dialogues and other pieces for up to eight voices in shifting choral groups (though not fully fledged *cori spezzati*). In his dedication he wrote:

> The oratory having increased, by the grace of God, with the coming together of prelates and of most important gentlemen, it seemed to me fitting in this second book to increase the harmony and the combination of parts, varying the music in diverse ways, now setting it to Latin words and now to the vernacular, sometimes with a greater number of voices and sometimes with fewer, with verses now of one kind and now of another, concerning myself as little as possible with imitations and complexities, in order not to obscure the understanding of the words.

His emphasis on using variety of texture to woo influential people through music into churches in effect set out a programme for Italian sacred music for the following century.

2. WORKS. Animuccia's early motets (the *Primo libro* of 1552 and an incomplete manuscript from the same period in *I-Rn*) show a firm grounding in Franco-Flemish techniques and a good ear for sonority; many give a prominent part to plainsong paraphrase. His next surviving sacred music dates from the late 1560s: composition seems not to have been part of Animuccia's duties during his first ten years at S Pietro, where the repertory was traditional and retrospective. However, the completion of the Council of Trent in 1563, and the subsequent deliberations in Rome in 1565 on an appropriate style for sacred music, opened the way for a late burst of creativity. Records published by Ducrot include a payment in December 1566 'for the composition of five masses [written] according to the requirements of the Council [of Trent]' and another of 20 September 1567 of 50 ducats for their composition 'and to help him to have them published, since they will serve our chapel'. These were the masses of his *Liber primus missarum* (1567) in which, according to Animuccia's dedication, 'the music may disturb the hearing of the text as little as possible, but nevertheless in such a way that it may not be entirely devoid of artifice'. Indicative of Counter-Reformation influence too is the avoidance of secular models and the use of plainsong melodies as the basis for paraphrase throughout. This type of mass had been cultivated in the early 16th century by Josquin Des Prez (in his *Missa 'Ave maris stella'* and *Missa 'Pange lingua'*) but had lain fallow during the period from about 1520 to about 1560. Animuccia's skill in combining elaborate paraphrase with contrapuntal devices is notable, as is the highly elaborate written-out ornamentation of the duo sections. Animuccia shows a greater reluctance to abandon contrapuntal devices in these masses than some other composers writing in the immediate aftermath of the Council (e.g. Vincenzo Ruffo's masses of 1570).

On 23 December 1568 Animuccia was paid 25 ducats 'for the trouble and expense that he has had in composing and copying and having copied the following hymns, motets, and masses which, again for our purposes, he has composed within the present year; they are needed for the chapel and are according to the requirements of the Council of Trent and of the new Office' (i.e. the revised breviary issued in that same year). The list includes 14 hymns, two masses 'della madonna' and four motets, including three that are specified as being suitable for singing on major festivals when the pope entered the basilica. A posthumous payment of 9 September 1575 to his successor Palestrina was made for 'due conserti di mottetti dell'Animuccia et due conserte del Pelestrina' for the chapel's use. Unfortunately, none of these works survives, but a set of 20 Magnificats published in 1568 shows Animuccia seeking after contrast of textures, both by continual variation of the number of voices – even within verses – and by extensive use of quasi-homophonic and declamatory writing.

Animuccia's early madrigals are highly contrapuntal. Einstein singled him out as being the first Florentine composer to write extended cyclic madrigals in several sections, setting texts by Petrarch and Sannazaro. In 1565 he published a forward-looking book of *Madrigali a tre voce ... con alcuni motetti, et madrigali spirituali*, the first Roman publication to use the words 'madrigali spirituali'. The book was dedicated to two young brothers (del Nero) who were frequent attenders at Filippo Neri's oratory and was to serve for their recreation during the summer months. Secular and spiritual madrigals alike show a lightness of touch and delight in syncopated rhythms in line with the words. The madrigals set some poems by G.B. Strozzi and a text from Giraldi Cintio's drama *Selene*. The Latin motets have the freshness of three-voice canzonets and show a fondness for pitting two high voices against a lower one, foreshadowing the accompanied small-scale motets of the end of the century.

Animuccia was Palestrina's most important Roman contemporary in the period 1550–71. On succeeding to the Cappella Giulia the latter proceeded to rewrite the liturgical repertory once again; Animuccia's contribution was eclipsed and has since been largely ignored. Nonetheless, Animuccia's greater interest in vocal colour and variety of texture foreshadowed much of what was to happen in Roman church music up to 30 years after his death.

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Il secondo libro de i madrigali, 5vv (Rome, 1551), inc.
Il primo libro de i motetti, 5vv (Rome, 1552)
Madrigali, 5vv (Rome, 1554), inc.
Il primo libro delle laudi ... composte per consolatione et a requisitione di molte persone spirituali et devote, tanto religiosi, quanto secolari, 4vv (Rome, 1563)
Il primo libro de madrigali, 3vv ... con alcuni motetti et madrigali spirituali (Rome, 1565)
Missarum liber primus, 4–6vv (Rome, 1567/*R*1972); Ky, Gl of Missa 'Conditor alme syderum', ed. in AMI, i (1897/*R*), 159
Canticum Beatae Mariae Virginis ... ad omnes modos factum, 4vv (Rome, 1568); Magnificat quinti toni, AMI, i, 149
Il secondo libro delle laudi, dove si contengono motteti, salmi et altre diverse cose spirituali vulgari et latine, 2–8vv (Rome, 1570)
Magnificat, 8vv (Rome, n.d.) [fragmentary]
Works in 1574[4], 1582[6], 1587[5], 1599[6], *A-Wn*, *I-Bc*, *Rn*, *Rv*, *Rvat*

C.G.

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LEWIS LOCKWOOD/NOEL O'REGAN

Animuccia, Paolo (*b* ?Florence, *c*1500; *d* Padua, 8–20 Oct 1569). Italian composer. Poccianti claimed that he was the brother of Giovanni Animuccia; although no other source confirms this relationship, there is no reason to doubt his authority. Paolo Animuccia must have spent his early years at Florence, but the first documented evidence of his musical activity is at Rome in 1550, when he is listed as *maestro di cappella* at S Giovanni in Laterano, in succession to Rubino. He remained in this post until 1552, when he was succeeded by Bernardo Lupacchino. Although it is often asserted that Animuccia's tenure there coincided with the presence of the young Lassus, Boetticher's research indicates that the only secure date of Lassus's activity there is 21 May 1553, when he was given a surplice. As it was habitual to issue surplices to the cathedral singers a few weeks after their entry, it is likely that Lassus began his service in March or April 1553, after the period of Animuccia's formal tenure. That there was, however, some connection between them is strongly suggested by the inclusion of madrigals by Animuccia in two publications of madrigals by Lassus (RISM 1557[22] and 1563[11]).

After his period at S Giovanni in Laterano, Animuccia's only known post was that of *maestro di cappella* at the court of Guidobaldo II della Rovere, Duke of Urbino (reigned 1538 to 1574). This association may well have gone back to the late 1550s or earlier, since a motet by Animuccia dedicated to Guidobaldo had already appeared in Costanzo Porta's *Liber primus motectorum* (1559). In *Giornate dette le Soriane dell'imperiale di Pesaro* (*I-PESo* 191), which narrates fictional events that are supposed to have taken place in the first ten days of August 1569, L. Agostini mentioned a performance of a madrigal by Animuccia, whom he referred to as *maestro di cappella* to the Duke of Urbino. Other references to him as *maestro di cappella* are found in Pietro Gaetano's *De origine et dignitate musices* (*I-Vmc* VI, 189), dedicated to Guidobaldo II. In January 1566 Animuccia wrote to Simone Fortuna, secretary to the Duke of Urbino in Rome, proposing himself for the task of reforming the Papal Chapel's music to conform to the recommendations arising from the Council of Trent: 'For I consider it most certain that his holiness will want to reform the chapel's musical compositions and chant so that the words can be understood and be accompanied by the devout music necessary for the ecclesiastical functions' (letter and Eng. trans. in Sherr). His proposal apparently came to nothing; but the letter is one of the most clearly articulated responses by a composer to the Trent resolutions that survives.

Animuccia was a moderately productive composer of motets and madrigals, although he was clearly less successful and less gifted than his brother Giovanni. His ten published madrigals include some on religious texts (one madrigal, *S'allhor che piu sperai*, 1555[27], was reprinted in a book of laude with a religious contrafact text, 1600[5]). Of interest is *Piangeano i padri* (RISM 1570[15]), his contribution, along with ten other composers including Palestrina, Zarlino, Andrea Gabrieli and Wert, to an 11-stanza canzone commemorating a Venetian victory.

WORKS

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3 other motets, 1559[6], 1563[4], H. Tartaglini: Motettorum ... liber primus (Rome, 1574); others *I-MOe* C313–4

1 madrigal, 3vv, 1551[10]; 4 madrigals, 4vv, 1555[27] (It. contrafact text in 1600[5]), 1558[13]; 5 madrigals, 5vv, 1557[22], 1562[5], 1563[11], 1566[3], 1570[15]

Chanson, 4vv, 1575[4]

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LEWIS LOCKWOOD/R

Anitua, Fanny (*b* Durango, 22 Jan 1887; *d* Mexico City, 4 April 1968). Mexican contralto. She studied in Mexico City, then in Rome, where she made her début in 1909 as Gluck's Orpheus. The following year she sang Erda in *Siegfried* at La Scala, and in 1911 appeared at the Teatro Colón. In 1913 she toured the USA with the Western Metropolitan Company. Returning to La Scala in 1915, she created Etra in Pizzetti's *Fedra*, and sang La Cieca (*Gioconda*) and Konchakovna (*Prince Igor*). During 1916, the centenary year of *Il barbiere di Siviglia*, she sang Rosina (in the original key) at Pesaro, Rome and Parma. From 1924 to 1926 she sang Orpheus and Azucena (*Il trovatore*) under Toscanini at La Scala. Her rich, flexible voice was ideal for Cenerentola and other coloratura contralto roles. She made her final appearance in 1937 at Buenos Aires as Mistress Quickly (*Falstaff*), then taught in Mexico City.

ELIZABETH FORBES

Anjos, Dionísio dos (*b* *c*1638; *d* Lisbon, 19 Jan 1709). Portuguese composer and harpist. On 6 January 1656 he professed as a Hieronymite monk at Belém Monastery, Lisbon, and he remained there until his death. His works, formerly in the monastery archive but now lost, included responsories for all important feasts, vesper psalms, masses, *Magnificat* settings, motets and vilhancicos.

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ROBERT STEVENSON

Anjos de Gouvêa, Simão dos (*fl* 1611). Portuguese composer. He studied with Manuel Mendes at the Évora Cathedral choir school. Around 1600, having already joined the order of S João Evangelista, he succeeded Pedro Thalesio as *mestre de capela* at the Hospital de Todos-os-Santos in Lisbon. In March 1611 he moved to Coimbra hoping to be elected to the chair of music at the university there, but after he had waited nine months, Thalesio was chosen. Sometime later until 22 December 1622, he held a royal appointment to head the music at S João Baptista, Tomar. Only three works have been identified as his: a four-voice motet, *Pueri hebraeorum vestimenta* (in *P-EVp*, ed. in PM, xxxvii, 1982), a five-voice hymn, *O lingua mens sensus vigor*, and a four-voice alleluia (both in *AR*).

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ROBERT STEVENSON

An Laixu (*b* Xi'an, 1895; *d* Xi'an, 1977). Chinese priest and instrumentalist. Master of the ceremonial instrumental ensemble music known as *Xi'an guyue*, 'drum music' (or 'ancient music') of Xi'an. Given to the Chenghuang miao temple in Xi'an in 1911 in the wake of the chaos surrounding the fall of the Qing dynasty, he soon mastered the complex instrumental ensemble music of the temple, performing rituals there through the troubled following decades. In 1946 he established a research association for the music; although practice of such music was severely limited after the Communist Revolution in 1949, he continued to transmit the music, in part through his collaboration with the local scholar Li Shigen on the large repertory of scores in traditional *gongche* notation. Early scores were lost in the Japanese bombing of the temple in 1942, and it suffered further in the Cultural Revolution (1966–76). Although the Chenghuang miao ensemble was formally discontinued in 1977 with the death of An, many other groups, both in the city and in the nearby villages to the south, were reviving by the mid-1980s.

Leader of an important performance in Beijing in 1961, he was a master of the several types of drum used in the long ritual suites (see illustration), and a fine exponent of the double frame of pitched gongs (*shuang yunluo*). He is much venerated, both for his musical mastery and for his generosity in sharing it with other groups.

See also CHINA, §IV, 4(i).

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STEPHEN JONES

Anna, Francesco d'. *See* ANA, FRANCESCO D'.

Anna Amalia [Amalie, Amélie] **(i)**, Princess of Prussia (*b* Berlin, 9 Nov 1723; *d* Berlin, 30 March 1787). German patron, amateur musician and composer. The youngest sister of Frederick the Great, she seems to have sought and received his advice on musical matters. A music exercise book, dated 1735, which she shared with her sister Luise Ulrike, indicates an early commitment to musical studies, but it is not certain precisely when Amalia's formal musical training began. By 1740 she and Ulrike were receiving regular instruction from the cathedral organist, Gottfried Hayne (1684–1758), and this continued until 1742. Amalia apparently reached a high level of accomplishment as a player of stringed keyboard instruments and in about 1755 began to devote herself enthusiastically to playing the organ. Although contemporary reports, including her own letters, suggest that she also played the lute, the violin and the flute, they indicate that she was far less proficient on those instruments.

Amalia began studying composition in earnest in her mid-30s. In 1758 she engaged J.P. Kirnberger, a pupil of J.S. Bach, as her teacher, and under his tutelage she acquired considerable knowledge and mastery of counterpoint. In 1754 she had commissioned the poet K.W. Ramler to write a libretto for a Passion oratorio, and she allegedly set this entire libretto, entitled *Der Tod Jesu*, to music (the more renowned setting by the royal Kapellmeister C.H. Graun was composed and performed in 1755). Kirnberger later included two numbers from Amalia's setting (the only ones still extant) as models for professional composers in his *Die Kunst des reinen Satzes in der Musik*. Amalia's other surviving compositions were mostly composed in the 1770s and early 1780s; they display some skill, but little originality. Most are housed

in the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (in the collections of both the former Königliche Bibliothek and the Amalien-Bibliothek); a few have appeared in 20th-century editions.

In 1755 Amalia became abbess of the secularized convent of Quedlinburg, a position which afforded her a comfortable income and made almost no demands on her time. She continued to make her home in Berlin, where she held musical soirées attended by the artists and intelligentsia of Berlin and Europe (including Baron Gottfried van Swieten). She expressed her musical views freely, emphatically and often harshly to all who came within her orbit. Although she found enjoyment in listening to German Singspiele of the 1770s, she responded, like Frederick the Great, to most new styles that developed during her lifetime with increasing disapproval. In a letter to Kirnberger about *Iphigénie en Tauride* she expressed a particularly unfavourable opinion of Gluck, whom she considered greatly inferior to Graun and Hasse; on the other hand, she bestowed respect and support to C.P.E. Bach, and in 1768, as he prepared to leave Berlin for Hamburg, she named him her honorary Kapellmeister.

Amalia's greatest significance to music lies in her music library, a collection of incalculable value. It is particularly rich in 18th-century music – that of J.S. Bach above all. The collection was begun with Hayne's assistance while she was still under his tutelage, and after Kirnberger became her teacher he advised her in the selection of compositions for the library and supervised the preparation of many of the manuscripts that were housed in it. Almost half of the items were acquired from Kirnberger's estate after his death in 1783; this collection included, in turn, many items that Kirnberger had inherited from the estate of Amalia's chamber musician Christoph Schaffrath (1709–1763).

Amalia willed her library to the Joachimsthalschen Gymnasium in Berlin. In 1914 the music was transferred on permanent loan to the Königliche Bibliothek in Berlin, remaining intact and under its own name there. At the present time the catalogue of the Amalienbibliothek and the volume of letters and handwriting studies by E.R. Wutta, née Blechschmidt, constitute the most complete account of the history and contents of the library.

WORKS

MSS, most autograph, in D-Bsb (some in Amalien-Bibliothek), DS

VOCAL

Der Tod Jesu (Passion orat, K.W. Ramler), after 1754, inc., 2 nos. extant: Du dessen Augen flossen (chorale), Sein Odem ist schwach (chorus), in J.P. Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin, 1776/R), i, 226–8, ii, 75–88; chorale also ed. J.F. Christmann and J.H. Knecht in Vollständige Sammlung . . . vierstimmiger Choralmelodien (Stuggart, 1799)

Der Bruder und die Schwester, 2vv, bc, 1776; 5 lieder, 1776–8; Dir folgen meine Tränen, lv, bc, 1777; lo morrò spietato amante, aria, S, A, str, bc, 1780; 21 chorales, 1778–80, incl. Man lobt dich in der Stille, in J.C.F. Rellstab, Melodie und Harmonie (Berlin, 1778)

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Kbd: 4 elaborated chorales, 1777–8; Trio, org, ed. C.F. Becker, *Caecilia* (Leipzig, n.d.) ii, no.8

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DARRELL BERG

Anna Amalia [Amalie] **(ii)**, Duchess of Saxe-Weimar (*b* Wolfenbüttel, 24 Oct 1739; *d* Weimar, 10 April 1807). German amateur musician and patron. She was the daughter of Duke Karl I of Brunswick and a niece of Frederick the Great. As a child she was given a good musical education. At the age of 16 she married the 18-year-old Duke Ernst August Konstantin of Saxe-Weimar; after his death two years later until the accession of her eldest son Duke Karl August on 3 September 1775 she conducted the regency. Despite her heavy official responsibilities she cultivated intellectual interests, especially music. She continued to take lessons in composition and keyboard playing from the leading musician in Weimar at that time, Ernst Wilhelm Wolf (later the court Kapellmeister), and gathered round her a group of scholars, poets and musicians, professional and amateur, which was a lively centre of discussion and music-making. In this 'court of the muses', as Wilhelm Bode called it, whose members included Wieland, Herder and eventually Goethe, Anna Amalia herself played a significant part in bringing together the poetry of 'Weimar Classicism' and the music of the time. J.A. Hiller's most successful Singspiel, *Die Jagd* (the score of which is dedicated to the duchess), received its first performance in Weimar in 1770, and Weimar was also the scene of the notable première on 28 May 1773 of the 'first German opera', Wieland's *Alceste* in the setting by Anton Schweitzer. Further public performances were prevented by the destruction of the theatre by fire in 1774, but Anna Amalia continued the tradition of the Singspiel in later years with performances in the amateur court theatre of her own compositions to texts by Goethe.

Free of the responsibilities of the regency, she devoted herself completely to her artistic interests. Between 1788 and 1790 she undertook a tour of Italy and was impressed by its visual arts as much as by its music. In an essay on music of 1799 (lost, but referred to by Bode) she particularly praised Italian singing. Her Singspiel *Erwin und Elmire*, without being eclectic in effect, reveals an intimate familiarity with the German Singspiel of Hiller and the contemporary Italian opera remarkable for an amateur, and shows thorough technical competence and spontaneous inventiveness. The majority of pieces, apart from occasional folklike songs, belong stylistically to the *Empfindsamkeit*, in the manner of Hiller and Schweitzer, combining features of song and of arioso. But Anna Amalia's significance lies mainly in the decisive influence exerted by her artistic convictions on German intellectual life at the period of its flowering in Weimar.

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ANNA AMALIE ABERT

Ann Arbor. American town in Michigan. It is the site of the UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC.

Anna Maria (*b* Venice, 1695/6; *d* Venice, 10 Aug 1782). Italian violinist. She was the most celebrated musician ever produced by the Venetian Ospedale della Pietà. The lack of a surname reflects her status as a foundling, and in spite of her fame, she remained all her life a ward of the Pietà. Around 1706 she was admitted to the all-female *coro* there, where one of her teachers was Vivaldi. On 19 July 1712 a violin was purchased for her, and on 26 August of that year she was one of a small group of *figlie di coro* engaged to play at the convent of S Francesco della Vigna. A new violin was bought for her on 26 April 1720 and on 14 February 1721 she was made one of the 14 *figlie privilegiate* allowed to act as tutor to a boarder, a service that she provided for over 60 years. In 1721, when she had begun to play solo parts in concertos, the Saxon jurist J.C. Nemeitz heard her and enthused over her playing, claiming that she had few peers among male violinists and praising her 'dextrous yet delicate hand'. Quantz, who visited Venice in 1726, lauded her (without mentioning her by name) in his autobiography, and Baron Karl Ludwig von Pöllnitz, writing from Venice on 15 May 1730, described her unequivocally as the foremost violinist in Italy.

On 30 August 1737 Anna Maria was promoted to the rank of *maestra* (with special responsibility for teaching the violin) and elected to the post of *maestra di coro*, which entrusted to her the direction, both musical and disciplinary, of the *coro*. As a result, she no longer appeared as a solo violinist. Throughout her career she was held in great respect by the governors of the Pietà, who generously allowed her to enjoy periods of convalescence on the mainland whenever her health required it.

As a violin teacher she was very successful, numbering among her pupils Bernardina, Santina and Anna Maria the younger. In a letter to G.B. Martini dated 12 March 1733, G.A. Riccieri opined that the eight violinists he heard perform at the Pietà put to shame their professional male counterparts, a testimony to Anna Maria's example and leadership. She also mastered the viola d'amore, cello, mandolin, harpsichord, lute and theorbo. These instruments are all mentioned in the ten quatrains devoted to her in an anonymous satire of *c*1736 on the Pietà's *figlie di coro*. The poem also pays tribute to her warm personality and her beauty.

Anna Maria's heyday as a solo violinist coincided with a period (1723–9) when Vivaldi was supplying the Pietà with two concertos a month. Two of his concertos for viola d'amore (RV 393 and RV 397) may have been composed especially for her: in the autograph score the letters 'AM' of amore are written in capitals. A record of her capabilities is provided by a manuscript partbook, inscribed to her on its front cover, that contains the principal violin part for 31 concertos, all apparently copied into the volume during the 1720s (*I-Vc*). At least 24 of the concertos (many of which are anonymous) are confirmed as Vivaldi's; Tartini, Brusa and Mauro d'Alay are responsible for other concertos. It is evident from the ambitious and varied writing of the solo parts that Anna Maria yielded little in technique to her teacher. However, had the Pietà not wished to win donations and bequests through the excellence of the music in its chapel, and had Venice not been a prime destination on the tourist circuit, her talent would never have been recognized, fostered and rewarded.

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MICHAEL TALBOT

Annet [Annette], **Jean-Baptiste.** *See* ANET, JEAN-BAPTISTE.

Annibaldi, Claudio (*b* Rome, 8 Feb 1938). Italian musicologist. While a philosophy student at the University of Rome, he studied the piano privately and the organ and composition at the Conservatorio Statale di Musica S Cecilia, Rome (diploma 1962). He later took a postgraduate course in composition under Petrassi at the Accademia di S Cecilia (diploma 1966). He has been professor of music history at the conservatory of L'Aquila (1969–79) and at the Rome Conservatory (from 1979), where, from 1990, he gave courses in musicology. He has been a member of the editorial boards of the journals *Musica antica* (1984–5), *Rivista italiana di musicologia* (1989–91) and *Il saggiatore musicale* (1994–6), and he was on the teaching committee of the Società Italiana di Musicologia (1986–8). His areas of research are musical analysis, 17th- and 20th-century Italian music and musical patronage in Rome from the 16th century to the 19th. He has also undertaken archive research on Baroque instrumental sources in Rome, identifying the first autograph that can be attributed with certainty to Frescobaldi.

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TERESA M. GIALDRONI

Annibale Padovano. *See* PADOVANO, ANNIBALE.

Annibali, Domenico [Dominichino] (*b* Macerata, *c*1705; *d* ?Rome, 1779 or later). Italian alto castrato. After appearances in Venice (1727 and 1729), he was engaged in 1729 for the Saxon court at Dresden at a salary of 792 thaler. He sang there in Hasse's *Cleofide* (1731) and *Cajo Fabricio* (1734), but was given frequent leave to take outside engagements: at Rome in 1730, 1732 and 1739, at Vienna in 1731, when his performance in Caldara's *Demetrio* won the approval of Metastasio, and from October 1736 to June 1737 as a member of Handel's company in London. He made his London stage début at Covent Garden in a revival of *Poro* on 8 December, when he introduced two arias by Ristori and one by Vinci (one of only two occasions on which Handel is known to have allowed this practice in his own operas). Annibali was in the first performances of Handel's *Arminio*, *Giustino* and *Berenice*, revivals of *Partenope* and *Esther* (in Italian), the pasticcio *Didone*, and probably the rewritten *Il trionfo del tempo*.

While Annibali was in London the Saxon envoy offered him an increased salary of 1500 thaler (raised to 2000 at the end of 1739), and he returned to Dresden. He is listed among the court and theatre musicians there until 1756, and left in 1764 with a pension of 1200 thaler and the title of *Kammermusikus*. He was living in his native town in 1776, and three years later moved to Rome. In Dresden Annibali was particularly associated with the operas of Hasse, appearing in *Tito Vespasiano*, *Demetrio*, *Lucio Papirio*, *Arminio*, *Semiramide*, *Demofoonte*, *Attilio Regolo* and *Adriano in Siria* between 1738 and 1752.

According to Burney 'his abilities during his stay in England seem to have made no deep impression', but Mrs Pendarves wrote that he had 'the best part of Senesino's voice and Caristini's, with a prodigious fine taste and good action'. This is confirmed by the compass of the parts Handel wrote for him, Justin, Arminius and Demetrius (*Berenice*), which is *a* to *g''* (Hasse took him down to *g*). Other accounts emphasized his brilliant and flexible coloratura, though some found his acting wooden. Anton Raphael Mengs made two portraits of Annibali (see illustration; the other is dated 1752).

WINTON DEAN

Annibal Mediolanensis. *See* ROSSI, ANNIBALE DEI.

Annunciação, Gabriel da (*b* nr Coimbra, *c*1526; *d* Landim, nr Vila Nova de Famalição, 14 June 1603). Portuguese ecclesiastic. About 1550 he became an Augustinian canon at the priory of S Cruz, Coimbra. Pinto credited him during the 1550s with the compilation of an important anthology (*P-Cug* M.M.48) of 127 folios of organ transcriptions of motets and chansons by Josquin, Mouton, Verdelot, Richafort, Gombert, Crecquillon, Morales and others, together with all ten ricercares in Buus's *Recercari libro primo* (Venice, 1547) and a tiento by Francisco de Soto (from RISM 1557[2]). In later life he held several high offices – counsellor, choirmaster, procurator and vicar – in the monastery at Landim, which was dependent on S Cruz, Coimbra. However, Rees proved the fallacy of attributing to him the incomplete *Tento de meyo registo, outavo tom natural a 3* ('Tiento for divided keyboard, tone VIII untransposed a 3') on f.66 and exposed Kastner's error in claiming that it 'may well be the earliest surviving organ work in a Peninsular manu-



Domenico Annibali: portrait by Anton Raphael Mengs, pastel on paper, 1745 (Gemäldegalerie Neue Meister, Dresden)

script specified for *medio registro*'. According to Barbosa Machado (see *DBP*), a Portuguese Franciscan of the same name (*b* c1681; *d* after 1747) wrote the treatise *Arte de canto – chão resumida para uso dos religiosos franciscanos* (Lisbon, 1735).

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ROBERT STEVENSON

Anonymous theoretical writings. This article focusses on anonymous music theory texts within the following categories: works written during the Western Middle Ages and early Renaissance (to about 1600), currently assumed to be anonymous and not closely associated with a known person, which have been edited and published in modern times.

1. INTRODUCTION. Several groups of anonymous treatises are excluded from this article, such as works of ancient Greek, Byzantine or Arabic music theory, works closely associated with named writers, and unpublished anonymous works. In addition, several significant anonymous works, such as the *Musica enchiriadis*, are the subjects of separate articles, and many minor works are treated in articles appropriate to their subject, such as CONTRAPUNCTUS; COUNTERPOINT; DISCANT; FABURDEN; FAUXBOURDON; MODE; ORGANUM; THEORY, THEORISTS; or TONARY. Numerous artefacts of music have survived to modern times without clearly identifying their author. These include musical works, pictures, court records, theoretical treatises and other documents. The corpus of anonymous theoretical works, therefore, comprises only a portion of all anonymous works in the history of music. In music theory, anonymous sources primarily span the time from antiquity to the early Renaissance, when texts were copied by hand. After the advent of printing, few theoretical works were transmitted anonymously.

(i) Reasons for anonymity. There may be as many explanations for anonymity as there are anonymous treatises, but certain aspects of anonymity involve essential questions regarding an author's intent. How did these unknown writers see themselves and their writings? Did they consider themselves 'authors' in a modern sense of producing original and stable texts for a wide and unknown audience, or 'compilers' or 'commentators' working within a tradition of common knowledge? The answers to these questions may vary for each author and work and may often be unanswerable, but these issues must be kept in mind as the treatises are read. These writings, though now anonymous, are the products of individuals whose thoughts and actions were affected by their own time and place.

While the unique circumstances of each treatise and author must be accepted, a number of traditional models are recognizable within the corpus of anonymous theoretical sources, creating small clusters or constellations of anonymous treatises. These include works derived from similar sources (such as the numerous anonymous treatises beginning 'Gaudent brevitate moderni' and drawn from the teaching of FRANCO OF COLOGNE; see Ristory, 1987), anonymous notes probably used in university courses, and treatises on a discrete subject such as the division of the monochord, counterpoint or Ars Nova notation. In these cases, it may be posited that the writers did not consider their works to be 'original' but rather saw their efforts as continuing a well-known tradition.

Beyond the unknown intent of these authors, the process of manuscript production surely added to the anonymity of many works. Most manuscript sources for anonymous theoretical works post-date the assumed writing of the treatise by a substantial period, in some cases centuries. Modern readers, therefore, can hardly be sure of seeing a treatise as its 'author' intended it. The copying of manuscripts offered numerous opportunities for errors, deletions and additions in the texts as well as in their attributions. Treatises may have become separated from their authors through accidents in copying, and it is easy to imagine a title, incipit or explicit (where the author's name often appears) disappearing over the centuries. Later copyists might falsely ascribe a treatise to a famous theorist if the work's contents were consistent with that theorist's teachings. In some cases, a scribe cited in a work's explicit has been credited as the author of the work, an error uncovered by subsequent research, which then designates the work as anonymous. Finally, manuscripts often contain ambiguous designations. The best known of these are the works cited in the sources as 'secundum Johannem de Muris' where 'secundum' might mean authorship by JOHANNES DE MURIS or merely that the treatise follows his teachings. In a small number of cases, it appears that the medieval author wished to remain anonymous (as seems to have been the case with JOHN OF TEWKESBURY, author of the *Quatuor principalia musice*) or tried to conceal their names from the casual reader (as is done in the acrostic formed by the first letter of each book in the *Speculum musice* of JACOBUS OF LIÈGE).

Given the various factors that have contributed to the current anonymous state of these works (the unknown intent of the authors and the variety of transmission errors the works may have been subjected to), it is impossible to posit a single theory, such as a medieval cult of humility, to explain the large number of anonymous theoretical sources.

(ii) Past and present scholarship in relation to anonymity. Consideration of the scholarship on anonymous sources must start with the manuscripts containing these works. The creators of these codices could themselves be seen as the first 'scholars' working on these treatises. They decided which works to copy, in what format, with what other works and with what commentary, additions or deletions. These codices also dictated how these works were read, studied and transmitted and thus determined the present state of the individual treatises. Understanding the nature and history of the original sources is a crucial prerequisite to understanding the theoretical texts they contain.

The modern study of these works can be said to begin with the multi-volume editions of Gerbert and Coussemaker. In presenting their monumental collections of music treatises, these pioneering scholars established and disseminated the basic texts of the field and helped to establish the modern study of the history of music theory.

They have often been criticized in modern times, however, for errors in attribution and editing. In some significant cases, Coussemaker and Gerbert misattributed anonymous treatises, conflated individual treatises with other works, or even printed the same work twice with divergent attributions (to say nothing of their errors in the texts themselves). As scholars continue to unravel the history of music theory, it is only to be expected that some previously anonymous works will be ascribed to specific authors while other works (even well-established texts) will be newly designated as anonymous or will have their attributions and contents questioned.

Since the publications of Gerbert and Coussemaker, the activities of scholars in this field can be roughly divided into several broad areas: (*a*) publication of individual works omitted by Gerbert or Coussemaker or more accurate editions of previously edited works (especially in such series as MSD, CSM and GLMT), (*b*) publication of related works in a single volume (for example, the study of organ pipe treatises by Sachs, 1970–80), (*c*) production of accurate descriptions of the manuscript sources for music theory (most notably RISM, B/III) and (*d*) publication of studies on the entire contents of individual manuscripts (such as Catalogue no.65).

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C.-E.-H. de Coussemaker: *Histoire de l'harmonie au Moyen Age*(Paris, 1852) [*CoussemakerH*]

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M.Schneider: *Geschichte der Mehrstimmigkeit*(Berlin, 1934–5, enlarged 2/1969), ii, 106–20

G. Reaney: 'The Question of Authorship in the Medieval Treatises on Music', *MD*, xviii (1964), 7–17

K.-J. Sachs: *Mensura fistularum: die Mensurierung der Orgelpfeifen im Mittelalter* (Stuttgart, 1970–80)

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K.-J.Sachs: *Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen*(Wiesbaden,1974)

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M.Bernhard, ed.: *Lexicon musicum latinum medii aevi*, i: *Quellenverzeichnis* (Munich, 1992)

2. Catalogue. References to anonymous writings in modern scholarship are inconsistent and often vague. Some anonymous works are commonly known by their title or the city in which a manuscript is preserved, while other works have authorial attributions with 'pseudo' or 'secundum' prefixed. Editors' names have been attached to some works, such as 'Debenedetti's anonymus', and some anonymous treatises in collections have been numbered, such as Coussemaker's *Anonymus 4* (*CoussemakerS*, i). Any catalogue of anonymous works must therefore impose an arbitrary order on this random tradition of scholarship. Hüschen cited 72 treatises alphabetically by editor in his seminal article 'Anonymi' (*MGG1*). Conversely, Gushee (*Grove6*) arranged the corpus of anonymous theoretical writings into eight different categories by topic (such as plainchant, organum and mensural treatises). In revising Hüschen's work, Sachs (*MGG2*) has appended 49 treatises to Hüschen's original list, mostly works edited since the earlier article.

The following catalogue of anonymous theoretical writings reverts to an alphabetical listing by the work's first editor and concentrates on treatises in Latin and European languages (French, German or Italian). Each anonymous work is listed by the name of its first editor, and further details – including numbers, dates or other clarifications as appropriate – are given for precise identification (e.g. '*CoussemakerS*, ii, Anon.1' or 'Müller anon. 1886').

Following the model of Gushee's article (*Grove6*), each entry in the present catalogue includes (where possible) the work's title, incipit, date, first printed edition and a select bibliography. The catalogue also includes citations to other important reference works, especially the catalogue number from the article 'Anonymi' in *MGG* (*MGG2* incorporates and extends *MGG1*). Writings cited above in the General Bibliography are referred to by author and date. Ellipses (...) within an incipit indicate the beginning of an introductory section followed by the first line of the treatise proper. For editions in journals or sections of books, the full pagination of the article is given, followed as appropriate by the pagination of the edition and translation. A short description of the work's contents is also provided. Since these entries serve only as brief introductions to the works, listings of manuscript sources for the treatises are not provided, except in cases were a work is drawn from a single source or from a small number of known sources.

For Latin works, references are included to the two principal research projects on Latin music theory currently underway, the *Thesaurus Musicarum Latinarum* (*TML*), directed by Thomas Mathiesen, and the *Lexicon musicum latinum medii aevi* (*LmL*), directed by Michael Bernhard. The *TML* represents the full Latin texts as they currently stand in printed editions and manuscripts. The *LmL* is a lexical project based on a standardized text for each work. Thus an anonymous work published in several sources (e.g. the *Discantus positio vulgaris*) has only one entry in the *LmL* (DISC.POS.VULG.), while every printed edition and manuscript version of the treatise receives a separate entry in the *TML* (DISVUL for the version in *CoussemakerH*, DISPOS for its appearance in *CoussemakerS*, i, DISPOVU for Cserba's edition of Hieronymus de Moravia and DISPOSI MPBN 1666 for the version in *F-Pn* lat.16663). The *TML* reference cited in this catalogue will be to the first edition of the work with

references as appropriate to the most recent printed edition in the database. Thus, in the example of the *Discantus positio vulgaris*, the work is listed as '*CoussemakerH*, Anon.3 (Document 3); *Discantus vulgaris positio*' because Coussemaker first edited the work in his *Histoire*, under that title, and the *TML* reference will read 'DISVUL (cf DISPOVU)'.

No catalogue of anonymous theoretical sources can be complete. This catalogue generally omits works that serve as prefaces to tonaries, didactic poems and treatises in which the discussion of music is only a small section of the whole. A more specific omission concerns three anonymous fragments edited in Adrien de La Fage's extremely rare *Nicolai Capuani presbyteri Compendium musicale* (Paris, 1853; only 50 copies were printed), catalogued only by Hüschen (*MGG1*, nos.54–6); these fragments are not indexed here.

1. *Adler anon.* Incipit (of Fr. trans.) 'Juda fils du s[aint martyr] r[abbi] Issac a dit'. 12th–14th century. Ed. Heb. with Fr. trans. I. Adler: 'Le Traité anonyme du manuscrit Hébreu 1037 de la Bibliothèque Nationale de Paris', *Yuval*, i (1968), 1–47; edn 15–47. J. Smits van Waesberghe: 'The Treatise on Music Translated into Hebrew by Juda Ben Issac (Paris B.N. Héb.1037, 22*v*–27 *v*)', *Yuval*, ii (1971), 129–61; *MGG2*: 73.

A Hebrew translation of an unknown Latin original made by Juda Ben Isaac in the 15th or 16th century. The five-chapter work from *F-Pn* héb.1037, ff.22*v*–27*v*, mostly concerns *musica plana*. There are brief discussions of the notation of polyphonic music and instruments (such as the monochord and organ pipes). Smits van Waesberghe proposed that the *musica plana* portions of the work were derived from the same source as Johannes de Garlandia, *Introductio musicae* (*CoussemakerS*, i, 157–75).

2. *Amon anon*; *Tractatus de musica cum glossis*. Incipit 'Qui caret ipse fide'. Mid-15th century. Ed. and Ger. trans. J. Amon: *Der 'Tractatus de musica cum glossis' im Cod. 4774 der Wiener Nationalbibliothek*(Tutzing, 1977). *LmL*: TRAD.Holl.III; *MGG2*: 74.

An extensive treatment of *musica plana* (including discussion of the gamut, intervals, church modes) from *A-Wn* 4774, ff.35*v*–91*r*.

3. *Anglès anon. 1929*. Incipit 'Omni desideranti notitiam artis mensurabilis'. Late 14th or early 15th century. Ed. H. Anglès: 'Dos tractats medievals de música figurada', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/*R*), 6–12; edn 6–10. *LmL*: TRAD.Phil.III; *MGG2*: 1; *TML*: AGANONT.

A mensural treatise from *E-Sc* 5.2.25, ff.63*r*–64*v*, with parallels to the *Ars perfecta in musica* attributed to PHILIPPE DE VITRY (*CoussemakerS*, iii, 28–35) and the brief *Sub brevissimo compendio Philippus de Vitriaco in musica* (CSM, viii, 1964, pp.80–81).

4. *Anglès anon. 1958*; *De cantu organico*. Incipit 'Ad evidentiam cantus organici est sciendum'. *c*1350. Ed. H. Anglès: '*De cantu organico*: tratado de un autor catalán del siglo XIV', *AnM*, xiii (1958), 3–24; edn 18–24. *LmL*: ANON.Barcin.I; *MGG2*: 75; *TML*: AGANOCO.

A brief treatise on mensural music from an eight-folio fragment in *E-Bc* with several musical examples. The writer refers in passing to musical practices in the Catalan region.

5. *Bailey anon.*; *De modis musicis*. Incipit 'Autenticus autoralis et auctoritate plenus'. Mid-9th century. Ed. T. Bailey: 'De modis musicis: a New Edition and Explanation', *KJb*, lxi–lxii (1977–8), 47–60; edn 50–54. *LmL*: MOD.Autenticus; *MGG2*: 76; *TML*: ANODM.

The work, which also appears as part of the *Alia musica* (*GerbertS*, i, 149, where it is attributed to HUCBALD OF ST AMAND), presents the intonation syllables (parapters) for the eight modes of the Byzantine practice, such as 'noeagis', and proposes four additional modes (and their parapters) to accommodate antiphons which do not fit within the eight-mode system. Bailey notes parallels with the *Musica disciplina* of Aurelian of Réomé.

6. *Bartha anon.* Incipit 'Pro themate presentis operis assummo Cassiodorum'. *c*1463. Ed. D. von Bartha: 'Studien zum musikalischen Schrifttum des 15. Jahrhunderts', *AMf*, i (1936), 176–99; edn 180–99. *LmL*: TRAD.Holl.V; *MGG2*: 77; *TML*: ANOPRO.

A learned treatise on philosophical topics such as the purposes of music, the difference between a singer and a musician, and definitions of music with references to Scripture, scholastic philosophy, Pythagoras, Guido of Arezzo, Boethius and Johannes de Muris. Bartha based his edition on *D-Mbs* Clm 1573 and noted parallels with Cat. no.40.

7. *Becker anon.* Incipit 'Diatessaron alia constat ex tono et semitonio et tono'. 14th century. Ed. A. Becker: 'Ein Erfurter Traktat über gregorianische Musik', *AMw*, i (1918–19), 145–65; edn 151–61. *LmL*: INTERV.Diatessaron, NEUM.Gurtulus, ANON.Erford.; *MGG2*: 2; *TML*: BECANO.

A work from *D-EF* Ca.8°94, ff.80*r*–84*r*, describing musical practice of the 11th century with extensive musical examples of psalm tone terminations. Becker noted parallels with HERMANNUS CONTRACTUS, *Musica* (cf pp.159–60 with *GerbertS*, ii, 152). The brief poetic verses on neume names (Incipit 'Gurtulus, epiphonus, clivis', p.160) and a short passage on note names and the gamut (Incipit 'Pythagoras philosophus primus apud Graecos', p.160) at the end of Becker's text are considered to be separate items.

8. *Bernhard anon. 1987*; *Dulce ingenium musicae*. Incipit 'Dulce ingenium musicae, quamvis instrumentis plurimis vigeat'. 10th–11th century. Ed. M. Bernhard: *Anonymi saeculi decimi vel undecimi tractatus de musica 'Dulce ingenium musicae'* (Munich, 1987). *LmL*: ANON.Bernh.; *MGG2*: 78; *TML*: ANODUL, ANODUL2.

An introduction to the elementary aspects of music theory and plainchant. Bernhard noted that much of the treatise is not original and draws from such sources as Boethius, Martianus Capella and *Alia musica* (Cat. no.55).

9. *Bernhard anon. 1990*. Incipit 'Quomodo organice modulentur. Quicumque organalem scientiam cupit attingere'. 12th century. Ed. M. Bernhard: 'Ein weiterer Text zur Klangschritt-Lehre', in Bernhard, ed., 1990, pp.68–70; edn 68. *LmL*: DISC.Quicumque I.

A brief work from *A-Wn* Gud.lat.8°334, ff.111*v*–112 *r*, on terminology in organum.

10. *Brearley and Wray anonymi*. 13th century. Ed. D. Brearley and T. Wray: 'The British Museum Ms. *Arundel 43* Monochord Fragments', *Mediaeval Studies*, xxxvi (1974), 160–73. *MGG2*: 79.

Four fragments on monochord tuning interpolated into the works of the 9th-century grammarian Sedulius Scottus (*GB-Lbl* Arundel 43, ff.66*v*–67*r*).

a. Fragment 1. Incipit 'Si monocordum mensurare desideras, quamcumquevis lineam in quatuor eque partire'. Edn and Eng. trans. 164–5; also ed. J. Smits van Waesberghe: *De musico-paedagogico et theoretico Guidone Aretino* (Florence, 1953), 183–4. *LmL*: MON.Si mon.

Instructions for Boethian tuning comparable to *I-MC* Arch.318, ff.216*v*–217*r*.

b. Fragment 2. Incipit 'Notae in monocordo hae sunt'. Edn and Eng. trans. 166–8.

An excerpt from Guido of Arezzo, *Micrologus* (ed. in CSM, iv, 1955, pp.93–101. *LmL*: GUIDO.micr.; *TML*: GUIMICR).

c. Fragment 3. Incipit 'Divide in quatuor a puncto'. Edn and Eng. trans. 169–70. *LML*: MON.Divide in.

A short commentary on Fragment 4.

d. Fragment 4. Incipit 'Totum monocordum partire inprimis in quatuor'. Edn and Eng. trans. 169–71.

The text is parallel to the anonymous division of the monochord in Cat. no.58*a*.

11. *Briner anon.* Incipit 'Musica est motus vocum rationabilium in arsim item thesim'. *c*1437. Ed. A. Briner: 'Ein anonymer unvollständiger Musiktraktat des 15. Jahrhunderts in Philadelphia, USA', *KJb*, l (1966), 27–44; edn 27–38. *LmL*: ANON.Philad.; *MGG2*: 80; *TML*: ANOPHIL.

A compilation from *US-PHu* lat.36, ff.207*v*–216*v*, on note names, mutation of hexachords, church modes and psalm tones. Briner notes parallels with Egidius de Zamora, Cat. no.39 and Cat. no.49.

12. *Carapetyan anon.*; *Notitia del valore delle note del canto misurato*. Incipit 'Per avere alcuna notitia del valore ... Per che dico essere note del canto misurato sei'. Late 14th century. Ed. A. Carapetyan, CSM, v (1957). *MGG2*: 81.

A Tuscan treatise from *I-Fl* Redi 71, ff.13*r*–24*r*, treating French

mensural notation with special attention to the *modi maximarum*. The last section of the treatise is drawn from the *Libellus cantus mensurabilis* ascribed to Johannes de Muris.

13. *Casimiri anon.*; *Ars et modus pulsandi organa*. Incipit 'C. D. E. F. ... Nota quod omnes voces totius organi'. 14th century. Ed. R. Casimiri: 'Un trattatello per organisti di anonimo del sec. XIV', *NA*, xix (1942), 99–101; edn 100–01. *LmL*: ARS ORG.; *MGG2*: 82; *TML*: ANOAMP.

A brief work from *I-Rvat* Barb.307, ff.37*v*–38*r* (29*v*–30*r* new pagination), proposing a range of over three octaves with unusual chromaticisms. The lowest 6th from C is diatonic, but starting with B♭ the treatise proposes that the syllables *mi* or *fa* are possible on any pitch, creating a chromatic scale for the rest of the gamut.

14. *CoussemakerH, Anon.1* (*Document 1*; *Ad organum faciendum* [Milan organum treatise]. Incipit 'Cunctipotens genitor [with polyphonic example] ... Cum obscuritas diaphoniae'. Second half of 11th century. Edn and Fr. trans. 226–43. New edn and Eng. trans., J.A. Huff: *Ad organum faciendum et Item de organo* (Brooklyn, 1963), 41–67; new edn and Ger. trans., H.H. Eggebrecht and F. Zaminer: *Ad organum faciendum: Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit* (Mainz, 1970). *LmL*: ORG.Mediol.pros., ORG.Mediol.rhythm.; *MGG2*: 4; *TML*: ADORFA (cf ADORFAC).

A work on note-against-note organum based on *I-Ma* M.17 sup., ff.56*v*–61*r*. The treatise is now considered to be in two sections, the second beginning 'Cum autem diapente et diatessaron organizamus' (p.235).

15. *CoussemakerH, Anon.2* (*Document 2*); *Libellus in gallico de arte discantandi*. Incipit 'Quiconques veut deschanter, il doit premiers savoir'. 13th century. Edn 245–6. New edn, G. Reaney, CSM, xxxvi (1996), 58–63, edn 60–63. Sachs, 1971, p.261; *MGG2*: 5.

French treatise from the margins of *F-Pn* lat.15139 (formerly St Victor 813), ff.269*r*–270*r*. Transmits basic contrapuntal rules ('Se li chans monte d'une note ...'). Gushee (*Grove6*) observed parallels with various Latin discant treatises, especially *E-Sc* 5.2.25, ff.81*v*–82*v*.

16. *CoussemakerH, Anon.3* ((*Document 3*); *Discantus vulgaris positio*. Incipit 'Nunc vero de cantu ecclesiastico ... Viso ergo quid sit discantus'. 13th century. Edn and Fr. trans. 247–53. New edn in S.M. Cserba: *Hieronymus de Moravia O.P., Tractatus de musica* (Regensburg, 1935), 189–94; Eng. trans. (based on version in Hieronymus de Moravia) J. Knapp: 'Two 13th-Century Treatises on Modal Rhythm and the Discant', JMT, vi (1962), 200–15; trans. 203–7. Sachs, 1971, pp.255–8; Eng. trans. J. McKinnon, *Strunk/SR2* 219–22. *LmL*: DISC.POS.VULG.; *MGG2*: 6; *TML*: DISVUL(cf DISPOVU).

A treatment of modal rhythm and counterpoint (discant, conductus, organum, hocket and motet). A longer version of the work is included in connection with Hieronymus de Moravia's *Tractatus de musica* under the title *Discantus positio vulgaris* (*CoussemakerS*, i, 94–7; *TML*: DISPOS) where it begins 'Viso igitur quid sit discantus'.

17. *CoussemakerH, Anon.4* (*Document 4*). Incipit 'Ars probat artificem ... Si cantus ascendit duas voces'. 13th century. Edn and Fr. trans. 255–8. New edn, C. Sweeney: 'The *Regulae organi Guidonis Abbatis* and 12th Century Organum/Discant Treatises', *MD*, xliii (1989), 7–31; edn 27–30. *LmL*: DISC.Si cantus asc.; *MGG2* 7; *TML*: GUICHA (cf ABGUREG).

A counterpoint treatise from *F-Psg* 2284, ff.109*v*–110*v*. For the question of authorship *see* GUIDO OF CHERLIEU. Hüschen (*MGG1*) combined this work with the following treatise, considering Documents 4 and 5 respectively to be French and Latin versions of the same treatise.

18. *CoussemakerH, Anon.5* (*Document 5*);.*De arte discantandi* Incipit 'Quando duae notae sunt in unisono et tertia ascendit'. Late 13th century. Edn 262–73. *LmL*: TRAD.Franc.V; *MGG2*: 7 (as part of Cat. no.17); *TML*: ARTDIS.

From the margins of *F-Pn* lat.15139 (formerly St Victor 1106), ff.270–75. A short treatment of counterpoint (pp.262–5) followed by a version of the 'Gaudent brevitate moderni' mensural treatise after the teachings of Franco of Cologne.

19. *CoussemakerH, Anon.6* (*Document 6*); *Quaedam de arte discantandi*. Incipit 'Figura est repraesentatio vocis in aliquo modorum ordinatae'. Late 13th century. Edn 274–94. New edn as *Ars musicae mensurabilis secundum Franconem*, G. Reaney and A. Gilles, CSM, xv (1971), 38–54. *LmL*: PS.-PETR.CRUC.; *MGG2*: 8 (as 'Anonymus 5 aus CH'); *TML*: ANOQUA(cf ANOFIG).

A brief section on mensural music after Franco of Cologne (pp.274–83) with three-voice contrapuntal rules beginning 'Sciendum est quod in plana musica vel mensurabili' (pp.283–94).

20. *CoussemakerS, i, Anon.1*; *Tractatus de consonantiis musicalibus*. Incipit 'Tredecim consonantie [with didactic melody] ... Harum consonantiarum'. Late 13th–early 14th century. Edn i, 296–302. R. Bragard: 'Le Speculum musicae du compilateur Jacques de Liège', *MD*, viii (1954), 1–17; *LmL*: IAC.LEOD.cons.; *MGG2*: 9; *TML*: ANO1TRA.

Discusses types of consonance and dissonance from *B-Br* 10162/66, ff.1*r*–3*v*. The work cites Boethius as a source and ends with a discussion of discant. Attributed by Bragard to Jacobus of Liège.

21. *CoussemakerS, i, Anon.2*; *Tractatus de discantu*. Incipit 'Gaudent brevitate moderni. Quandocunque punctus quadratus, vel nota quadrata tractum habens'. Late 13th century. Edn i, 303–19. New edn and Eng. trans., A. Seay: *Anonymous II: Tractatus de discantu* (Colorado Springs, CO, 1978). Ristory, 1987, pp.95–110; Sachs, 1971, pp.234, 250, 259, 269; *LmL*: TRAD.Franc.I; *MGG2*: 10; *TML*: ANO2TRA (cf ANOTDD).

One of several treatises derived from Franco of Cologne beginning 'Gaudent brevitate moderni' (see also following entry), from *F-SDI* 42, ff.34*r*–43*r*. A first section on mensural notation is followed by discussion of intervals and discant rules.

22. *CoussemakerS, i, Anon.3*; ; *De cantu mensurabili*. Incipit 'Gaudent brevitate moderni. Quandocunque nota quadrata, vel punctus quadratus invenitur, quod idem est'. Late 13th century. Edn i, 319–27. Partial new edn as *Compendium musicae mensurabilis artis antiquae*, G. Reaney, CSM, xxxiv (1987), 27–36; partial new edn as *Tractatus de discantu*, G. Reaney, CSM, xxxvi (1996), 37–45, edn 39–45. Ristory, 1987, pp.95–110; Sachs, 1971, pp.261, 269; *LmL*: TRAD.Franc. II, DISC.Quicumque II; *MGG2*: 11; *TML*: ANO3DEC (cf ANOCMM).

From *F-SDI* 42, ff.54*r*–58*v*. Like the previous entry, this treatise is one of several works derived from Franco of Cologne beginning 'Gaudent brevitate moderni'. Reaney divides Coussemaker's treatise into two smaller works, a larger *Compendium* (CSM xxxiv) followed by a shorter *Tractatus* beginning 'Quicumque bene et secure discantare voluerit' (CSM xxxvi).

23. *CoussemakerS, i, Anon.4*; *De mensuris et discantu*. Incipit 'Cognita modulatione melorum'. *c*1270–80. Edn i, 327–64. New edn and Eng. trans., L. Dittmer: *Anonymous IV* (Brooklyn, NY, 1959); new edn, F. Reckow: *Der Musiktraktat des Anonymus 4* (Wiesbaden, 1967), i, 22–89; Eng. trans., J. Yudkin: *The Music Treatise of Anonymous IV: a New Translation*, MSD, xli (1985). *LmL*: ANON.Couss.IV, *MGG2*: 12; *TML*: ANO4DEM (cf ANO4MUS).

Anon.4 is central to understanding the so-called Notre Dame school; the treatise not only describes musical techniques (rhythmic modes, organum, discant) but also mentions the composers Leoninus and Perotinus and several works of music.

Coussemaker included a passage on *musica ficta* beginning 'Sequitur de sinemenis' as a final section of Anon.4, but it is now considered a separate work. Incipit 'Sequitur de sinemenis sic: b, c, cujus medium erit ♮ parvum'. Edn i, 364–5. New edn and Eng. trans., J. Herlinger: *Prosdocimo de' Beldomandi: Brevis summula proportionum ...*, GLMT, iv (1987), 123–35; *LmL*: INTERV.SIT ♮–O; *MGG2*: 12; *TML*: ANODES.

24. *CoussemakerS, i, Anon.5*; *De discantu*. Incipit 'Est autem unisonus quando due voces manent in uno et eodem loco'. 14th century. Edn i, 366–8. *LmL*: CONTR.Est autem; *MGG2*: 13; *TML*: ANO5DED.

A treatise in *GB-Lbl* Roy.12.C vi, ff.50*r*–51*v*, and other sources. The work begins with a description of intervals followed by discant rules. It considers 3rds and 6ths as consonances and uses *minimae* in its examples.

25. *CoussemakerS, i, Anon.6*; *Tractatus de figuris sive de notis*. Incipit 'Cum in isto tractatu de figuris sive de notis'. Mid-14th century. Edn i, 369–77. New edn, G. Reaney, CSM, xii (1966), 40–51. *LmL*: ANON.London.I; *MGG2*: 14; *TML*: ANO6TRA (cf TRADEF).

A treatise in the tradition of Johannes de Muris; it emphasizes smaller notes (*minima*, *semibrevis*, *brevis*) with references to larger values (*longa*, *larga*, *largissima*). Reaney suggested JOHN TORKESEY as possible author.

26. *CoussemakerS, i, Anon.7*; *De musica libellus*. Incipit 'Modus in musica est debita mensuratio temporis'. *c*1270–80. Edn i, 378–83. New edn, G. Reaney, CSM, xxxvi (1996), 11–35, edn 19–35; Eng. trans. J. Knapp: 'Two 13th-Century Treatises on Modal Rhythm and the Discant', *JMT*, vi (1962), 200–15; trans. 207–13. S. Pinegar: 'Exploring the Margins: a Second Source for Anonymous 7', *JMR*, xii (1992), 213–43; *LmL*: ANON.Couss.VII; *MGG2*: 15; *TML*: ANO7DEM (cf ANODML).

Edited from *F-Pn* lat.6286, ff.13*r*–15*v*. Compilation on diverse topics: modal rhythm, 'pre-Franconian' notation, intervals and church modes.

27. *CoussemakerS, ii, Anon.1*; *Tractatus de musica plana*. Incipit 'Etsi multi musici his tribus vocabulis'. Late 14th or early 15th century. Edn ii, 434–83. M. Bernhard: 'Clavis Coussemakeri', Bernhard, ed., 1990, pp.12–14; L. Aluas: *The 'Quatuor principalia musicae': an Introduction, Critical Text, and English Translation with Commentary* (diss., Indiana U., 1996), 191–3; *LmL*: ANON.Carthus., QUAT.PRINC.; *MGG2*: 16; *TML*: CARTRA.

The work, a compilation relying heavily upon the *Quatuor principalia musicae*, appears in *B-Gu* 70 (71) (formerly 421), ff.124*r*–159*v*. Coussemaker attributed the treatise 'cuiusdam Carthusiensis monachi'. The text covers a wide range of topics including church modes, psalm tones, the muses and famous 'inventors' of music, and the monochord.

28. *CoussemakerS, ii, Anon.2*; *Tractatus de musica* [Louvain Treatise, Löwener Traktat]. Incipit 'Musica est ars recte canendi sono cantuque consistens'. 13th century. Edn ii, 484–98. Sachs, 1971, pp.243–50; *LmL*: ANON.Lovan.; *MGG2*: 17; *TML*: ANOMUPO.

From *B-LVu*, destroyed by fire in 1914. Topics include: gamut, consonances, poetic metres, church modes and organum.

29. *CoussemakerS, iii, Anon.1*; *De musica antiqua et nova*. Incipit 'Dictis aliquibus circa planum cantum'. 14th century. Edn iii, 334–64. L. Aluas: *The 'Quatuor principalia musicae'* (diss., Indiana U., 1996); *LmL*: QUAT.PRINC.; *MGG2*: 18; *TML* ANO1DEM.

The text reproduces the fourth part of John of Tewkesbury, *Quatuor principalia musice*, and as such appears after a short introduction in *CoussemakerS*, iv, 254–98, beginning 'Cum omnis quantitas aut est continua'. Discusses basic issues of *musica mensurabilis* of the early 14th century.

30. *CoussemakerS, iii, Anon.2*; *De musica antiqua et nova*. Incipit 'Ad evidentiam valoris notularum'. Early 14th century. Edn iii, 364–70. New edn as *De valore notularum tam veteris quam novae artis*, G. Reaney, CSM, xxx (1982), 13–28. *LmL*: ANON.Paris.I; *MGG2*: 19; *TML*: ANO2DEM (cf ANO2DEV).

A treatise on notation from *F-Pn* lat.15128, ff.120*r*–122*v*. Reaney observes that the treatise is of note because it considers pairs of *minimae* to be unequal (the second is always altered).

31. *CoussemakerS, iii, Anon.3*; *Compendiolum artis veteris ac novae*. Incipit 'Quoniam per ignorantiam artis musice'. Early 14th century. Edn iii, 370–75. New edn, A. Gilles: 'L'Anonyme III de Coussemaker "Scriptores" III', *MD*, xv (1961), 27–38; edn 29–38; also ed. idem as *De arte musicae breve compendiolum*, CSM, viii (1964), 84–93. *LmL*: TRAD.Phil.II; *MGG2*: 20; *TML*: ANO3COM (cf ANOART).

A work on notation and mensurations with references to Franco and Philippe de Vitry, from *F-Pn* lat.15128, ff.127*r*–129*r*. Mentions the *dragma* or *fusicée* (a *semibrevis* with tails both above and below) equal to two *minimae*.

32. *CoussemakerS, iii, Anon.4*;.*Compendium artis mensurabilis tam veteris quam novae* Incipit 'Si quis artem musice mensurabilis tam veterem quam novam'. Early 14th century. Edn iii, 376–9. New edn as *Compendium musicae mensurabilis tam veteris quam novae artis*, G. Reaney, CSM, xxx (1982), 33–41. *LmL*: ANON.Paris.II; *MGG2*: 21; *TML*: ANO4COM (cf ANO4CMM).

A treatise on mensural notation from *F-Pn* lat.15128, ff.129*r*–131*v*. Topics include rhythmic modes, ligatures, mensurations and red notation, which is described as indicating either a change from one mode or *tempus* to another or octave transposition.

33. *CoussemakerS, iii, Anon.5*; *Ars cantus mensurabilis mensurata per modos iuris*. Incipit 'Ad honorem et gloriam Sanctissime Trinitatis ... Cum multi antiqui modernique cantores'. Late 14th century. Edn iii, 379–98. New edn and Eng. trans., C.M. Balensuela, GLMT, x (1994). *LmL*: ANON.Couss.V; *MGG2*: 22; *TML*: ANO5ARS (cf ANO5ACM).

The treatise presents a mensural theory after Johannes de Muris within a Scholastic framework with references to canon and civil law; it cites several composers including Machaut, Landini and the otherwise unknown Nicolaus de Aversa. The counterpoint treatise Coussemaker associated with the work, beginning 'Cum notum sit', is most likely not a part of the treatise.

34. *CoussemakerS, iii, Anon.6*; *De musica mensurabili*. Incipit 'Quum dictum sit musicam in numero ternario sumere perfectionem'. *c*1321. Edn iii, 398–403. New edn as part of *Petrus de Sancto Dionysio: Tractatus de musica*, U. Michels, CSM, xvii (1972), 154–66. K. von Fischer: 'Eine wiederaufgefundene Theoretikerhandschrift des späten 14. Jahrhunderts', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 23–33; *LmL*: PETR.DION.; *MGG2*: 23; *TML*: ANO6DEM (cf PSDTRA, ANODEF).

This work is now regarded as part of the compilation *Tractatus de musica* of PETRUS DE SANCTO DIONYSIO and contains substantial borrowings from Johannes de Muris's *Notitia artis musice*. The present section (the second part of the complete treatise) presents a detailed explanation of the note values and their relationships from the *minima* to the *longissima* (equal to 81 *minimae*). The *TML* considers the last section of the treatise on figures and ligatures (beginning 'Duplex est notula') to be an independent work.

35. *CoussemakerS, iii, Anon.7*; *De diversis maneriebus* [*manieribus*] *in musica mensurabili*. Incipit 'Sic formantur breves plicate'. Mid-14th century. Edn iii, 404–8. New edn, G. Reaney, CSM, xxx (1982), 51–62. F.A. Gallo: *La teoria della notazione in Italia dalla fine del XIII all'inizio del XV secolo* (Bologna, 1966), 53–7; *LmL*: ANON.Deodat.; *MGG2*: 24; *TML*: ANO7DED(cfANO7DDM).

A fragment from *F-SDI* 42, ff.123*r*–127*v*, discussing Italian Trecento notation with reference to Ars Nova notation and Philippe de Vitry. Reaney's edn (which begins with a fragmentary phrase omitted in *CoussemakerS*: '... ascendo vel descendo, ut hic supra. Sic formantur breves plicatae') has shown Coussemaker's text to be of two parts; Reaney does not include the latter, on French notation, beginning 'Si due breves inter duas longas' (iii, 408).

36. *CoussemakerS, iii, Anon.8*; *Regulae de contrapuncto*. Incipit 'Consonantie contrapuncti demonstrativi ad oculum sunt sex'. 15th century. Edn iii, 409–11. Sachs, 1974, pp.208, 217; *LmL*: CONTR.Consonantie, CONTR.Quatuor sunt; *MGG2*: 25; *TML*: ANO8REG.

A counterpoint treatise, without musical examples, from *I-Fl* Plut.29.48, ff.72*r*–73*r*. Sachs divides Coussemaker's text into two separate works, the second beginning 'Quatuor sunt species ...' (iii, 410–11).

37. *CoussemakerS, iii, Anon.9*; *De musica mensurabili*. Incipit 'In der mensurabili musica so heissen die noten lang'. Late 14th or early 15th century. Edn iii, 411–13. New edn, R. Denk: *Musica getuscht: deutsche Fachprosa des Spätmittelalters im Bereich der Musik*(Munich, 1981), 18–22. *MGG2*: 26.

A German work from *F-Sm* 222, ff.7*v*–8*r* (destroyed by fire in 1870). Apparently a summary of 13th-century mensural practice after Franco of Cologne.

38. *CoussemakerS, iii, Anon.10; De minimis notulis*. Incipit 'Item notandum quod notularum species quantum plures'. Late 14th century. Edn iii, 413–15. *LmL*: MENS. Item notandum; *MGG2*: 27; *TML*: ANO10DEM.

Like the previous item, Coussemaker's text was from *F-Sm* 222, ff.10*v* (destroyed in 1870). Discusses notes smaller than the *minima* and red or void notation, and mentions compositions of Zeltenpferd.

39. *CoussemakerS, iii, Anon.11*; *Tractatus de musica plana et mensurabili*. Incipit 'Quare musica studetur? Respondetur quod illo

modo'. Mid-15th century. Edn iii, 416–75. New edn and Eng. trans., R.J. Wingell: *Anonymous XI (CS III): an Edition, Translation, and Commentary* (diss., U. of Southern California, 1973). M. Bernhard: 'Clavis Coussemakeri', Bernhard, ed., 1990, pp.29–32; *LmL*: TRAD.HOLL.II, CONTR.Et primo I, CONTR Et primo II, CONTR.Si enim, CONTR.Septem s. cons., MAN.GUID., VERS.Imparitas, MENS.Ista autem, INTERV.Notandum, VERS.Primus habet, TON.Trev., PROP.MENS.Sequitur, MOD.Not.quotiensc., PROP.Prop.est duorum; *MGG2*: 28; *TML*: ANO11TRA (cf ANO11TDM).

A compilation on various subjects from *GB-Lbl* Add.34200, ff.1*r*–41*r*, including treatment of both countrapuntal and mensural issues as well as a tonary. What Coussemaker subsumed as one treatise is not a unified work by one person. Modern scholars have divided the text of Coussemaker's Anon.11 in various ways: Wingell (358–9) proposes a sevenfold division and begins his edition with a short phrase omitted by Coussemaker, 'Item diceres, quare musica studetur?'; C. Meyer (RISM B/III/4, 54–5) gives nine different entries; and the *LmL* divides the text into 14 different works.

40. *CoussemakerS, iii, Anon.12*; *Tractatus de musica*. Incipit 'Quoniam per magis noti notitiam'. 15th century. Edn iii, 475–95. New edn and Eng. trans., J.M. Palmer: *Coussemaker's Anonymous XII: a Text, Translation, and Commentary* (thesis, Brigham Young U., 1975); new edn as *Tractatus et compendium cantus figurati*, J.M. Palmer, CSM, xxxv (1990). M. Bernhard: 'Clavis Coussemakeri', Bernhard, ed., 1990, p.32; *LmL*: ANON.Couss.XII, MENS.Item nota, VERS.Profert, ANON.London.II; *MGG2*: 29; *TML*: ANO12TRA(cf ANO12TCF).

A mensural treatise in 15 chapters with an introduction on the definitions and etymology of music. A short commentary on practical music follows the main treatise, summarizing its contents and adding a short discussion of counterpoint.

41. *CoussemakerS, iii, Anon.13*; *Tractatus de discantu*. Incipit 'Qui veult savoir l'art de deschant'. 14th century. Edn iii, 496–8. New edn as *Traitié de deschant*, G. Reaney, CSM, xxxvi (1996), 65–75, edn 69–75. Dahlhaus, 1986, pp.71–3; *MGG2*: 30.

A French treatise on counterpoint from *F-Pn* lat.14741 (formerly St Victor 665), ff.8*v*–9*v*. Principles of improvised counterpoint are based on distinctions called 'notes appendans', 'notes non appendans' and 'notes désirans appendans'. Unfortunately the musical examples for these terms are missing in the source, but Reaney proposes brief examples in his edition.

42. *CoussemakerS, iv, Anon.1*; *Tractatus de musica figurata et de contrapuncto*. Incipit '[hexachord diagram] Item notandum quod septem sunt reformationes in manu'. Second half of 15th century. Edn iv, 434–69. *LmL*: ANON.Couss.I; *MGG2*: 31; *TML*: TRADEM.

A work with numerous illustrations and examples from *F-Pn* lat.16664, ff.62*v*–85*v*. Topics include mensural notation, proportions and counterpoint. Coussemaker's text concludes with a collection of polyphonic works in French, Dutch and Latin.

43. *Crawford anon*; *Compendium musices*. Incipit 'Proprietas in musica est derivatio plurium vocum'. *c*1500. Ed. D. Crawford, CSM, xxxiii (1985). *LmL*: COMPEND.MUS.; *MGG2*: 83; *TML*: ANOCMU.

44. *Czagány anon.*; *Terminorum musicalium diffinitorium*. Incipit 'De diffinitione musice imprimis'. Late 15th century. Ed. Z. Czagány: 'Ein *Diffinitorium musicum* aus dem späten 15. Jahrhundert', *Cantus Planus IV: Pécs 1990*, 127–39; edn 132–9.

A brief musical dictionary arranged by topics from *I-Vnm* lat.Cl.VIII.82, ff.142*r*–147*r*. The work defines the basic vocabulary of music (such as *sonus*) as well as terms related to mensural music (such as *prolatio* and *sincopa*). The author borrows from several sources including Boethius, Nicolò Burzio and Guido of Arezzo.

A popular introduction derived from several sources (including the *Declaratio musice discipline* of UGOLINO OF ORVIETO, and the *Lucidarium* of MARCHETTO DA PADOVO, *Lucidarium*) on the basics of *music plana* (gamut, mutation, intervals and church modes) published 29 times in Venice between 1499 and 1597. The work contains lengthy parallels with Cat. no.110. Cf Cat. nos.111, 24 and index.

45. *Debenedetti anon.*; *Capitulum de vocibus applicatis verbis*. Incipit 'Postquam in precedenti capitulo dictum est'. 1313–32. Ed. S. Debenedetti: 'Un trattatello del secolo XIV sopra la poesia musicale', *Studi medievali*, ii (1906–7), 59–82; edn 79–80. *LmL*: GEN.DISC.Postquam; *MGG2*: 84; *TML*: ANOCAP.

A commentary on the *Summa artis rythimici* of ANTONIO DA TEMPO, from *I-Vnm* lat.Cl.XII.97, ff.19*v*–20*v*. The author describes the texts and musical styles (both Italian and French) of several 14th-century genres (including ballata, motet, caccia and madrigal), and makes a number of references to the teaching of Aristotle.

46. *Ellsworth anonymi*. Before 1375. Ed. and Eng. trans. O. Ellsworth: *The Berkeley Manuscript*, GLMT, ii (1984). *LmL*: GOSCALC., ANON.Ellsworth, INTERV.Tonus div.; *MGG2*: 85; *TML*: BERMAN.

A collection of five treatises in *US-BEm* 744 (formerly Phillipps 4450) with a short introduction.

a. Incipit 'Quoniam in antelapsis temporibus quamplures de cantibus ... Cum autem cognoscere cuius modi sive toni'. Edn 30–108.

A short introduction followed by an initial treatise on modes in both chant and polyphony.

b. Incipit 'Quoniam musici, antiquorum philosophorum ab usu discrepare nolentes'. Edn 110–46.

A work on discant based upon the *Ars contrapuncti secundum Johannem de Muris* (*CoussemakerS*, iii, 59–68).

c. Incipit 'Quilibet igitur in arte practica mensurabilis'. Edn 148–82.

A work on mensural music based upon the *Libellus cantus mensurabilis*, attributed to Johannes de Muris (*CoussemakerS*, iii, 46–58). Ascribed in a concordant manuscript to 'Goscalcus francigenus'.

d. Incipit 'In omnibus requiem quesivi'. Edn 184–238.

Discusses what the anonymous writer calls the 'harmonic body', a series of proportions used for intervals 6 : 8 : 9 : 12, and the development of the ancient Greek and medieval scales (with several references to instruments). May contain an acrostic naming 'Johan Vaiant' (?= VAILLANT, JEHAN); see C. Page: 'Fourteenth-Century Instruments and Tunings: a Treatise by Jean Vaillant?', *GSJ*, xxxiii (1980), 17–35.

e. Incipit 'Tonus dividitur in 3 partes'. Edn 240–46.

A brief work on dividing the tone into three equal parts.

47. *Federhofer and Federhofer-Königs anon.*;*Musica*. Incipit 'Musica est recte modulandi scientia, cuius duae sunt partes'. Mid-16th century. Ed. H. Federhofer and R. Federhofer-Königs: 'Ein anonymer Musiktraktat der Stiftsbibliothek Fiecht', *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 36–52; ed. 36–43.

An introduction to the basic issues of *musica plana* such as solmization, intervals, mutation and modes from *A-F* 252, ff.97*r*–127*r*. The editors note similarities to the *Tetrachordum musices* of JOHANNES COCHLAEUS and other sources.

48. *Federhofer-Königs anon. 1960* [Graz anon.]. Incipit 'Musica disciplina est, quae de numeris loquitur'. 14th century. Ed. R. Federhofer-Königs: 'Ein unvollständiger Musiktraktat des 14. Jahrhunderts in Ms. 1201 der Universitätsbibliothek Graz', *KJb*, xliv (1960), 14–27; edn 14–19. *LmL*: ANON.Grac.; *MGG2*: 86; *TML*: ANOMUSD.

An incomplete work from *A-Gu* 1201, ff.61*v*–63*r*, on speculative and philosophical musical issues such as the etymologies of musical terms, the zodiac, modal ethos and planetary motion. The work abounds with references to the Bible and classical mythology; Federhofer-Königs notes parallels with numerous sources, including Cassiodorus, Isidore of Seville, Aristotle and Plato.

49. *Federhofer-Königs anon. 1962* [Michaelbeuern anon., Prague (Praha) anon.]. Second half of 14th century. Ed. R. Federhofer-Königs: 'Ein anonymer Musiktraktat aus der 2. Hälfte des 14. Jahrhunderts in der Stiftsbibliothek Michaelbeuern/Salzburg', *KJb*, xlvi (1962), 43–60; edn 44–54. *MGG2*: 87; *TML*: ANOMIC.

A compendium from *A-MB* cart.95, ff.148*r*–153*r*.

a. Incipit 'Musica est motus vocum rationabilium in arsim et a thesim'. Edn 44–8. *LmL*: ANON. Michaelb. I.

A short work on the formation of church modes.

b. Incipit 'Nota triplex est proportio'. Edn 48–9. *LmL*: ANON.Michaelb.II.

Further information on the modes with parallels from Boethius and comments on the ethical characteristics of the modes.

c. Incipit 'Iam post has normas'. Edn 49–54. *LmL*: VERS.Iam post.

A discussion of mensural music in verse.

50. *Feldmann anon.*; *Regulae generales de compositione cantus*. Incipit 'Qui vult componere aliquem cantum'. 15th century. Ed. F. Feldmann: *Musik und Musikpflege im mittelalterlichen Schlesien* (Breslau, 1938), 193–4. *LmL*: REG.COMP.; *MGG2*: 88.

A brief guide to the composition of chant from Breslau [now Wrocław], Staatsbibliothek, I.Qu.43 (lost), f.142*r*.

51. *Ficker anon.*; *Ars organi* [Vatican Organum Treatise]. Incipit 'Organum est cantus subsequens precedentem'. Early 13th century. Part ed. R. Ficker: 'Der Organumtraktat der Vatikanischen Bibliothek', *KJb*, xxvii (1932), 65–74; edn 65–6. New edn, F. Zaminer: *Der Vatikanische Organum-Traktat* (Tutzing, 1959); new edn and Eng. trans., I. Godt and B. Rivera: 'The Vatican Organum Treatise: a Colour Reproduction, Transcription, and Translation into English', *Gordon Athol Anderson, 1929–81, in memoriam*, ed. L.A. Dittmer (Henryville, PA, 1984), ii, 264–345; ed. 293–345. *LmL*: ORG.Vatic.; *MGG2*: 67*b*; *TML*: ARSORG (ed. Godt and Rivera).

An extensive organum treatise from *I-Rvat* Ottob.3025, ff.46*r*–50*v*. After a brief introduction, the treatise outlines 31 counterpoint rules and provides extensive examples.

52. *Gallo anonymi 1966*. 14th century. Ed. F.A. Gallo: *Mensurabilis musicae tractatuli*, AMI, *Scriptores*, i (1966).

Six brief works on 14th-century notation from various sources.

a. Capitulum de semibrevibus. Incipit 'Quandocunque due semibreves ponuntur pro tempore'. Edn 15. *LmL*: MENS.Quandoc.due.

A brief treatment of *semibreves* in *I-PAVu* Aldini 361, f.70*r*–*v*.

b. Fragmentum de mensuris. Incipit '[quaternaria, se]naria perfecta, senaria inperfecta'. Edn 51–2. *LmL*: PROP.MENS.senar.

A brief treatment of Italian temporal divisions from *F-SDI* 42, f.130*r*.

c. Fragmentum de proportionibus. Incipit 'Quaternarium vocatur proportio dupla minor'. Edn 55. *LmL*: PROP.MENS.Quat.

Seven lines on proportions in *I-PAVu* Aldini 450, f.7*v*.

d. Capitulum de modo accipiendo. Incipit 'Nota quod modus accipitur a longa'. Edn 59. *LmL*: PROP.MENS.Nota quod I.

A brief treatment of mensural notation in *I-CATc* D39, ff.121*v*–122*r*.

e. Musice compilatio. Incipit 'Nota quod tresdecim sunt species cantus'. Edn 63–75. *LmL*: ANON.Mediol.

The work (from *I-Ma* M.28 sup., ff.114*r*–117*r*) touches briefly upon intervals, counterpoint and mensural issues (such as note shapes, mensuration, diminution and *sincopa*).

f. Tractatulus de figuris et temporibus. Incipit 'Sciendum est, quod quatuor sunt tempora discantus'. Edn 79–85. P. Schreur: *Tractatus figurarum*, GLMT, vi (1989), 4; *LmL*: MENS.Sciendum est.

A treatise on complex notational practices from *E-Sc* 5.2.25, ff.93*r*–94*v*. The proposed note shapes combine multiple stems, flags and half-coloured note heads to achieve subtle temporal divisions. The author associates PHILIPPUS DE CASERTA with these complicated notational techniques, and the notation in the work is similar to the theory proposed in Philippus's *Tractatus figurarum*.

53. *Gallo anon. 1971a*; ; *Compendium musicae mensurabilis artis antiquae* [Faenza anon.]. Incipit 'Gaudent brevitate moderni. Quandocumque punctus quadratus vel nota quadrata'. Late 13th century. Ed. F.A. Gallo, CSM, xv (1971), 66–72. Ristory, 1987, pp.95–110; *LmL*: TRAD.Franc.III; *MGG2*: 89; *TML*: ANOCOM.

One of several mensural works derived from Franco of Cologne beginning 'Gaudent brevitate moderni'. The treatise (from *I-FZc* 117, ff.23*r*–24*r*) mentions Petrus de Cruce and cites several musical works of the late 13th century.

54. *Gallo anon. 1971b*; *Tractatulus de cantu mensurali seu figurativo musice artis* [Melk anon.]. Incipit 'Quoniam cantum mensuralem seu figuratum musice artis'. Mid-14th century. Ed. F.A. Gallo, CSM, xvi (1971), 11–37. *LmL*: ANON.Mell.; *MGG2*: 90; *TML*: ANOTRA.

A mensural treatise from *A-M* 950 (dated 1462), ff.76*v*–83*v*, derived from Johannes de Muris. The work demonstrates the diffusion of Ars Nova teaching to east central Europe.

55. *GerbertS, i, Anon.1*; *Musica*. Incipit 'Duo semisphaeria, quas magadas vocant'. 11th century. Edn i, 330–38. New edn, J. Smits van Waesberghe: *Bernonis Augiensis De mensurando monochordo*, Divitiae musicae artis, ser.A, via (Buren, 1978), 27–114. *LmL*: BERNO.mon.; *MGG2*: 32; *TML*: ANO1MUS (cf BERNDEM).

The text, on the division of the monochord and church modes, is now attributed to Berno of Reichenau. The source used by Gerbert (from the monastery of St Blasien) is no longer extant. Smits van Waesberghe's edition begins with a prologue, 'Quicumque aliquod sibi artificium inchoat'.

56. *GerbertS, i, Anon.2*; *Tractatus de musica*. 10th–11th century. Edn i, 338–42. *MGG2*: 33; *TML*: ANO2TDM.

Gerbert's text is currently considered to be a compendium of three sections.

a. Incipit 'Quinque sunt consonantiae musicae'. New edn as 'Ratio breviter excerpta de musica' in Bernhard, 1989, pp.90–189. *LmL*: TON.Lugd.

On consonant intervals with references to Greek pitches. The section presented in *GerbertS* serves as an introduction to a tonary, included in Bernhard's edition.

b. Incipit 'Indicis a summo capiens exordia primus'. Edn i, 342. New edn, T.A. Russell: 'A Poetic Key to a Pre-Guidonian Palm and the "Echemata"', *JAMS*, xxxiv (1981), 109–18; edn 110. *LmL*: VERS.Indicis.

A brief poem on using the hand as a mnemonic aid for the church modes.

c. Incipit 'Prius dividenda est tota linea in quatuor partibus'. Edn i, 342. New edn as 'Ratio breviter excerpta de musica' in Bernhard, 1989, pp.191–2. *LmL*: MON. Prius dividenda.

A brief treatment of the division of the monochord.

57. *GerbertS, i, Anon.3*; *Fragmentum musices*. 12th century. Sachs, 1970–80, ii, pp.183, 186, 189; Bernhard, 1989, pp.192–3; *MGG2*: 34; *TML*: ANO3FRA.

Three separate items related to BOETHIUS, *De institutione musica*, from the same source as Cat. no.55.

a. Incipit 'Ad omni superparticulari si continuam ei … Ac si dixisset'. Edn i, 343.

Gloss to Boethius, *De institutione musica*, ii. 21.

b. Incipit 'Ab omni superparticulari si continuam ei … Quod dicit, his exemplis probari potest'. Edn i, 343–4. New edn, N. Bubnov: *Gerberti … Opera mathematica* (Berlin, 1899), 30–31.

An excerpt from a letter of Gerbertus Scholasticus (Pope Sylvester II) to Constantinus, *c*980.

c. Incipit 'Si superparticularis proportio binario multiplicatur'. Edn i, 344. New edn, N. Bubnov: *Gerberti … Opera mathematica* (Berlin, 1899), 29–30.

Another excerpt from the letter of Gerbertus to Constantinus, commenting on Boethius, *De institutione musica*, iii. 1.

58. *GerbertS, i, Anon.4*; *Mensura monochordi Boetii*. 12th century. *MGG2*: 35; *TML*: ANOMEN.

Six short monochord excerpts. Items *b*, *c* and *d* were edited from the same source as Cat. no.55, which was destroyed by fire.

a. Incipit 'Totum monochordum partire inprimis in quatuor'. Edn i, 344–5. New edn in Bernhard, 1989, pp.193–4. *LmL*:MON.Totum mon.

From *D-Mbs* Clm 4622, f.178*v*. Cf Cat. no.10*d*.

b. Incipit 'Monochordum disparaturus totam epiphaniam in novem partes distribue'. Edn i, 345. New edn in Bernhard, 1989, p.194. *LmL*: MON.Mon.disparat.

c. Incipit 'Si regularis monochordi divisionem secundum authenticam Boetii institutionem scire volueris'. Edn i, 345–7. New edn in Bernhard, 1989, pp.195–7. *LmL*: MON.Si regularis.

d. Incipit 'Organalis mensura hoc exigit'. Edn i, 347. New edn in J. Smits van Waesberghe: *Aribonis De musica*, CSM, ii (1951), 45. *LmL*: MON.Organalis.

e. Incipit 'Cum primum a G. ad finem novem passibus monochordum patiris'. Edn i, 347–8. New edn in Bernhard, 1989, p.198. *LmL*: MON.Cum primum.

From *D-Mbs* Clm 4622, f.177*v*.

f. Incipit 'Quidam Ratisbonensis monachus nomine Otkerus'. Edn i, 348. New edn in Bernhard, 1989, pp.199–200. *LmL*: QUADR.FIG.

From *Mbs* Clm 4622, f.178*v*–179*r*.

59. *GerbertS, i, Anon.5*; *Monacho qua mente sit psallendum*. Incipit 'Iunior quidam monachus, D. Antonii Abbatis discipulus'. 8th century. Edn i, 4–5. Bernhard, 1989, p.3. *MGG2*: 36; *TML*: MONPSAL.

A dialogue on various psalm verses.

60. *GerbertS, i, Anon.6*; *Instituta patrum de modo psallendi sive cantandi*. Incipit 'Sancti Patres nostri antiqui docuerunt'. *c*1200. Edn i, 5–8. New edn in Bernhard, 1989, pp.5–8. J. Smits van Waesberghe: 'De verklaring der letters: Appendix, De "Instituta patrum" van Sint Gallen', *Muziekgeschiedenis der Middeleeuwen*(Tilburg, 1938–42), ii, 197–205; S.A. van Dijk: 'Saint Bernard and the *Instituta patrum* of Saint Gall', *MD*, iv (1950), 99–109. *LmL*: INST.PATR.; *MGG2*: 37; *TML*: PATPSAL.

A non-technical discussion of proper singing in church, repr. by Gerbert from J.M. Thomasius: *Opera omnia* (Rome, 1748–54), iv, 353. Now attributed to EKKEHARD (5) OF ST GALLEN.

61. *GerbertS, i, Anon.7*; *Alia musica*. Incipit 'De harmonica consideratione Boetius ita disseruit'. 9th–10th century. Edn i, 125–52 (as part of Hucbald of St Amand, *Musica*). New edn, J. Chailley (Paris, 1965); new edn and Eng. trans., E.B. Heard: *'Alia musica': a Chapter in the History of Music Theory* (diss., U. of Wisconsin, 1966). Bernhard, 1989, pp.16–17; *LmL*: ALIA MUS.; *MGG2*: 38; *TML*: ALIMUS (cf ALIAMU).

A central treatise in the early integration of the seven octave species and eightfold modal system in the West. Chailley demonstrated three layers in the text: a Model Treatise that uses the word *tonus* for each mode (with the incipit 'Tonus primus NONANOEANE'), a Principal Treatise (the central portion of *GerbertS*) that uses both *tonus* and *tropus* and a New Exposition that uses only *tropus*.

GerbertS, i, Anon.8. *See* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS.

62. *GerbertS, i, Anon.9*; *Commemoratio brevis de tonis et psalmis modulandis*. Incipit 'Debitum servitutis nostrae'. *c*900. Edn i, 213–29. New edn and Eng. trans., T. Bailey (Ottawa, 1979); new edn in Schmid, 1981, pp.157–78. Bernhard, 1989, p.37. *LmL*: COMM.BR.; *MGG2*: 40; *TML*: ANOCOMB (cf ANOCMB).

Discusses modes and psalm tones using dasian notation similar to that of the musica enchiriadis and *Scolica enchiriadis*. Bailey notes several textual parallels between the *Commemoratio brevis* and the *Enchiriadis* treatises.

GerbertS, i, Anon.10. *See* BERNELINUS.

63. *GerbertS, ii, Anon.1*; *De mensura fistularum in organis*. *c*12th century or before. *MGG2*: 42–3 (as Anonymi 1–2); *TML*: ANOFIS.

A collection of short works on organ pipes and bells. Gerbert based his edition on a manuscript from St Blasien which was destroyed by fire in 1768. A partial copy from the 18th century remains as *I-Bc* A43; portions also in *US-R* 92 1200 (formerly Admont 494), ff.74*v*–75*v*.

a. Incipit 'Fac tibi fistulam secundum aestimationem'. Edn ii, 283. New edn in Sachs, 1970–80, i, p.115. *LmL*: FIST.Fac tibi.

b. Incipit 'Primam fistulam quam longam'. Edn ii, 283–5. New edn in Sachs, 1970–80, i, p.116–125. *LmL*: FIST.Primam fist.II.

c. Incipit 'Si velis fundere cymbala'. Edn ii, 285–6. New edn in J. Smits van Waesberghe: *Cymbala*, MSD, i (1951), 44–5. *LmL*: CYMB.Si velis.; *TML*: ANOCYM.

d. Incipit 'Cognita omni consonantia fistularum in organis'. Edn ii, 286. New edn in Sachs, 1970–80, i, pp.99–113. *LmL*: FIST.Primam fist.I.

e. Incipit 'A C. novem passus usque ad sustentationem'. Edn ii, 286–7. J. Smits van Waesberghe: *De musico-paedagogico et theoretico Guidone Aretino* (Florence, 1953), 169; idem: 'Organistrum, Symphonia, Drehleier' (1972), *HMT*, 3. *LmL*: ORGANISTR.A C.

64. *Gilles anon.*; ; *De musica plana breve compendium*. Incipit 'Quoniam de plana musica sive de compositione gammatis breviter'. Late 13th century. Ed. in A. Gilles: '*De musica plana breve compendium* (Un témoignage de l'enseignement de Lambertus)', *MD*, xliii (1989), 33–62; edn 40–51. *LmL*: TRAD.Lamb.; *MGG2*: 91; *TML*: ANODMP.

An introductory work (from *F-Pn* lat.15128, ff.124*r*–127*r*) on *musica plana* including definitions of music, the gamut, hexachords and intervals. Gilles notes parallels with LAMBERTUS, John of Tewkesbury, *Quatuor principalia musicae*, and other sources.

65. *M.L. Göllner anonymi*. 13th century. Ed. M.L. Göllner: *The Manuscript Cod lat.5539 of the Bavarian State Library*, MSD, xliii (1993).

Two works from *D-Mbs* Clm 5539.

a. *Practica musicae artis mensurabilis magistri franconis*. Incipit 'Gaudent brevitate moderni. Quandocunque punctus quadratus seu nota quadrata tractum habet a parte dextra descendentem'. Edn 101–8. Ristory, 1987, pp.95–110. *LmL*: TRAD.Franc.I; *TML*: ANOPRA.

One of several works on mensural notation after Franco of Cologne beginning 'Gaudent brevitate moderni'. The present version is in the MS on ff.24*r*–27*r*.

b. *Tractatulus anonymus de tonisque intervallibus, cum litteris musicis*. Incipit (with letter notation above) 'Cantus dicitur autenticus melodia cuius diapente'. Edn 110–13. Partially ed. D. Mettenleiter: *Musikgeschichte der Stadt Regensburg* (Regensburg, 1866), 78. *TML*: ANOCADI.

A narrative text with accompanying melody written above in letter notation. The text (in the manuscript on ff.189*r*–191*r*) discusses various issues of chant including modes, solmization and intervals. The text proposes a 'cantus indifferens' which includes all the notes of both the authentic and plagal forms of the mode. Cf Cat. no.92*c*.

66. *T. Göllner anon. 1961*. Incipit 'Concordanciarum perfecte, ut unisonus, id est eadem'. First half of 15th century. Ed. and Ger. trans. T. Göllner: *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing, 1961); edn 167–81; Ger. trans. 183–94. P. van Poucke, 'Musicus computans or the "*Ars organica*" Treatise in *Codex latinus 7755*', *Gentse bijdragen tot de kunstgeschiedenis en oudheidkunde*, xxviii (1988), 171–85 (with facs. of ff.279*v*–280*r* of source). *LmL*: TACT.Concordanciarum; *MGG2*: 92.

A lengthy treatise on 'tactus' (discant on the organ) from *D-Mbs* Clm 7755, ff.276*r*–280*r*, with several musical examples.

67. *T. Göllner anon. 1968*; *Nota regulas supra tactus*. Incipit 'Prima est quod manendum est ante concordanciam'. 15th century. Ed. and Ger. trans. T. Göllner: 'Eine Spielanweisung für Tasteninstrumente aus dem 15. Jahrhundert', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 69–81; edn 70–71. *LmL*: TACT.Prima est; *MGG2*: 93.

A brief presentation, only 19 lines, of six rules on 'tactus' (discant on the organ) from *D-Mbs* Cgm 811, f.22*v*.

68. *T. Göllner anon. 1969* [Füssen Treatise]. Incipit '[With musical example] At illi dixerunt ... Parumper hesito, quin is cantus sit valde acceptabilis'. Mid-15th century. Ed. and Ger. trans. T. Göllner: *Die mehrstimmigen liturgischen Lesungen* (Tutzing, 1969); edn ii, 131–3; Ger. trans. ii, 133–4. *LmL*: CANT.PASS.; *MGG2*: 94.

This brief work (from *D-HR* II.2.2°, p.6) suggests guidelines for the polyphonic recitation of dialogues in the Passion text using 5ths and octaves.

69. *Gümpel anonymi 1968*. 15th century. Ed. K.-W. Gümpel: 'Zur Frühgeschichte der vulgärsprachlichen spanischen und katalanischen Musiktheorie', *Spanische Forschungen der Görresgesellschaft*, 1st ser.: *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, xxiv (Münster, 1968), 257–336. *MGG2*: 95.

Two works from Spanish sources, the first in Spanish, the second in Latin.

a. Incipit 'Devemos saber que en el arte del canto llano'. Edn 282–322.

Covers the fundamentals of music, especially solmization, drawn from several sources. Gümpel notes parallels with John of Tewkesbury, *Quatuor principalia musice*.

b. *Ars musice, que apellatur liberalis*. Incipit 'Musica est una de septem artibus quas liberales appelamus'. 15th century. Edn 326–9. *LmL*: ANON.Barcin.II; *TML*: ANOAM.

A brief collection of basic musical concepts such as definitions and etymologies. Gümpel notes parallels with several sources, including JOHANNES COTTO, Boethius and EGIDIUS DE ZAMORA.

70. *Gümpel anonymi 1978*. 11th century. Ed. K.-W. Gümpel, 'Spicilegium Rivipullense', *AMw*, xxxv (1978), 57–61. K.-W. Gümpel: 'Musica cum Rhetorica: die Handschrift Ripoll 42', *AMw*, xxxiv (1977), 260–86. *TML*: ANOSPI.

a. *De Guidonis musica*. Incipit 'Omnes autenti quinto loco' (text to

musical example: 'Diapente et diatesseron Simphonie et intense et remisse ...'). Edn 57–8. *LmL*: MOD.Omnes authenti.

A brief text on church modes attributed to Guido of Arezzo on f.5*r* of *E-Bac* Ripoll 42.

b. Incipit 'Discipulus. Diapason quid est?'. Edn 58–9. *LmL*: INTERV. Diapason.

A brief dialogue on intervals on f.5*r* of the MS.

c. See Cat. no.84*c*.

71. *Gümpel anon. 1990a*; *Cartula de cantu plano*. Incipit 'Et dixit <Guido>: Qui nescit palmam'. 14th century. Ed. K.-W. Gümpel: 'Gregorianischer Gesang und Musica ficta: Bemerkungen zur spanischen Musiklehre des 15. Jahrhunderts', *AMw*, xlvii (1990), 120–47; edn 144–7. *LmL*: CART.PLAN.; *MGG2*: 98; *TML*: ANOCAR

A brief work from *E-Bc* M.883, ff.70*v*–71*v*, on the basics of *musica plana* (gamut, solmization, finals and conjunctions) with several references to specific chants.

72. *Gümpel anonymi 1990b*. Ed. K.-W. Gümpel: 'Zwei unbeachtete Fragmente der altkatalanischen, *Art del cant pla*', *De musica hispana et aliis: miscelána en honor al Prof. Dr. José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), i, 111–44.

Two fragments on plainchant from *E-Bbc* 390. Gümpel notes parallels with treatises in his Cat. no.69.

a. Incipit 'Cante per becayre e pren la ueu de gamut'. Edn 122–6.

b. Incipit 'En befabemi no y a mutaca que'. Edn 126–30.

A fragment on mutation on f.144r–*v* of the MS.

73. *Gümpel and Sachs anon. 1974*. Incipit 'Quoniam homine senescente senescunt'. Second half of 15th century. Ed. K.-W. Gümpel and K.-J. Sachs: 'Der anonyme Contrapunctus-Traktat aus Ms. Vich 208', *AMw*, xxxi (1974), 87–115; edn 93–7. *LmL*: CONTR. Quoniam hom.; *MGG2*: 96; *TML*: ANOVIC.

A counterpoint treatise from the Catalonian source *E-VI* 208, ff.3*r*–8*r*, with learned allusions to Virgil, Boethius and Guido of Arezzo.

74. *Gümpel and Sachs anon. 1988*. Incipit 'Species plani cantus sunt terdecim. Vnisonus. Semitonus. Tonus'. Mid-15th century. Ed. K.-W. Gümpel and K.-J. Sachs: 'Das Manuskript Girona 91 und sein Contrapunctus-Traktat', *AMw*, xlv (1988), 186–205; edn 193–6. *LmL*: CONTR.Species plani; *MGG2*: 97; *TML*: ANOSPE.

A didactic counterpoint treatise from the Catalonian source *E-G* 91, ff.118*r*–119*v*. The treatise gives two definitions of counterpoint: (1) note-against-note writing or (2) the ornamentation of a musical line itself and the tenor ('est ornamentum sui rei et tenoris', p.194).

75. *Guentner anon.* [Cistercian anon.]. Incipit 'Cantum quem Cisterciensis ordinis ecclesiae cantare consueverant'. 1142–7. Ed. and Eng. trans. F.J. Guentner, CSM, xxiv (1974). *LmL* ANON.Cist I; *MGG2*: 99; *TML*: BEREPI.

The work begins with a brief letter attributed to Bernard of Clairvaux. The body of the anonymous treatise is devoted to correcting errors in singing plainchant on such topics as text, modal assignment and range. The work is an example of the general reforms of chant attributed to St Bernard.

76. *Hammerstein anon.*; *Epistola ad Dardanum* [Pseudo-Jerome]. Incipit 'Cogor a te ut tibi Dardane'. Mid-9th century. Ed. R. Hammerstein: 'Instrumenta Hieronymi', *AMw*, xvi (1959), 117–34. *PL*, xxx (1846), 213–15. *LmL*: PS.-HIER.ep.; *MGG2*: 100.

A description of various instruments, based on several sources, traditionally attributed to St Jerome. The work mentions instruments from scripture such as the *organum*, *tuba*, *cithara*, *sambuca* and *timpanum*; several sources transmit extensive illustrations.

77. *Handschin anon. 1930* [Montpellier Organum Treatise]. Incipit 'Diaphonia duplex cantus est; cuius talis est diffinitio'. Second half of 11th century. Ed. J. Handschin: 'Der Organum-Traktat von Montpellier', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/*R*), 50–57; edn 50–51. New edn and Eng. trans., F. Blum: 'Another Look at the Montpellier Organum Treatise', *MD*, xiii (1959), 15–24; edn and Eng. trans. 21–4; new edn and Ger. trans., H.H. Eggebrecht and F. Zaminer: *Ad organum faciendum: Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit* (Mainz, 1970); edn 187–8; Ger. trans. 189–90. *LmL*: ORG.Montep.; *MGG2*: 45, *TML*: ANOMON (cf ANOMONT).

A brief work (from *F-MO* H.384, ff.122*r*–123*r*) on two-voice note-against-note organum, with special attention to cadences. The treatise considers 3rds and 6ths to be appropriate intervals for organum.

78. *Handschin anon. 1943*. Incipit 'Ratio sequitus est ista. Si aliquis vult scire sequitum'. 15th century. Ed. J. Handschin: 'Aus der alten Musiktheorie, III: Zur ambrosianischen Mehrstimmigkeit', *AcM*, xv (1943), 2–15; edn 5–6. *LmL*: ORG.Ambros.; *MGG2*: 101.

A brief organum treatise, including a poem beginning: 'Ex una sursum tertia infra'.

79. *Handschin anon. 1944*; *Compositio clavicordium secundum Baudeceti*. Incipit 'Volens facere clavicordium in hunc modum procedat'. Late 15th century. Ed. J. Handschin: 'Aus der alten Musiktheorie: V. Zur Instrumentenkunde', *AcM*, xvi–xvii (1944–5), 1–10; edn 7–9. *LmL*: CLAVIC.; *MGG2*: 102.

Description for building a 'clavichord' (i.e. a monochord) from *CH-Gpu* lat.80, ff.44*r*–45*v*.

80. *Huglo anon.* Incipit '(De notulis) Sciendum est quod in notulis pro exigentia motellorum'. 13th century. Ed. M. Huglo: 'Le traité de *cantus mensurabilis* du manuscrit de Bamberg', *Pax et sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson*, ed. R. Jacobsson (Stockholm, 1986), 91–5; edn 94–5. *LmL*: MENS.Sciendum; *MGG2*: 103; *TML*: ANOCANT.

A brief work on polyphonic genres of the 13th century: motet, organum and conductus.

81. *Kellner anon.* [Brieg (Brzeg) anon., Kremsmünster anon.]. Incipit 'Pro facili informatione eorum, qui ad culmen artis musicae scientiae'. *c*1400. Ed. P.A. Kellner: 'Ein Mensuraltraktat aus der Zeit um 1400', *AÖAW*, xciv (1957), 72–85; edn 73–85. Partial Eng. trans. C.E. Brewer: *The Introduction of the Ars Nova into East Central Europe: a Study of Late Medieval Polish Sources* (diss., CUNY, 1984), i, 167–74, ii, 419–21. *LmL*: ANON.Kellner; *MGG2*: 104; *TML*: ANOBRI.

A Silesian treatise on Ars Nova mensural notation (*A-KR* 312, ff.210*v*–212*v*) notable for its attention to note values smaller than the *minima* (*fusielis*, *semifusielis* and *semifusielis semi*).

82. *LaFageE, Anonymi 1*. 12th century. *TML*: ANOFRA.

Excerpts from *F-Pn* lat.10509 (cited in *LaFageE* as supp.lat.990).

a. Incipit 'Proportio est divisarum rerum ad se invicem'. Edn 72–3. *LmL*: COMPIL.Paris.II, *MGG2*: 46–52*a*.

On proportions and church modes, ff.58*r*–61*r*.

b. Incipit 'Monocordum compositurus accipe'. Edn 73–4. J. Smits van Waesberghe: *De musico-paedagogico et theoretico Guidone Aretino* (Florence, 1953), 168, 169; *LmL*: MON.Mon.compos.; *MGG2*: 46–52*b*.

On division of the monochord, f.64*r*–*v*. Smits van Waesberghe regarded this as two short works, the second beginning 'Compositio monocordi secundum enchiriadem' (*LaFageE*, 74).

c. Incipit 'Primam fistulam quantaevis magnitudinis facies'. Edn 74–5. New edn in Sachs, 1970–80, i, 116–25. *LmL*: FIST Primam fist.IV; *MGG2*: 46–52*c*.

On the length of organ pipes, ff.65*v*–66*r*.

83. *LaFageE, Anon.2*. Incipit 'In defectionibus hujusmodi solet necessario synemenon'. 11th century. Edn 87–9. *LmL*: CANT.In defect.; *MGG2*: 46–52*d*; *TML*: ANOCAN.

A treatment of plainchant excerpted from *I-Rv* B.81, ff.75*r*–76*r*.

84. *LaFageE, Anonymi 3*. 11th–12th century. *TML*: ANOFRA2.

Excerpts from *F-Pn* Colb.lat.7211.

a. *Liber argumentorum*. Incipit 'Interrogatio. Musica a quo inventa?'. Edn 185–8. New edn, J. Smits van Waesberghe: *Expositiones in Micrologum Guidonis Aretini* (Amsterdam, 1957), 19–30. *LmL*: LIB.ARGUM.

Brief dialogue on basic elements of *musica plana* including discussion of the gamut and intervals, ff.115*v*–125*v*.

b. Incipit 'Sunt in numeris pythagoreorum malleorum'. Edn 191–3. *LmL*: COMPIL.Paris.I, *MGG2*: 46–52*e*.

On proportions, ff.145*r*–146*v*.

c. Incipit 'Si vis metiri monochordum'. Edn 193–4. New edn

(based on *E-Bac* Ripoll 42, f.70*r–v*), K.-W. Gümpel: 'Spicilegium Rivipullense', *AMw*, xxxv (1978), 59–61. K.-W. Gümpel: 'Musica cum Rhetorica: die Handschrift Ripoll 42', *AMw*, xxxiv (1977), 283; *LmL*: MON.Si vis metiri and MON.Divide mon.; *MGG2*: 46–52*f–g*.

On divisions of the monochord, ff.146*v*–147*r*. The excerpt is divided into two sections in the *LmL*, the second beginning 'Altera divisio monochordi. Divide monochordum in quatuor partes' (*LaFageE*, 194).

85. *LaFageE, Anon.4*. Incipit 'Quemo[a]dmodum, ut ait ille venerabilis doctor Ambrosius'. 15th century. Edn 241–8. *LmL*: ANON.La Fage III; *MGG2*: 46–52*h*; *TML*: ANOMUS.

A work in two parts (excerpted from *I-Rv* B.83, ff.39*r*–55*v*), the first on counterpoint, the second on *musica plana*.

86. *LaFageE, Anonymi 5*. 12th century. *TML*: ANOFRA3.

Excerpts from *I-Fn* Magl.F.III.565.

a. Rhythmus de cantu Philomelae. Incipit 'Aurea personet lyra clara modulamina'. Edn 275–9.

A poem with letter notation, ff.4*v*–6*r*.

b. Incipit 'Melorum genera sunt tria'. Edn 282–4.

Short passages on various aspects of music, ff.85*r*–97*v*.

c. Incipit 'Aetherium dulci laudantem carmine regem'. Edn 287–8.

A poem on music, f.97*r*.

87. *LaFageE, Anon.6*; *De musica*. Incipit 'Semidictonus est inaequalium notarum consonantia, tonum perfectum cum semitonio'. 15th century. Edn 346–50. New edn, R. Bragard: CSM, iii (1955–73), ii, 178–307. *TML*: ANOFRA4.

Excerpts from Jacobus of Liège, *Speculum musicae* (ii.73–125), drawn from *I-Fl* Plut.29.16, ff.54*r*–124*r*.

88. *LaFageE, Anon.7* [De La Fage anon., St Martial anon.]. Incipit 'Ex duobus tonis et semitono et tono'. 12th century. Edn 355–61. New edn, A. Seay: 'An Anonymous Treatise from St. Martial', *AnnM*, v (1957), 13–42. J. Handschin: 'Zur Geschichte der Lehre vom Organum', *ZMw*, viii (1925–6), 321–41; S. Fuller: 'An Anonymous Treatise *dictus de Sancto Martiale*: a New Source for Cistercian Music Theory', *MD*, xxxi (1977), 5–30; C. Maître: 'Etude lexicologique d'un traité dit de Saint Martial', *Cantus Planus III: Tihány 1988*, 257–65. *LmL*: ANON. La Fage I; *MGG2*: 53; *TML*: ANOFRA5.

The best-known anonymous work from La Fage's *Essais*, excerpts from *I-Fn* II.I.406 (formerly Magl.XIX.D.19), ff.1*r*–4*r*. La Fage presented several passages from this incomplete source, giving the treatise's incipit in a descriptive paragraph and beginning his first long excerpt, 'Viso de gravibus ordine ad acutas'. Handschin noted that the work derived from the St Martial school of polyphony and printed a long excerpt of the treatise beginning 'Discantus cantui debet esse contrarius' (Handschin, 1925–6, pp.333–6; cf *LaFageE*, 358). Seay presented a hypothetical completion of the work based on other manuscripts with the incipit: 'Quoniam de canendi scientia doctrinam sumus facturi'.

89. *LaFageE, Anon.8*. Incipit 'Sex sunt species discantus: scilicet unissonus [sic], semiditonus, ditonus'. 15th century. Edn 381–3. *LmL*: CONTR.Sex s.spec.II, CONTR.Volens igitur; *MGG2*: 46–52*i–k*; *TML*: CICNM.

A discussion of counterpoint excerpted from *I-Fr* 734, ff.103*r*–104*r*. The *LmL* divides the excerpt into two shorter works, the second beginning 'Volens igitur multos' (f.103*r*). La Fage's excerpts did not include that incipit, but began with the following line in the manuscript, 'Contrapunctus idem' (p.382).

90. *LaFageE, Anon.9*. Incipit 'Arythmetica: Disciplina numerorum'. 11th century. Edn 404–7. *LmL*: VOCAB.MUS., *MGG2*: 46–52*l*; *TML*: JOAMUS.

A musical dictionary excerpted from *I-MC* Arch.318, pp.298–300, and attributed by La Fage to Joannes Presbyter.

91. *LaFageE, Anon.10*. Incipit 'Notandum est quod regula subscripta'. 14th–15th century. Edn 423–8. *LmL*: ANON.La Fage II; *MGG2*: 46–52*m*; *TML*: ANOMUS2.

A compilation excerpted from *I-Rv* C.105, ff.119*r*–157*r*. Topics include church modes, hexachords, intervals, mensural notation.

Mettenleiter Anon.1. *See* FRUTOLFUS OF MICHELSBERG.

92. *Mettenleiter Anon.2*; *Regulae de musica*. Incipit 'Venerantissimis et in Christo plurimum diligendis dominis suis ... Omnium humanarum actionum seu studiorum que moderantur'. 1295. Excerpts ed. D. Mettenleiter: *Musikgeschichte der Stadt Regensburg* (Regensburg, 1866), 61–70. *LmL*: ANON.Hailspr.; *MGG2*: 58: *TML*: METANO2.

The work of two monks from Hailsprunne, from *D-ERu* 66 (cited by Mettenleiter as 193; cf RISM B/III/3, 45–6) in two long sections; the first part is on ecclesiastical modes, the second a 'commendatio omnium scientiarum et specialis musice'.

93. *Mettenleiter Anon.3*; *Ratisbonensis cuiusdam ars musica*. Incipit 'Reverentissimo domino patri ... Huius artis (musicae) experienciam querere cupientibus'. *c*1277–96. Ed. D. Mettenleiter: *Musikgeschichte der Stadt Regensburg* (Regensburg, 1866), 70–78. New edn, M.L. Göllner: *The Manuscript Cod. lat. 5539 of the Bavarian State Library*, MSD, xliii (1993), 69–94. *LmL*: ANON.Ratisb.; *MGG2*: 59; *TML*: METANO3 (cf ANOARSMU).

After a short preface to Bishop Heinrich of Regensburg (1277–96), the treatise (*D-Mbs* Clm 5539, ff.1*v*–24*r*) addresses such basic issues of chant as the Guidonian hand, intervals (called 'modi' in the treatise), origins of music, etymologies, psalm tones and *differentiae*.

94. *Meyer anonymi 1984*. Ed. C. Meyer: 'Ein deutscher Orgeltraktat vom Anfang des 15. Jahrhunderts', *Musik in Bayern*, xxix (1984), 43–60. *MGG2*: 105.

Two brief treatises on 'tactus' (counterpoint on the organ).

a. Incipit 'Reperi in una carta unum modum organizandij qui est antiquus'. First half of 15th century. Edn 44–8. *LmL*: TACT.Reperi.

From *D-Rp* Th98, pp.411–13.

b. Incipit 'Sequitur de quarto membro uidelicet de tactibus. Nota quod omnis tactus incipiens in ut'. *c*1470. Edn 56. *LmL*: TACT.Sequitur.

From *B-Br* II.4149, f.48*v*.

95. *Meyer anon. 1995*; *Tractatus de contrapuncto et de musica mensurabili*. Incipit 'Ad sciendum artem cantus'. *c*1400. Ed. C. Meyer, CSM, xl (1995). *TML*: ANOTDCM.

A treatise of south German provenance in *D-Mbs* Clm 16208, ff.145*r*–151*r*, and Clm 24809, ff.132*r*–136*r*, covering solmization, counterpoint and the basics of mensural notation.

96. *Meyer anonymi 1997*. *c*1430–1520. Ed. C. Meyer: *Tractatus de cantu figurativo et de contrapuncto*, CSM, xli (1997).

A collection of 11 brief mensural and counterpoint treatises drawn from late medieval German sources.

a. Ars et practica cantus figurativi. Incipit 'Discantus est diversorum cantuum secundum modum'. Edn 36–47. *TML*: ANOAPC.

From *D-Mbs* Clm 19851, ff.110*r*–113*v*. The beginning of the work is paralleled in Cat. no.40 (cf *LmL*: ANON.London.II).

b. Regulae cantandi contrapunctum. Incipit 'Quid est contrapunctus. Contrapuntus nil aliud est nisi notam contra aliam notam ponere'. Edn 50–52. *TML*: ANORCC.

From *I-Vnm* lat.Cl.VIII.82, ff.63*r*–65*r* and *D-Mbs* Clm 15632, ff.103*v*–104*v*.

c. De contrapuncto. Incipit 'Nota quinque sunt species eius'. Edn 54–5. *TML*: ANODCON.

From *D-Tu* Mc 48, ff.62*v*–63*r*.

d. De vera et compendiosa seu regulari constructione contrapuncti. Incipit 'De vera et compendiosa seu regulari constructione contrapuncti ... Prima regula contrapuncti est quod omnis contrapunctus debet perfecte incipi'. Edn 58–65. *TML*: ANODVC.

From *Tu* Mc 48, ff.64*v*–67*r*.

e. De contrapuncto plano. Incipit 'Tractatus compendiosus et brevis de contrapuncto plano ... Notandum quod novem sunt species contrapuncti'. Edn 68–72.

From *Tu* Mc 48, ff.79*r*–80*v*.

f. Regulae de contrapuncto. Incipit 'Contrapunctus est ars flectendi'. Edn 74–6. *TML*: ANORDC.

From *A-Wn* Cpv 3646, f.305*r–v*.

g. De consonantia et dissonantia. Incipit 'Consonantia est duorum sonorum sibimet permixtorum'. Edn 78–9.

From *Wn* Cpv 3646, ff.306*r*–307*r*. *TML*: ANODCD.

h. De formatione contrapuncti. Incipit 'Prima regula. Si discantus ordinatur in unisono cum tenore'. Edn 82–3. *TML*: ANODFC.

From *Wn* Cpv 3646, f.312*r–v*.

i. Excerpta de consonantiis et de contrapuncto. Incipit

'Consonantiarum simplicium alia est vel dicitur'. Edn 86–7. *TML*: ANOEXC.

From *A-Wn* Cpv 3646, ff.230*v*–231*r*, 302*r*, 314*v*.

j. Regulae contrapuncti. Incipit 'Item organisandi breviori conquirere cupiens modo'. Edn 90–96. *TML*: ANORCPT.

From *A-Ssp* b.II.42, ff.334*r*–338*v*.

k. Iuxta artem conficiendi compositiones. Incipit 'Iuxta artem conficiendi compositiones ... est primo videndum quid sit componere'. Edn 98–115. *TML*: ANOIUX.

From *D-Gs* Mus.IV 3000 Rara, suppl. ms., ff.26*r*–45*r*.

97. *Michels anon.* [OP anon., Anon. OP]. Incipit 'Quod punctus per sui additionem ... Illud est causa alicuius'. *c*1320. Ed. U. Michels: 'Der Musiktraktat des Anonymus OP', *AMw*, xxvi (1969), 49–62; edn 56–62. *LmL*: ANON. Michels; *MGG2*: 106; *TML*: ANOPTRA.

An early Ars Nova treatise from *GB-Ob* Bodley 77, ff.104*r*–105*v* and *F-Pn* lat.14741, ff.5*r*–6*r*. The work is a scholastic *disputatio* on five theses of mensural music (particularly imperfection and alteration).

98. *Moberg anon.*; *Tractatus brevis de musica mensurata*. Incipit 'Notularum alia longa, alia brevis, alia semibrevis'. 13th–14th century. Ed. C.A. Moberg: 'Om flerstämmig musik i Sverige under medeltiden', *STMf*, x (1928), 5–92; edn 82–6. *LmL*: MENS.Notularum; *MGG2*: 107.

A short treatment of mensural notation in the tradition of Franco of Cologne with several brief examples with particular emphasis on ligatures from *S-Uu* C.55, ff.26*r*–27*r*.

99. *Müller anon 1884* [Müller Anon.1, Cologne Organum Treatise]. Incipit 'Diaphoniam seu organum constat ex diatessaron symphonia'. *c*900. Ed. H. Müller: *Hucbalds echte und unechte Schriften über Musik* (Leipzig, 1884), 79–80. New edn, E.L. Waeltner: *Die Lehre vom Organum bis zur Mitte des 11. Jahrhunderts* (Tutzing, 1975), 54; new edn, H. Schmid: *Musica et Scolica enchiriadis una cum aliquibus tractatulis adiunctis* (1981), 222–3. *RiemannG*, 20. *LmL*: ORG.Colon.; *MGG2*: 60; *TML*: COLORG (cf COLORGS).

An early and very brief work (approximately 200 words) on organum; it considers the 4th an appropriate interval for organum.

100. *Müller anon. 1886*; *Regulae super discantum et ad discernendum ipsas notas discantus* [Müller Anon.2, Karlsruhe anon.]. Incipit 'Ad discendam artem discantandi notandum est, quod omnis discantus uno sex modorum habet fieri'. *c*1270–80. Ed. H. Müller: *Eine Abhandlung über Mensuralmusik in der Karlsruher Handschrift St. Peter pergamen. 29a* (Leipzig, 1886), 5–7. *LmL*: PS.-DIETR.; *MGG2*: 61; *TML*: DIEREG.

A brief work on rhythmic notation from *D-KA* St.Peter pergamen.29a, ff.7*v*–8*r*, attributed to a writer named Dietricus. The work names six rhythmic modes, indicating that it is independent of the teaching of Franco of Cologne, who proposed only five modes.

101. *Palmer anon.*; *Tractatus de musica compendium cantus figurati*. Incipit 'Praesens compendium secundum famosiores musicos in quindecim capitula dividitur'. 1490. Ed. J. Palmer: 'A Late Fifteenth-Century Anonymous Mensuration Treatise', *MD*, xxxix (1985), 87–106; edn 89–103. *LmL*: ANON.Salisb.; *MGG2*: 108; *TML*: ANOCOMP.

A compendium on white mensural notation in 15 brief chapters 'secundum famosiores musicos' from *A-Ssp* a.VI.44, ff.68*v*–75*r*. Palmer notes parallels with Cat. no.40.

102. *Pannain anon.*; *Liber musicae* [Schneider anon., British Museum anon.]. Incipit 'Unde constet diatesseron. Decem sunt modi quorum tantum tres dicuntur consonantiae'. 14th century. Ed. G. Pannain: 'Liber musicae: un teorico anonimo del XIV secolo', *RMI*, xxvii (1920), 409–39. Partial new edn in Schneider, 1934–5, ii, 106–20. *LmL*: ANON.Pannain; *MGG2*: 63 (as 'Anonymus Schneider'); *TML*: ANOLIBM.

A work on plainchant with a brief concluding section on discant from *I-Nn* VIII.D.12, ff.1*r*–20*v*. The work draws heavily on Guido of Arezzo and Johannes Cotto. A second source for a substantial portion of the work (*GB-Lbl* Eg.2888, ff.27*r*–39*r*) was published by Schneider with the incipit 'Primum tractatum huius voluminis de symphonia' (cf Pannain, 416).

103. *Pinegar anon.* [Bruges Organum Treatise]. Incipit 'Dicturi de organo, prout organum est generale ad omnem mensurabilem musicam'. Late 13th or early 14th century. Ed. and Eng. trans. S. Pinegar: 'Exploring the Margins: a Second Source for Anonymous 7', *JMR*, xii (1992), 213–43; edn 232–7; Eng. trans. 238–43.

An organum treatise in the margins of *B-BRs* 528, ff.54*v*–58*v*, with parallels to Cat. no.26 and additional material drawn from the theory of Johannes de Garlandia, the *Micrologus* of Guido of Arezzo and Cat. no.14.

104. *Reaney anon. 1983*; *De origine et effectu musicae*. Incipit 'Musica est scientia recte canendi'. Early 15th century. Ed. G. Reaney: 'The Anonymous Treatise *De origine et effectu musicae*: an Early 15th Century Commonplace Book of Music Theory', *MD*, xxxvii (1983), 101–19; edn 109–19. *LmL*: ORIG.ET.EFF.; *MGG2*: 109; *TML*: ANOOREF.

An introductory compilation on acoustics, chant and mensural music; it borrows heavily from the *Quatuor principalia musicae*. The work is in *GB-Lbl* Lansdowne 763, ff.55*v*–59*r*, and a partial version appears in *Ob* Bodley 515, ff.89*r*–90*v*.

105. *Reaney anon. 1997*; *Tractatus de contrapunto*. Incipit 'Inprimis dicetur qualiter contrapuntus'. Late 15th century. Ed. G. Reaney, CSM, xxxix (1997), 44–58. *TML*: ANOTDC.

A set of counterpoint rules in seven chapters (from *I-Vnm* lat.Cl.VIII.82, ff.30*r*–37*r*) similar in terminology to GUILIELMUS MONACHUS, *De preceptis artis musicae*.

106. *Riemann anon. 1897*; *Introductorium musicae*. Ed. H. Riemann: 'Anonymi Introductorium musicae (ca.1500)', *MMg*, xxix (1897), 147–64; xxx (1898), 1–8, 11–19. C. Miller: Introduction to *Johannes Cochlaeus: Tetrachordum musices*, MSD, xxiii (1970), 2. *MGG2*: 62; *TML*: ANOLEIP.

An anonymous abbreviation of Johannes Cochlaeus, *Tetrachordum musices*, from a manuscript in *D-LEu*.

107. *Riemann 'anon.' 1901*; *De cantu fractibili* [Leibowitz anon.]. Incipit 'Quum de contrapuncto, id est nota contra notam'. Ed. H. Riemann: 'M. Ugolini de Maltero Thuringi ... "De cantu fractibili"', *Präludien und Studien*, iii (Leipzig, 1901), 185–95. New edn and Fr. trans., R. Leibowitz: *Un traité inconnu de la technique de la variation, XIVme siècle* (Liège, 1950). H. Besseler: 'M. Ugolini de Maltero Thuringi "De cantu fractabili": ein scherzhafter Traktat von Hugo Riemann', *AcM*, xli (1969), 107–8.

A spurious work subsequently cited by several scholars as a genuine treatise of the early 14th century. The first example in the work (attributed to a 'venerable Joseph') is the pitch outline of Haydn's *Gott, erhalte [Franz] den Kaiser!*, HXXVIa:43.

108. *Ristory anonymi 1987*. Ed. H. Ristory, CSM, xxxiv (1987). *MGG2*: 110.

Two anonymous works from *A-Wn* 5003 (a source associated with the monastery at Mondsee) published together with two other works related to Franconian notation.

a. Compendium musicae mensurabilis artis antiquae. Incipit 'Gaudent brevitate moderni. Quandocumque nota quadrata vel punctus quadratus invenitur'. *c*1400. Edn 49–58. *LmL*: TRAD.Franc.IV; *TML*: ANOCOMM.

One of several works beginning 'Gaudent brevitate moderni' derived from the teachings of Franco of Cologne. On ff.200*r*–202*v* of the MS.

b. Tractatus artis antiquae cum explicatione mensurae binariae. Incipit 'Notandum quod, muteto vel conducto qui mensurabiliter cantantur'. Late 13th century. Edn 69–73. *LmL*: MENS.Notandum quod; *TML*: ANOTAA.

This treatise directly follows the preceding item on ff.202*v*–204*r*; it concerns pre-Franconian mensural theory.

109. *Ristory anonymi 1996*. Late 15th century. Ed. H. Ristory, CSM, xxxviii (1996). J. Herlinger: 'A Fifteenth-Century Compilation of Music Theory', *AcM*, liii (1981), 90–105.

A series of anonymous 15th-century works from *B-Br* II.785.

a. Capitulum de quattuor mensuris. Incipit 'Item nota tria consistunt in cantu'. Edn 62–3. *TML*: ANOCQM.

On f.8*v* of the MS.

b. Tractatulus mensurationum. Incipit 'De alteratione sub

brevitate. Nota quod ubi est perfectio numeri'. Edn 66–73. *TML*: ANOTRAM.

On ff.8*v*–9*v* of the MS. Previously considered part of ANTONIUS DE LUCA, *Ars cantus figurati*, *CoussemakerS*, iv, 424–6.

c. Compendium breve de proportionibus. Incipit 'De proportionibus breviter. De proportionibus aliquid clarius tractare'. Edn 76–82. *LmL*: PROP.MENS.De prop; *TML*: ANOCBP.

On ff.9*v*–11*r* of the MS. Previously considered part of Antonius de Luca, *Ars cantus figurati*, 426–8.

d. Tractatulus prolationum cum tabulis. Incipit 'Nota quod quatuor sunt partes prolationis'. Edn 84–92. Cf GLMT, x (1994), 124–9. *LmL*: PROP.MENS.Nota quod II; *TML*: ANOTPT.

On ff.11*v*–13*r*, 14*v* of the MS. Previously considered part of Antonius de Luca, *Ars cantus figurati*, 429–33, but also related to Cat. no.33.

110. *Schmid anon. 1990a*. Incipit 'Cum animadverterem iuxta hoc dictum: "longa solent sperni, gaudent brevitate moderni"'. 15th century. Ed. B. Schmid in Bernhard, ed., 1990, pp.71–6; edn 74–6. *LmL*: MENS.Cum animadv.; *MGG2*: 111.

A summary of mensural music in the tradition of the various 'Gaudent brevitate moderni' works after Franco of Cologne; it briefly treats such topics as *tempus*, prolation, note shapes, ligatures, plicated notes and the *punctus*. The treatise is in *D-Mbs* Clm 24809, ff.144*r*–145*r*. Schmid notes parallels with the works of Johannes de Muris, Johannes de Garlandia and other sources.

111. *Schmid anon. 1990b*. Incipit 'Quoniam circa artem musice figurative'. Mid-15th century. Ed. B. Schmid in Bernhard, ed., 1990, pp.77–98; edn 82–98. *LmL*: ANON.Monac.; *MGG2*: 112.

A work from *D-Mbs* Clm 26812, ff.344*r*–355*v*; it treats basic issues of mensural notation, including the possibility of notes smaller than a *minima*. The anonymous author mentions theorists including Boethius, Guido of Arezzo, Johannes de Muris and Marchetto de Padova.

112. *Schubiger anonymi*. Ed. A. Schubiger in PÄMw, v, Jg.iv/2 (1876). Sachs, 1970–80, ii, 251–67, 305–8, 239–45. *MGG2*: 64.

An excerpt on organ pipes from *CH-BEsu* B56, ff.2*v*–3*r*, now considered three separate works.

a. Incipit 'Cuprum purissimum'. Edn 82–4. New edn, Sachs, 1970–80, i, 55–8. *LmL*: FIST.Cuprum pur.

b. Incipit 'Mensuram et'. Edn 84. New edn, Sachs, 1970–80, i, 93–5. *LmL*: FIST.Mensuram et.

c. Incipit 'Si fistulae aequalis grossitudinis fuerint'. Edn 84–5. New edn, Sachs, 1970–80, i, 49–51. *LmL*: FIST.Si fistulae I.

113. *Seay anon. 1964*; *Libellus musicae adiscendae valde utilis et est dialogus*. Incipit 'Discipulus: Modo quaeritur quid est musica?' *c*1400. Ed. A. Seay: *Anonymus ex codice Vaticano Lat. 5129*, CSM, ix (1964), 21–48. *LmL*: ANON.Seay; *MGG2*: 113; *TML*: ANOLIB.

A treatise on both plainchant and counterpoint in *I-Rvat* vat.lat.5129, ff.145*r*–157*r*. The dialogue format is used only for the first few lines. Topics include hexachords, church modes, intervals and basic counterpoint rules. The work also discusses how to recognize the mensurations of Ars Nova polyphonic works.

114. *Seay anon. 1977a*; *Quaestiones et solutiones*. Incipit 'Primo videndum est quid sit introductio et unde dicatur'. Late 15th century. Ed. A. Seay, Critical Texts, ii (Colorado Springs, CO, 1977). *MGG2*: 114; *TML*: ANOQS.

A chant treatise from *I-PEc* 1013 (M.36), ff.47*r*–68*v*. The work begins in Latin and ends in Italian; it is based upon the *Introductio musicae* of JOHANNES DE GARLANDIA (*CoussemakerS*, i, 157–75; *LmL*: IOH.GARL.plan.) and discusses the mutation of hexachords, intervals, church modes and intonation formulas. The work contains lengthy parallels with Cat. no.44.

115. *Seay anonymi 1977b*. 15th century. Ed. A. Seay: *Quatuor tractatuli italici de contrapuncto*, Critical Texts, iii (Colorado Springs, CO, 1977).

Four counterpoint treatises, mostly in Italian, from two different sources.

a. Regule de contrapuncto. Incipit 'El contrapunto e semplice de unica sola nota in grave'. Edn 1–7.

From *I-Fl* Conv.Soppr. 388, ff.29*r*–34*r*.

b. Incipit 'Concioscia cossa che el contrapunto'. Edn 8–16.

From *Fl* Conv.Soppr.388, ff.68*r*–74*r*; text changes to Latin at the end.

c. Ad avere alcuna notitia del contrapunto. Incipit 'Per che dico il contrapunto richiede avere quatro cose'. Edn 17–24.

From *Fl* Redi 71, ff.24*v*–28*v*.

d. Incipit 'Dico che noi abbiamo nel contrapunto quattro gradi'. Edn 25–39.

From *Fl* Redi 71, ff.48*v*–59*v*, with a concluding chapter on proportions.

Smits van Waesberghe anonymi. Gushee's term (*Grove6*) for a collection of works (*Liber specierum*, *Liber argumentorum*, *Commentarius in Micrologum* and *Metrologus*) related to GUIDO OF AREZZO.

116. *Smits van Waesberghe anon. 1975*; *Commentum super tonos*. Incipit 'Dilectissimo coepiscopo e., a. divina gratia dispensante episcopus'. *c*1000. Ed. J. Smits van Waesberghe, *De numero tonorum litterae episcopi A. ad coepiscopum E. missae ac commentum super tonos episcopi E. (ad 1000)*, Divitiae musicae artis, A/i (Buren, 1975), 24–93. *LmL*: COMM.TON.; *MGG2*: 115; *TML*: ANOCST.

A brief discussion of chant modes before a lengthy tonary, based on *I-Nn* VIII.D.14, ff.19*r*–40*v*, and *D-BSb* lat.8°265, ff.1*v*–8*r*.

117. *Sowa anon. 1930*; *De musica mensurata* [St Emmeram anon.]. Incipit 'Quoniam prosam artis musice mensurabilis'. 1279. Ed. H. Sowa: *Ein anonymer glossierter Mensuraltraktat, 1279* (Kassel, 1930). New edn and Eng. trans., J. Yudkin: *De musica mensurata: the Anonymous of St. Emmeram* (Bloomington, IN, 1990). *LmL*: ANON.Emmeram.; *MGG2*: 65; *TML*: ANO1279 (cf ANODMM).

A lengthy work on mensural music from *D-Mbs* Clm 14523 (formerly in the monastery of St Emmeram, Regensburg), ff.134*r*–159*v*. It covers such topics as note shapes, rhythmic modes, hocket, discant and organum. The core of the treatise is a 410-line poem in Leonine verse characterized by a complex literary style. The poem is glossed and accompanied by a prologue and a lengthy prose commentary.

118. *Sowa anonymi 1933*. 11th century. Ed. H. Sowa: 'Zur Handschrift Clm 921', *AcM*, v (1933), 60–65, 107–120. *MGG2* 116.

A series of brief works from *D-Mbs* Clm 921.

a. (Tractatulus 1) Incipit 'Denique si *a* acuta habet XII'. Edn 61–2. *LmL*: PROP.Denique si.

A brief work on proportions in the margin of f.18*r*.

b. (Tractatulus 2–3) Incipit 'Hac ex lege protus autentus sit tibi notus'. Edn 63. *LmL*: VERS.Hac ex lege.

A short discussion on church modes in the margins of ff.18*v*–19*v*. Eight lines of verse are followed by a brief passage in prose.

c. (Tractatulus 4) Incipit 'Duo sinemena. Unum constat ex tono et semitonio et tono'. Edn 65. *LmL*: DIETKER.

A brief reference to tetrachords with a lengthy musical example in the margin of f.19*r*, attributed to a certain Dietker.

d. (Tractatulus 5) Incipit 'Sunt in uoce orationis'. Edn 107.

Three short phrases on non-musical topics (speech, the soul and the Muses) in the margin of f.19*v*.

e. (Tractatulus 6) Incipit 'Protus finit in lichanos ypaton'. Edn 107–8. *LmL*: MOD.Protus finit.

A short prose discussion of church modes in the margin of f.20*r*.

f. (Tractatulus 7) Incipit 'Cumque tam paucis clausulis tota armonia formetur'. Edn 108. *LmL*: TRAD.Hermann.I.

A commentary on the teaching of HERMANNUS CONTRACTUS, on f.20*v*.

g. (Tractatulus 8) Incipit 'Cantor cantores excitet ad cantandum sollicitet'. Edn 110.

A brief poem in the margin of f.21*v*.

h. (Tractatulus 9) Incipit 'Primam fistulam tante longitudinis'. Edn 111.

A short work on organ pipes in the margin of f.22*v*.

i. (Tractatulus 10) Incipit 'Pone primam nolam id est C'. Edn 113. New edn in J. Smits van Waesberghe: *Cymbala*, MSD, i (1951), 47. *LmL*: CYMB.Pone primam; *TML*: ANOCYM.

A paragraph on the measurement of bells in the margin of f.25*r*.

j. (Tractatulus 11) Incipit 'Tonus intensus, tonus remissus'. Edn 113–14.

A fragment on intervals in the margin of f.39*r*.

k. (Tractatulus 12) Incipit 'Primus igitur tonus uel tropus'. Edn 115–19.

A brief discussion of the church modes with diagrams and musical examples, on f.39*v*. Sowa suggests it is by Dietker, the author of Cat. no.118*c*.

119. *Sowa anon. 1935*. Incipit 'Graecam litteram ideo moderni maluerunt ponere quam latinam'. *c*1075. Ed. H. Sowa, 'Tractatus anonymus de musica et de transformatione specialiter, Cod.1492 Univers.-Bibl. Leipzig', *Quellen zur Transformation der Antiphonen: Tonar- und Rhythmusstudien* (Kassel, 1935), 154–60. Pesce, 1987, pp.37–9. *LmL*: ANON.Lips.; *MGG2*: 117; *TML*: ANODMT.

The work (from *D-LEu* lat.1492, ff.94*r*–98*v*) addresses issues of church modes including the gamut, transformation and transposition. The treatise cites several chants by name, and Sowa notes parallels with the work of Guido of Arezzo.

120. *Staehelin anon.* Incipit 'Differentia est inter motetos, ballados, vireletos et rondellos et fugas'. 15th century. Ed. M. Staehelin: 'Beschreibungen und Beispiele musikalischer Formen in einem unbeachteten Traktat des frühen 15. Jahrhunderts', *AMw*, xxxi (1974), 237–42; edn 239. *LmL*: GEN.DISC.Differentia; *MGG2*: 118; *TML*: ANOTDM.

Short definitions of forms with references to specific works.

121. *Steglich anon.*; *Quaestiones in musica* [Pseudo-Rodulfus of St Trond]. Incipit 'Quare non possint esse plura quam septem vocum discrimina. Natura omnium rerum antiquissima'. *c*1100. Ed. R. Steglich: *Die Quaestiones in musica: ein Choraltraktat des zentralen Mittelalters und ihr mutmasslicher Verfasser Rudolf von St. Trond* (Leipzig, 1911). *LmL*: QUAEST.MUS.; *MGG2*: 66; *TML*: RUDQUA.

A lengthy and detailed treatise on chant theory in 27 chapters or questions from *D-DS* 1988, ff.110*v*–143*v*, conjecturally attributed to RODULFUS OF ST TRUIDEN. The treatise cites several chants; musical incipits are notated *in campo aperto* or with a one-line staff. Steglich notes parallels with Guido of Arezzo, *Micrologus*; Aribo, *Musica*; Cat. no.127 and other sources.

122. *Sweeney anon.*; *De semibrevibus caudatis*. Incipit 'Primo nota quod omnes notulae sunt aequivocae'. Late 14th century. Ed. C. Sweeney, CSM, xiii (1971), 65–79. *LmL*: SEMIBR.CAUD.; *MGG2*: 119; *TML*: ANOSEM.

This mensural treatise from *F-Psg* 1257, ff.37*r*–40*r*, begins with a discussion of the *semibrevis caudata a parte inferiori* and mentions *modus*, *tempus*, prolation, red notation and the *semiminima*.

123. *Van Dijk anon.*; *Rubrica de modo cantandi et psallendi divinum officium*. Incipit 'Dum Domino psalles. psallendo tu tria serves'. 12th century. Ed. S.A. van Dijk: 'Saint Bernard and the *Instituta Patrum* of Saint Gall', *MD*, iv (1950), 99–109; edn 109. *LmL*: ANON.Cist.IV; *TML*: ANOVER.

A brief, non-technical poem on psalm recitation edited from *GB-Occc* D.44, f.194*r*.

124. *Vecchi anon.*; ; *Rubrice breves*. Incipit 'Tempus perfectum recte divisium in duodecim'. 14th century. Ed. G. Vecchi: 'Anonimi rubrice breves', *Quadrivium*, x (1969), 125–34; edn 128–34. *LmL*: RUBR.BREV.; *MGG2*: 120.

A gloss on the concluding passage of Marchetto da Padova, *Pomerium*; the work provides lengthy examples of various mensurations.

125. *Vetter anon.*; *Summula tractatus metricus de musica glossis commentarioque instructus*. Incipit 'Dat de psallendi metis pariterque canendi'. 14th century. Ed. E. Vetter, Divitiae musicae artis, A/viiia (Buren, 1988). *LmL*: SUMM.GUID.; *MGG2*: 121; *TML*: ANOSUM.

A 318-line poem on chant theory with commentary (beginning 'De regulis, numero, proprietatibus et clavibus finalibus tonorum primum capitulum'), formerly attributed to Guido of Arezzo.

Vivell anon.; *Commentarius in Micrologum*. *See* GUIDO OF AREZZO.

126. *Wagner anon. 1904* [Vatican anon.]. Incipit 'Quid est cantus? Peritia musicae artis inflexio vocis'. 10th century. Ed. P. Wagner: 'Un piccolo trattato sul canto ecclesiastico in un manoscritto del secolo X–XI', *Rassegna gregoriana*, iii (1904), 482–4; partial facs. (f.38*v* of source) in *KJb*, xix (1905), 70; partial edn and partial Ger. trans. in *Neumenkunde: Paläographie des liturgischen Gesanges* (Leipzig, 2/1912), 355–6. *LmL*: CANT.Quid est cant.; *MGG2* 67*a*; *TML*: ANOQUID.

A chant treatise from *I-Rvat* vat.lat.235, ff.38*v*–39*r*, covering the performance of neumes, 12 church modes (including four 'toni moesi') and examples of modal ambiguity in specific antiphons.

127. *Wagner anon. 1929–30*. Incipit 'Viginti et una littera sunt in monocordo'. 14th century. Ed. in P. Wagner: 'Aus dem St. Thomas-Archiv zu Leipzig, III: Ein didaktischer Musiktraktat', *ZfMw*, xii (1929–30), 129–37; edn 130–37. *LmL*: COMPIL.Lips.; *MGG2*: 122.

A compilation on plainsong written in a gradual (Leipzig, Archiv der St Thomaskirche, MS 371; now in *D-LEu*). The work discusses modes and intervals with references to specific chants. Wagner noted borrowings from Johannes Cotto and Guido of Arezzo.

128. *Wolf anon. 1893a* [Wolf Anon.1]. Incipit 'Quindecim chordae habentur in monochordo secundum Boetium'. Late 11th or early 12th century. Ed. J. Wolf: 'Ein anonymer Musiktraktat des elfen bis zwölften Jahrhunderts', *VMw*, ix (1893), 186–234; edn 194–226. *LmL*: ANON.Wolf; *MGG2*: 69; *TML*: WFANON1.

A lengthy treatise from *D-DS* 1988, ff.182*r*–189*v*, with parallels to Berno of Reichenau, Hermannus Contractus, Notker and Cat. no.55. Wolf suggested that the work was known to the author of Cat. no.121.

129. *Wolf anonymi 1893b* [Wolf Anon.2, Basel anon., Pseudo-Thomas Aquinas]. 13th century. Ed. J. Wolf: 'Anonymi cujusdam Codex Basiliensis', *VMw*, ix (1893), 408–17; edn 410–12. New edn, M. di Martino: *S. Tommaso d'Aquino: Ars musice* (Naples, 1933). *MGG2*: 70.

A collection in *CH-Bu* F.IX.54, ff.1*r*–8*v* (Wolf's edn; cf RISM, B/III/1, pp.69–71) and *I-Rvat* vat.lat.4357, ff.57*r*–64*r* (Martino's edn; cf RISM, B/III/2, p.95), consisting of excerpts from Johannes Cotto, Cat. no.121 and other sources. Wolf described the collection and edited only a short excerpt; Martino reproduced the full text and attributed it to Thomas Aquinas.

a. Incipit '[Figure with text: Ad iocundos primus 7mldr;] Quatuor ecce tropi natura matre creati'. Ed. Wolf, 410–12; Martino, 23–4. *TML*: WFANON2.

The portion published by Wolf is a brief excerpt on church modes including an extensive diagram of their ethical character.

b. Incipit 'Tractaturi de musyca videndum est quid sit musyca'. Ed. Martino, 24–9. *LmL*: PS.-THOMAS AQU.I.

A brief introduction to issues of *musica plana* (omitted by Wolf) including definitions of music (with references to Boethius, Pythagoras and Guido of Arezzo) and descriptions of the church modes.

c. Incipit 'Quoniam inter septem liberales artes'. Ed. Martino, 29–38. *LmL*: PS.-THOMAS AQU.II.

Further definitions of music (omitted by Wolf) with references to Boethius, followed by a discussion of intervals.

130. *Wolf anon. 1908*; *Compendium totius artis motetorum* [Wolf Anon.3]. Incipit 'Primo punctus quadratus vel nota quadrata'. *c*1340. Ed. J. Wolf: 'Ein anonymer Musiktraktat aus der ersten Zeit der "Ars Nova"', *KJb*, xxi (1908), 33–8; edn 34–8. *LmL*: MENS.Primo punctus; *MGG2*: 71; *TML*: WFANON3.

An early Ars Nova mensural treatise from *D-EF* Ca.8°94, ff.68*v*–70*r*, with some traces of Franconian influence, especially in the description of note shapes. The work is also notable for presenting notes smaller than a *minima* (*semiminima*, *minima addita* and *fusella*), the frequent citation of motets by name (including *de Garyson* and *Adesto sancta trinitas*) and suggesting that red notation indicates either a change of mensuration or octave displacement.

131. *Wolf anon. 1918–19*; *Tractatus de musica mensurabili* [Wolf Anon.4, Breslau (Wrocław) anon.]. Incipit 'Quoniam circa artem musicalis sciencie hodiernis temporibus cantando delyrant'. *c*1400. Ed. J. Wolf: 'Ein Breslauer Mensuraltraktat des 15. Jahrhunderts', *AMw*, i (1918–19), 329–45; edn 331–45. Partial Eng. trans. C.E. Brewer: *The Introduction of the Ars Nova into East Central Europe: a Study of Late Medieval Polish Sources* (diss., City of U. of New York, 1984), i, 174–217; ii, 427–30. *LmL*: ANON. Vratisl.; *MGG2*: 72; *TML*: WFANON4.

A lengthy mensural treatise from Wrocław (*PL-WRu* cart.IV.Qu.16, ff.144*v*–153*r*). The treatise's references to numerous pieces from the western European repertory (including works by Philippe de Vitry and Jean Vaillant) demonstrate the influence of

these compositions in central Europe. The treatise posits notes smaller than a *minima* (*semiminima*, *fusiel* and *dragma*) and ends with a long section on 'transmutacio' or syncopation.

3. INDEX. Here are listed putative authors, titles and alternative names of anonymous writings as well as editors subsequent to the first edition; references are to Catalogue numbers.

C. MATTHEW BALENSUELA

Ansalone. *See* ANZALONE family.

Ansanus S [Senese, Ser Ansano di Goro, Sano di Goro] (*b* *c*1470; *d* 1524). Sienese composer, singer and priest. Ansanus can now be identified as Sano di Goro, the son of a Sienese wool shearer, who is first recorded as a clerk in the cathedral of Siena in March 1484. He joined the chapel as a chorister in 1485, and was ordained in 1500, by which time he was an adult singer. He was dismissed from the choir in 1507 after having written a bitter letter complaining about his treatment by the *Opera* of the cathedral. He returned to the cathedral's services, at least temporarily, from April 1511 to March 1512. In April 1515 he is again listed as a singer there, and thereafter was more or less permanently employed in the choir until February 1524, serving as *maestro di cappella* in 1517 and again from 1520 to 1524. He died at the end of 1524.

The sole source of his music is the *Canzone, sonetti, strambotti et frottole, libro primo*, printed by Pietro Sambonetto in Siena in 1515 (RISM 1515[2]), where he is called Ansanus S[enese]. The print includes six *barzellette*, two *canzonette*, two *ode*, two *canzoni*, one *capitolo*, and one *strambotto* by him. In spite of his Tuscan training and experience, the works are squarely in the north-Italian frottola style, though the texts, with the exception of *Non expecto già mai*, a *capitolo* by the north-Italian poet Antonio Tebaldeo, seem to be local products. Of particular interest are three carnival songs, all *barzellette*: *Noi siamo galeotti*, *Chi volessi turchi siamo*, and *Logiamenti noi cerchiamo* (all ed. in Gallucci, Fusi, and Luisi, 1977). The three songs are mascheratas representing the ribald comments of men masquerading as galley slaves, Turkish warriors, and military quartermasters, respectively. Luisi (1977) associates Sano's canzone, *Volge fortuna*, with Sienese dramatic presentations.

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J.J. Gallucci: *Festival Music in Florence, ca. 1480–ca. 1520* (diss., Harvard U., 1966)
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D. Fusi: *Le frottole nell'edizione di Pietro Sambonetto (Siena 1515)* (thesis, Università degli Studi di Siena, 1976–7)
F. Luisi: *La musica vocale nel Rinascimento* (Turin, 1977)
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F. Luisi: 'Musica in commedia nel primo Cinquecento', *Origini della commedia nell'Europa del Cinquecento: Convegno di Studi*, ed. M. Chiabo and F. Doglio (Rome, 1994), 261–311
W.F. Prizer: '"Facciamo pure noi carnevale": Non-Florentine Carnival Songs of the Late Fifteenth and Early Sixteenth Centuries', *Musica Franca: Essays in Honor of Frank A. D'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 173–211
F.A. D'Accone: *The Civic Muse: Music and Musicians in Siena during the Middle Ages and Renaissance* (Chicago, 1997)

WILLIAM F. PRIZER

Ansatz (i) (Ger.). In wind playing, EMBOUCHURE.

Ansatz (ii) (Ger.). In singing, the arrangement of the vocal apparatus or the attack of a note.

Ansatz (iii) (Ger.). In piano playing, touch.

Ansbach. Town in Germany. It was formerly the seat of the Hohenzollern margraves of Brandenburg-Ansbach in Bavaria. The margravate was established in the 14th century. An organ was installed in the newly built parish church of St Johannis in 1435, but it was only after Georg 'the Pious' (ruled 1536–43) had recognized Lutheranism as the official creed that music began to assume considerable importance. After 1565, under the Kapellmeister Jacob Meiland and Teodore Riccio, the music staff of the court included Flemings, Italians and Saxons, and the repertory became more cosmopolitan. Martin Zeuner, organist of the collegiate church of St Gumbertus – for which a new organ was built in 1565 – was for 40 years a conspicuous (if sometimes quarrelsome) influence on the music of the town. In 1579 the margrave became Duke of Prussia, which required his staff to serve from time to time at his residence in Königsberg.

In the later 17th century the Ansbach court began to develop towards its final Baroque splendour, and this was also a climactic period in the musical life of the court. In 1679 the opera *Die drey Töchter des Cecrops* by J.W. Franck, a court official and Kapellmeister from 1672 to 1679, was first performed, and his *Diocletianus* was produced in 1682 following its Hamburg première earlier that year. J.S. Kusser, fresh from his studies in Paris, was Kapellmeister in 1682–3; he was succeeded by J.G. Conradi (1683–6). The *Hochfürstliche Brandenburgisch Onolzbachischen Inventarium de Anno 1686* (Staatsarchiv, Nuremberg) suggests further French influence at this court. Many Lully operas were performed at Ansbach, and Kesser, one of Lully's violinists, introduced the French style of playing.

Under the enlightened rule of Margraves Georg Friedrich II (1692–1703) and Wilhelm Friedrich (1703–23), the palace developed into an acknowledged Baroque masterpiece. In 1697 a new opera house was inaugurated with the first performance of *Il Narciso* by F.A.M. Pistocchi, Kapellmeister from 1697 to 1701. C.L. Boxberg, already well known as an opera composer in Leipzig, was active at court in the late 1690s and his *Orion*, *Die verschwiegene Treue* and *Sardanapolus* were first performed at Ansbach in 1697–8. Queen Caroline, consort of George II of England and a friend of Handel, and J.C. Smith, Handel's amanuensis, were born and brought up in Ansbach. Although the 18th century was musically less interesting, musical activity continued at the court. Important Kapellmeister included J.C. Rau (1698–1717) and G.H. Bümler (1717–23 and 1726–45).

In 1831 a Singverein was founded (it later became the Sing- und Orchesterverein), and two years later a male-voice Liederkranz. Weber's nephew Anton Wilhelm was Kapellmeister for a time, and Johann Dürrner (1810–59) Kantor. A native of Ansbach, Dürrner was a pupil of Mendelssohn and in later life active in Edinburgh. He was a prolific composer, inflecting his partsongs with a Scottish idiom.

The biennial Ansbach Bach Festival, first held in 1948, was instigated partly because the Ansbachers J.M. Gesner and L.C. Mizler von Kolof were Leipzig acquaintances of Bach and because J.G. Voigt, organist of St Gumbertus (1752–65), was his pupil. Two dedicated Ansbach musicians, Edmund Hohmann (1858–1955) and Herman Meyer (1902–45), had laid the foundations for a Baroque revival on which the first directors of the Bach Festival, Ferdinand Leitner and Fritz Rieger, were able to build. Performances take place in the traditional auditoriums of the town: St Johannis, St Gumbertus (which has a fine neo-Baroque Steinmeyer organ, 1961), the state room of the Residenz and the orangery.

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PERCY M. YOUNG

Ansbach, Elizabeth, Margravine of. *See* ANSPACH, ELIZABETH.

Anschlag (i) (Ger.). A 'double appoggiatura', that is, an ornament consisting of two notes rising by a leap and falling back by a step to the principal note. For illustration, *See* ORNAMENTS, §8, ex.95.

Anschlag (ii) (Ger.). In piano playing, touch (*see* TOUCH (ii)).

Anseaume, Louis (*b* Paris, ?1721; *d* Paris, ?7 July 1784). French librettist. From the 1750s he held various posts at the Opéra-Comique, including that of *sous-directeur* under Monnet, and wrote more than 30 *opéra comique* librettos during a period of important stylistic transition. His earliest works, often collaborations with the playwright Pierre-Augustin Lefèvre de Marcouville, were greatly reliant on vaudevilles and material parodied from the Bouffons' repertory. These were followed by collaborations with Laruette and Egidio Duni, the two composers most influential in the transition to the *comédie mêlée d'ariettes*.

Anseaume is best remembered for his successful partnership with Duni, beginning with *Le peintre amoureux de son modèle* (1757), although he also wrote important librettos for F.-A.D. Philidor and Grétry. His naturalism and lyric qualities were praised by F.M. Grimm, and he met Diderot's pleas for a more realistic style of acting, particularly through use of gesture, by including detailed stage directions. The emphasis on movement and action is exemplified further in Anseaume's treatment of the ensemble. In constructing complex and irregular texts in which up to seven characters could voice conflicting sentiments, he pioneered a dramatic, progressive type of ensemble in contrast to the traditional tableau effect of earlier operatic concerted writing. He developed, in particular, the ensemble of perplexity, an outstanding example of which is the septet finale to Act 2 of *L'école*

de la jeunesse (1765). Previously, and in conjunction with Marcouville, he had introduced the first known sextet in an *opéra comique* (*L'isle des foux*, 1760).

Anseaume's works enjoyed great public acclaim – *Le tableau parlant*, for example, remained in the repertory of the Opéra-Comique for almost one hundred years – and many librettos were published in the three-volume *Théâtre de M. Anseaume* (Paris, 1766).

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Le médecin de l'amour (oc, with Marcouville), Laruette, 1758 (Maldere, 1766); *Cendrillon* (oc), Laruette, 1759; *L'ivrogne corrigé, ou Le mariage du diable* (oc, with Lourdet de Santerre), Laruette, 1759 (Gluck, 1760); *Les épreuves de l'amour* (oc), J.-B. de La Borde, 1759; *Le maître d'école* (oc, with Marcouville), 1760; *Le procès des ariettes et des vaudevilles* (pièce, with C.-S. Favart), 1760; *Les précautions inutiles* (oc, with Achard), Chrétien, 1760; *La nouvelle troupe* (comédie, with Favart and C.H. Fusée de Voisenon), 1760; *Le soldat magicien* (oc), Philidor, 1760; *L'écosseuse* (oc, with Pannard), 1760; *L'isle des foux* (cmda, with Marcouville, after C. Goldoni), Duni, 1760; *Le dépit généreux* (oc, with A.-F. Quétant), Laruette, 1761

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ELISABETH COOK

Ansell, John (*b* 26 March 1874; *d* Marlow, Bucks., 14 Dec 1948). English composer and conductor. He studied composition at the GSM with MacCunn and then pursued a career in London's West End, latterly as a musical director, especially at the Playhouse, Winter Garden, Alhambra, Shaftesbury and Adelphi theatres. He subsequently worked for the BBC from 1926 to 1930. Drawing on his theatrical background he composed incidental music and also operettas, of which *The King's Bride*, *Violette* and especially the well-characterized *Medorah* achieved modest success.

He was also adept at writing colourful, attractively scored and melodious suites and single movements. Some of these showed a fondness for Ireland, the country which also inspired his *Overture to an Irish Comedy*. Others sought to explore fresh ideas in the light concert suite, a common genre in the first half of the 20th century, as in his *Mediterranean Suite* (three dance movements representing Spain, Italy and France) and *The Shoe* (Sabot, Ballet Shoe, Court Shoe, Sandal, Brogue, Strathspey). His most popular piece was the rousing nautical overture *Plymouth Hoe*, really a potpourri of sea songs, and one of several lively overtures. Ansell is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS
(*selective list*)

STAGE
all dates those of first London performance

The King's Bride (comic op, 2, N. Slee), Kennington, 19 July 1911

Mr Wu (Anglo-Chinese play, 3, H.M. Vernon and H. Owen), Strand, 27 Nov 1913

Violette (comic op, 2, Slee), Lyric, 13 May 1918

Medorah (comic op, V. Ennen and D. Spranklin), Alhambra, 1920

Incid music, incl. The Toymaker of Nuremberg (play, 3, A. Strong), Playhouse, 15 March 1910; Rip Van Winkle (play, 3, Strong), Playhouse, 21 Sept 1911; Colombine (fantasy, 1, Ansell and R. Arkell), Strand, 27 Nov 1913

INSTRUMENTAL

Orch ovs.: Ov. to an Irish Comedy (1912); Plymouth Hoe (1914); John and Sam (1918); Private Ortheris (1925); The Windjammer (1932); Tally-Ho (1933)

Orch suites: Danses miniatures de ballet (1905); Three Irish Dances (1908); Children's Suite (1916); Three Irish Pictures (1919); Innisfail (1928); Mediterranean Suite (1935); The Shoe

Other orch works: Serenade, vc, orch, 1898; Spick and Span, march, (1903); Le Printemps, waltz (1908); The Toymaker of Nuremberg, waltz (1910) [from incid music to play]; April Blooms, entr'acte (1924); The Grand Vizier (1925); The Elves Wedding; many others

Pf: Aubade (1905); Suite Pastoral (1922): 1 When the Hawthorn Blooms, 2 Poppies and Cornflowers, 3 The Autumn Moon, 4 Holly and Mistletoe

Principal publishers: Chappell, Hawkes & Sons/Boosey & Hawkes, Ascherberg, Hopwood & Crew

PHILIP L. SCOWCROFT

Anselmi, Giorgio (*b* Parma, before 1386; *d* *c*1440–43). Italian scholar and theorist. His many works, covering topics such as astronomy, astrology and medicine, also include a treatise *De musica*, notable for its influence on Gaffurius. He studied as a youth in Pavia and in about 1428 practised medicine in Ferrara, each time returning to Parma, where he was a member of a distinguished family.

The only remaining copy of Anselmi's treatise is Gaffurius's well-glossed mid-century exemplar (*I-Ma* H 233 Inf.). Written in April 1434, the work was purportedly the record of conversations between Anselmi and Pietro dei Rossi which took place in September 1433 at the Bagni di Corsena (now Bagni di Lucca). The treatise presents in dialogue form the topics of *harmonia celestis*, *harmonia instrumentalis* and *harmonia cantabilis*; each part represents one day's conversation. The influence of the medieval tripartite division is apparent, and although he did not disagree with the main ideas, Anselmi did not

accept certain details of the Boethian doctrines (e.g. the division of the tone).

The first part of the treatise leads from a discussion of Aristotle's doubts concerning the music of the spheres to a thorough exposition of number theory, including proportions and proportionality, which is then applied to musical intervals; it ends with an affirmation of celestial harmony, emitted by the planets and stars in all three genera, but substituting the nine orders of angels for Plato's sirens. The second section explains, with diagrams, the Greek harmonic system, then discusses the modern monochord, consisting of four octaves and including a complete set of flat semitones. The third day's discussion is devoted to more practical matters: learning to sing intervals (chromatic and enharmonic as well as diatonic) and read music, an explanation of the modes (based on Marchetto of Padua), mensural notation (both French and Italian) and advice on singing in an expressive manner according to the text (a passage taken over by Gaffurius). The most original part of Anselmi's treatise is his proposal for a new nomenclature and individual shapes for the 18 possible note values from the maxima down to the minor semiminim, a system designed to do away with the complexities of mensural notation. Perhaps owing in part to the limited circulation of his treatise, nothing came of his proposal.

Anselmi was not a professional musician and presented the elements of music in a way more accessible to the layman. The device of a dialogue allowed him to treat what interested him, to propose reforms, and to offer interesting sidelights on contemporary practice. Gaffurius appears to be the only theorist who had direct knowledge of Anselmi's treatise and its influence is traceable in the revised version of his *Theorica musicae* of 1492 and later writings.

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CECIL ADKINS/BONNIE J. BLACKBURN

Anselmi, Giuseppe (*b* Nicolosi, nr Catania, 6 Oct 1876; *d* Zoagli, nr Rapallo, 27 May 1929). Italian tenor. He first appeared at the age of 13 as a violinist in his native city. After some experience in operetta he made his operatic début, by his own account, at Patras, Greece (*c*1896–8), singing various leading Italian roles. Serious studies with the conductor Mancinelli led to appearances in Genoa (1900) and soon afterwards at the S Carlo, Naples. In 1901 (and again in 1904 and 1909) he sang at Covent Garden; his success was still greater in Buenos Aires, Warsaw, Moscow and St Petersburg, and greatest of all in Spain. His warm, beautiful timbre and impassioned delivery (clearly evident in his many Fonotipia records made between 1907 and 1910) were helped by vivid enunciation as well as by a romantic appearance. He retired in 1918 and made his final public appearance, once more as a violinist, at Rapallo in 1926. Also a composer, he wrote songs, chamber music and a *Poema sinfonico* for orchestra.

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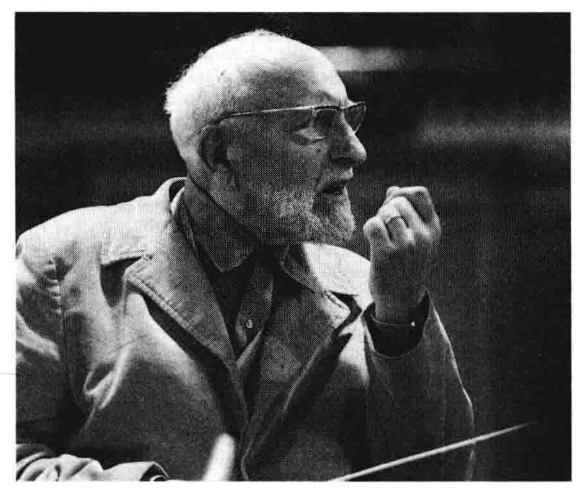
DESMOND SHAWE-TAYLOR

Anselmo. *See* REULX, ANSELMO DE.

Ansermet, Ernest (*b* Vevey, 11 Nov 1883; *d* Geneva, 20 Feb 1969). Swiss conductor. He first followed his father's profession of mathematician, graduating from Lausanne University in 1903 and returning there as professor of mathematics, 1905–9. By then he had become more keenly interested in music, taking lessons in composition with Ernest Bloch and watching local conductors carefully. He decided to make music his career, and after a year in Berlin (where he sought advice from Nikisch and Weingartner) he conducted his first concerts at Lausanne and Montreux in 1910. In the following year he took over the Kursaal concerts at Montreux from Francisco de Lacerda (whom he acknowledged as the model for his mainly self-taught conducting technique), and in 1915 he became conductor of the Geneva SO.

During this time he formed friendships with several composers, including Debussy, Ravel and Stravinsky (then living in Switzerland). In 1915, on Stravinsky's recommendation, Ansermet became principal conductor for Diaghilev's Ballets Russes, with whom he made his North American début at New York in 1916, his South American début in 1917, and his London début in 1919. On the 1916 tour he made his first gramophone records with the orchestra of the Ballets Russes. His growing international reputation in this appointment was enhanced by his premières of such ballets as *El sombrero de tres picos* (Falla), *The Buffoon* (Prokofiev) and *Parade* (Satie), as well as various Stravinsky works including *Histoire du soldat*, *Pulcinella* and *Renard*.

Ansermet formed the Suisse Romande Orchestra at Geneva in 1918 and directed it continuously until his retirement in 1968. His performances were distinguished by his instinct for clarity of timbre and texture, and a scholar's concern for accuracy. He was a perceptive exponent of the classics but an even more persuasive



Ernest Ansermet

advocate for the music of his contemporaries – notably the French school of Debussy, Ravel and Roussel, as well as Stravinsky. He championed his compatriots, Honegger and Frank Martin, and displayed a particular regard for Bartók and Britten, conducting the premières of the latter's *The Rape of Lucretia* at Glyndebourne (1946) and the *Cantata misericordium* at Geneva (1963). He also gave the first performances of works by Bloch, Copland, Lutosławski, Martinů and Walton, among others.

Ansermet's earlier admiration for Stravinsky cooled with the composer's adoption of serial technique in the 1950s, and he published a strongly argued case against serial composition in a theoretical and philosophical treatise *Les fondements de la musique dans la conscience humaine*. Although he toured widely as a guest conductor, his sense of artistic responsibility kept him firmly linked to his own orchestra in Geneva in preference to tempting offers from elsewhere. With his Suisse Romande players he made numerous recordings which notably enriched the repertory and remain a testament to his musical character. His own compositions include *Feuilles au printemps* for orchestra, and settings of French verse.

See also ANALYSIS, §II, 6.

WRITINGS

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NOËL GOODWIN

Ansink, Caroline (*b* Amsterdam, 8 Aug 1959). Dutch composer. She studied flute with Abbie de Quant at the Utrecht Conservatory, graduating in 1986, and composition with Joep Straesser (1983–8). In 1989 she won the composition prize from the Utrecht Conservatory. She has subsequently received a number of national and international awards. She currently teaches the flute at the Utrecht Conservatory. In 1992, together with the composer Catharina van Rennes, she was the subject of a documentary on Dutch television.

Her compositional output is considerable and ranges from chamber works to orchestral and choral works, many of which have been performed by leading Dutch soloists and ensembles. Her composing technique is expressive, often characterized by lyrical melodies, and does not eschew tonality. Her vocal works show a wide range of poetical sources, from ancient Greek texts to Paul Celan and contemporary Dutch writers, and often reflect her hatred of social injustice. Her dramatic monologue *Ni Dieu, ni Diable* (1995) is rich in contrasting textures and has a demanding role for the soloist, who portrays Jeanne d'Arc. Both accompanists, a percussionist and a pianist, participate in snatches of dialogue with the soloist in this colourful, theatrical work.

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(*selective list*)

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Chbr: Storms, a fl, 3 gui, 1980; Shades of Silence, str qt, 1985; Stylish Struggle, fl, vn, va, vc, hp, 1985; Greener Grass, pf, 1987; Pyrrhus, org, 1988; Skopós, vn, vc, pf, 1988; Etudes in samenspel, fl/vn, vc, pf, 1989; Climbing, fl, vn, vc, hp, 1990; Fireflies, fl + pic, hp, 1991; Waves, sax qt, 1991; Brezze, str qt, 1992; Elegia, vn, b cl, pf, 1992; Sisyphus, org, 1994; Water under the Bridge, vc, pf, 1994; Caretta Caretta, 4 ob (+ ob d'amore + eng hn + musette), 3 bn, dbn, 1995; Crisalide, vn, vc, pf, 1996; Brook Meets Desert, pf, 1997; Over the Moon, hpd, 1997
Vocal: Ismael, S, fl, vn, vc, 1978; Het water zal de stenen breken (M. Najlis, J. Fernández, C. Alégria, G. Belli), SATB, ob, cl, a sax, bar sax, 2 trbn, pf, perc, 1986; Al prisioniero (A. Dorfman), medium v, pf, 1987; Zeitenschrunde (P. Celan), SSAATB, fl, cl, tp, trbn, 1989; Oh beminnelijk litteken (Lucebert), fl, bandoneon, tape, 1990–91; Van Aap tot Zet (M. van Keulen), spkr, rec qt, hp, 1991, rev. 1997; Liebe Freundinnen, chères amies (R.M. Rilke), S, Mez, 16 insts, 1992; Fainetai moi kènos [That Man Seems to me] (Sappho and others), 2 choruses, 1994; On my Volcano, fl, a sax, accdn, pf, db, 1994; Ni Dieu, ni Diable (V. Bérot), Mez, perc, pf, 1995; Wasser on Lsjun (M. Heifetz-Tussmann), Mez, pf, 1996

Principal publisher: Donemus

HELEN METZELAAR

Ansorge, Conrad (*b* Buchwald, Silesia, 15 Oct 1862; *d* Berlin, 13 Feb 1930). German pianist and composer. He studied at the Leipzig Conservatory and later with Liszt in Weimar (1885–6). He toured in the USA and in 1893 returned to Weimar, where he taught the piano. From 1898 to 1903 he served as a professor at the Klindworth-Scharwenka Conservatory in Berlin, and in 1920 became head of the piano master class at the German Academy in Prague. His pupils included Eduard Erdmann, Walter Schulthess, Selim Palmgren and Wilhelm Fürtwangler. Regarded as one of the most intellectual pianists of his time, Ansorge was a noted Beethoven interpreter. In the late 1920s he recorded the sonatas op.27 no.2 and op.13 for Vox. His compositions, none of which gained a foothold in the repertory, include a piano concerto (1922), three sonatas for piano, a Requiem (for male voice, chorus and orchestra), two string quartets and a string sextet.

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RONALD KINLOCH ANDERSON/JAMES METHUEN-CAMPBELL

Anspach [Ansbach], **Elizabeth,** Margravine of [Craven, Elizabeth] (*b* London, 17 Dec 1750; *d* Naples, bur. 13 Jan 1828). English composer and playwright. She was the daughter of the Earl of Berkeley and at 16 married William Craven, later 6th Earl of Craven, with whom she had seven children. Beautiful, lively and indiscreet, she loved amateur theatricals and music. Her first play, *The Sleep-Walker* (1778), was published by Walpole at Strawberry Hill and her comedy *The Miniature Picture*

received an indifferent performance at Drury Lane in 1780. She provided music, as did Samuel Arnold and Tommaso Giordani, for her afterpiece *The Silver Tankard*, which had some success at the Haymarket Theatre in July 1781. On the day of the première Anthony Storer wrote to Lord Carlisle: 'If it is not a better piece than her Ladyship, the Lord have mercy upon it'. A week earlier an adaptation of her Christmas entertainment *The Baron*, with music by Arnold, had been a flop: the audience threw apples at the performers. For *The Arcadian Pastoral* she wrote the text, the young William Beckford provided music and a performance was given by her children and others at Queensbury House in 1782.

The following year she and her husband separated; she then travelled extensively, publishing a book on her trip through the Crimea to Constantinople. She settled in Anspach with Margrave Christian Friedrich (1736–1806) and wrote French plays and arranged productions for the court theatre, which had a good orchestra. They married in 1791, immediately after receiving the news of Craven's death; the next year the margrave sold his principality to the King of Prussia and they settled in England. Her private theatricals at Brandenburgh House, their home in Fulham, London, dazzled and scandalized polite society. She flung herself into acting, singing, writing and composing. The casts were stiffened by a few professionals, with Joseph Mazzinghi directing the orchestra in 1796, and in 1799 she allowed her opera *The Princess of Georgia* to be performed at Covent Garden for the benefit of the actor John Fawcett. The published text shows that she composed six of the airs and that at Brandenburgh House she sang the good fairy Nainda. None of her music survives apart from a two-part arrangement of her setting of *O mistress mine*, published about 1795.

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OLIVE BALDWIN, THELMA WILSON

Ansseau, Fernand (*b* Boussu-Bois, nr Mons, 6 March 1890; *d* Brussels, 1 May 1972). Belgian tenor. A pupil of Demest in Brussels, he made his début at Dijon in 1913 as John the Baptist in *Hérodiade*. The war delayed his international recognition, but in 1918 he sang at La Monnaie, and from 1919 to 1928 he appeared at Covent Garden, where he was a favourite guest. At the Opéra-Comique (1920–21) he was the first tenor Orpheus in Paris since Nourrit and Duprez. Mary Garden engaged him for Chicago (1923–8). The Paris Opéra selected him for Admetus in *Alceste* (with Lubin), Tannhäuser and Lohengrin. From 1930 he sang mostly at La Monnaie, taking the role of Masaniello in *La muette de Portici*, performed to celebrate the centenary of the 1830 Revolution. His voice, wide-ranging in tone and register, was at home in both lyrical and dramatic parts, all of which he sang with inner conviction and outer verve, as can be heard in his many recordings, which include Orpheus, Des Grieux (*Manon*), Werther and Don José (*Carmen*).

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ANDRÉ TUBEUF/ALAN BLYTH

Anstieg (Ger.). *See* INITIAL ASCENT.

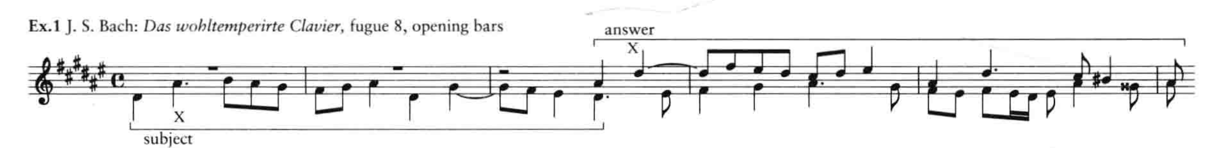
Answer. In a fugue, the second version of the SUBJECT, stated in the dominant key, generally by the second voice to enter. Writers during the Baroque period most often described this version as entering at the intervals of a 4th or 5th from the subject, but later writers, under the influence of tonal harmony, have most often described it as a transposition of the subject to the key of the dominant. Since the late Renaissance, musicians have recognized the need sometimes to alter certain notes of the answer in order to maintain the key or mode of the piece. More specifically, because a literal transposition of the dominant note a 5th higher or a 4th lower yields the supertonic note, composers often choose instead to answer the dominant note with the tonic note in order to avoid tonal movement into the key of the dominant and its dominant. In ex.1, brackets mark the subject in both subject and answer form, while 'x' shows where the tonal alteration occurs. Such alteration produces a TONAL ANSWER; if no alteration is present, the result is a REAL ANSWER (for further details see FUGUE, §1). There was no agreed terminology during the Baroque period for this phenomenon, although it was much discussed, with most writers of the period expressing preference for tonal answers. The adjectives 'real' and 'tonal' came into common use during the 18th century; G.B. Martini, for instance, in volume ii of *Esemplare, ossia Saggio fondamentale pratico di contrappunto* (1775), referred to the two types as *fuga reale* and *fuga del tuono*. Modern theorists, unlike their Baroque counterparts, have tended to consider the two kinds of answer equally valid. They may be swayed to that opinion by study of Bach's fugues, in which both real and tonal answers are to be found in abundance.

PAUL WALKER

Antara. Amerindian name for Peruvian PANPIPES.

'Antarī, Ṣāliḥ 'Abdallah al- (*b* Toḥayta, Tihama, South Arabia, *c*1892; *d* Ṣan'ā, 1965). Yemeni singer and lutenist. He began singing while in Zabid, accompanying himself on a copper plate. He studied the *qanbūs* (lute) with Muḥammad Sha'bān and Muḥammad al-'Attāb, both of whom he met in Ethiopia where they had taken refuge from the puritanism of Imām Yaḥyā. Al-'Antarī's life story is surrounded by legends, and it is also said that he met al-'Attāb in Ṣan'a and became his servant. Listening to al-'Attāb, al-'Antarī practised singing secretly until his master overheard him, recognized his talent and ordered him to sing to his guests. At the end of the 1930s al-'Antarī recorded 25 songs for the Odeon company in

Ex.1 J. S. Bach: *Das wohltemperirte Clavier*, fugue 8, opening bars



Aden, and his subsequent career included numerous radio broadcasts and performances at weddings. He had an exceptional voice and was an accomplished lute player; he excelled in both the classical repertory of Ṣan'ā (*al-ghina' al-ṣan'ānī)* and the *laḥjī* repertory (*see* LAHJĪ, MUḤAMMAD FAḌL AL-). He probably also sang in the Ethiopian language.

During the 1950s al-'Antarī retired to Zabid and gave up performing any music apart from religious song. His career was unexpectedly revived when he went to Ṣan'ā to support the new republic in 1962, and his last public performance took place at the Bilqis Cinema in 1965 on the anniversary of the revolution. He died shortly afterwards, his health undermined by alcohol; his death is rumoured to have been the outcome of a plot devised by jealous young musicians. He lived in a transitional period and represents a link between several geographical, social and aesthetic areas; he was the first Yemeni musician of true national stature.

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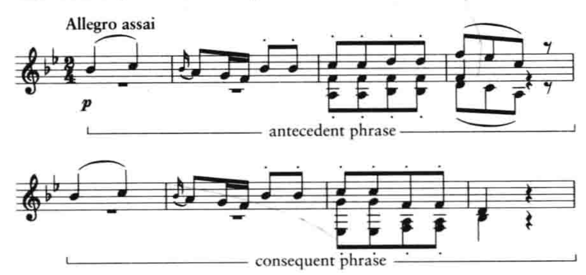
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JEAN LAMBERT

Antecedent and consequent (Ger. *Vordersatz* and *Nachsatz*). The names given to a pair of musical statements that complement one another by virtue of a rhythmic symmetry and, more important, a harmonic balance established by their juxtaposition (ex.1). Antecedent and

Ex.1 Mozart: Quartet in B♭ K458, theme of finale



consequent phrases often begin with the same musical material, the first phrase ending with an imperfect cadence and the second with a perfect cadence or a completed modulation to a new key; these make up what is commonly referred to as a PERIOD. The terms are most applicable to music built in regular (two-, four- or eight-bar) phrases grouped by pairs (*see* VIERHEBIGKEIT), especially dance music and settings of verse organized in couplets or quatrains.

See also FORTSPINNUNG.

Antegnati. Italian family of organ builders, composers and musicians. They were active from the last decades of the 15th century to the second half of the 17th. A Lorenzo Antegnati and his son Giovanni, a lawyer, established themselves in Brescia, coming from Lodi, assuming citizenship on 17 February 1431.

1. Organists and organ building. 2. Other keyboard instruments.

1. ORGANISTS AND ORGAN BUILDERS. Giovanni's son Bartolomeo (*d* 1501, called 'magister Bartholomeus de Lumesanis' probably because he had his shop in Lumezzane) was the first organ builder of the family, and was organist at Brescia Cathedral. He worked on organs at S Maria Maggiore and S Pietro de Dom, Brescia (1484), Milan Cathedral (the small organ, 1489–91); S Maria Maggiore, Bergamo (1496–8); S Lorenzo Maggiore, Milan (1498), and Albino, near Bergamo (1501).

Bartolomeo's son Gian Battista (*b* 1490; *d* before 1560) was a highly regarded organist, while Gian Giacomo (*c*1495–1563) and his son Benedetto (1535–1608) were organ builders.

Gian Giacomo's organs include instruments at Brescia: the Madonna delle Grazie and S Faustino in Riposo (both 1532–3), and S Maria de Dom (1536–7); Milan: S Eustorgio (1519–20), Cathedral (1552–9), S Maurizio (1554) and S Maria della Passione (1558); Salò Cathedral (1548) and Vigevano Cathedral (1554). Benedetto built organs at S Alessandro, Brescia (1564); S Vittore, Varese (1566); Turin Cathedral (1567–8); S Maria presso S Celso, Milan (1570–71); the Madonna della Steccata, Parma (1573), and Parma Cathedral (1575).

Gian Battista's son Graziadio (i) (*b* 1525; *d* after 1590) is considered the most outstanding builder of the family. He built organs at S Barbara, Mantua (1565); Santo Spirito, Bergamo (1566–7); S Agata, Cremona (1569); S Giovanni Battista, Morbegno (1572); Asola Cathedral (1575); S Giuseppe, Brescia (1581); collegiate church of SS Pietro e Stefano, Bellinzona (1584–8); S Rocco, Quinzano d'Oglio (1585); Crema Cathedral (1586); of these, only the one at S Giuseppe, Brescia, survives.

Graziadio's son Costanzo (*b* Brescia, 9 Dec 1549; *d* Brescia, 14 Nov 1624) is the best-known member of the family on account of his *L'arte organica* (Venice, 1608/*R*; see below). From 1570 he worked with his father and from 1584 to 1624 he was cathedral organist in his native city. He also composed music: a book of four-voice madrigals (1571), two books of masses for six and eight voices (1578, 1589), two books of four- and five-part motets (1575, 1581), a book of psalms (1592), a collection of masses, motets, and other works, for 12 voices (1603); a number of ricercares for organ (published as op.16 with his *L'arte organica*) and 15 *canzoni alla francese*. He built organs at S Giorgio, Bagolino (1590); the Madonna della Steccata, Parma (1593); S Maria Maggiore, Bergamo (1593–4); Gardone parish church (1594); Carmelite church, Salò (1594); S Agostino and S Grata, Bergamo (1604).

Costanzo's grandson, Graziadio Antegnati (ii) (*b* 1608; *d* 1656) is known to have worked on organs at Rovereto; S Marco and S Giorgio Maggiore, Venice; Padua Cathedral (1644–5) and S Antonio (1645–9); Vicenza Cathedral; and the Cathedral and S Maria dei Miracoli at Brescia (1644). For some time he was cathedral organist at Padua.

The typical Antegnati organ has a single manual and a pull-down pedalboard. Bartolomeo's organs at S Maria Maggiore, Bergamo, and at S Lorenzo Maggiore, Milan, belong to the type common in Italy during the second half of the 15th century, with 47 keys (*F'G'A'–f''*), spring-chest and six stops: Principale 12′, Ottava 6′, Quintadecima 3′, Decimanona 2′, Vigesimaseconda 11/2′, Flauto in quintadecima 3′. The later Antegnati organs have different compasses: that of a 16′ organ (53 keys) is *C–g''a''*; that of a 12′ organ can be *C'/E'–f''* (50 keys) with seven split keys for the D♭s and A♭s (S Barbara, Mantua), *F'G'–g''a''* (50 keys) or (at S Maria del Carmine, Brescia) *F'G'A'–c'''* (45 keys, S Maria al Campo, Almenno,



L'ANTEGNATA
INTAVOLATVRA
DE RICERCARI D'ORGANO.
DI COSTANZO ANTEGNATI
ORGANISTA DEL DVOMO
DI BRESCIA,
Con vna Nuoua Regola ch'insegna a suo Figliuolo di suonar, & registrar l'Organo, Con l'Indice de gl'Organi, fabricati in Casa sua. Nuouamente Composti,& dati in Luce.
Opera Decimasesta.

IN VENETIA.
APPRESSO ANGELO GARDANO ET FRATELLI.
M D C VIII.

Costanzo Antegnati: title-page from his 'L'Antegnata, intavolatura de ricercari d'organo' (Venice: Angelo Gardano, 1608)

Cremona) or *C/E–f‴* (50 keys, S Carlo, Brescia); a 6′ instrument has *FGA–g‴a‴* (50 keys, Madonna di Campagna, Ponte in Valtellina), and a 3′ organ has *FGA–c‴* (42 keys, S Rocco, Viadana). Every organ has a Principale (16′, or 12′, or 8′, or 6′, or 3′; as an exception, for large churches, even 24′). The *ripieno* was then built up on this principale and consisted of single-rank stops, including an Ottava, Quintadecima, Decimanona, Vigesimaseconda, Vigesimasesta, Vigesimanona and, in larger organs, Trigesimaterza. The Antegnati never used double ranks for the Principale and the *ripieno*, unlike the majority of other Italian builders (especially in central Italy) who used double and even triple ranks (e.g. the organ by Lorenzo da Prato and Fachetti at S Petronio, Bologna). In addition to the *ripieno*, there were one, two, or even three Flauto ranks *in ottava, duodecima, quintadecima* or, at S Maria presso S Celso, Milan, *in decimanona*. In the second half of the 16th century the Fiffaro, a Principale (treble only) rank tuned slightly sharp to create an acoustic tremulant, was fairly common. A Tremolo was also used, which acted mechanically on the wind supply. In several of their contracts the Antegnati promised to supply reed stops, but appear never to have built them, with only one exception: a Cornamusa stop in the organ *in cornu epistolae* at S Maria Maggiore, Bergamo (Costanzo, 1593).

The organ tuning method described by Costanzo Antegnati in his *L'arte organica* is generally taken to be a description of mean-tone temperament with pure major 3rds and with 5ths tempered by a quarter of a comma. This assumption is based on Antegnati's direction that the 3rds should be tuned as pure as possible. However, since he first says that the 5ths are to be only slightly tempered (so as to be hardly noticeable), it would seem that they are to be tempered by less than a quarter of a comma, and that the 3rds should be tuned as pure as possible within the context of such 5ths. Such an interpretation is supported by Antegnati's failure to check every 3rd and 5th at the end of his tuning system.

In the *L'arte organica* Costanzo also suggested various registrations. Besides the complete *ripieno*, to be played without flutes at the beginning and at the end of the service, there is the *mezzo-ripieno* (Principale, Ottava, the two highest ranks of the *ripieno* and Flauto in ottava), and the *concerto di cornetti* (Ottava, Decimanona, a special Vigesimaseconda da concerto and Flauto in ottava). Other combinations include Principale and Flauto in ottava (with or without Ottava), Ottava and Flauto in ottava, Ottava and Decimanona, principale and Flauto in duodecima or Flauto in quintadecima, with or without Ottava (for further information *see* REGISTRATION, §I, 3).

2. OTHER KEYBOARD INSTRUMENTS. Another of Bartolomeo's sons, Giovan Francesco (*fl* 1533–85), was the only member of the family who constructed stringed instruments, specializing in harpsichords and polygonal virginals. In 1533 Lanfranco wrote of 'the monochordi, arpichordi and clavacymbali made with the utmost diligence by Giovan Francesco Antegnate from Brescia'. Giovan Francesco assisted his brother in the construction of the organ in Salò Cathedral: two autograph letters, held in the archive of the Comune of Salò and signed 'Jovan Francisco di Antegnati composittor di arpicordi' explain the delay in supplying the instrument. In 1566 he was a witness to Claudio Merulo's contract of employment as organist of Brescia Cathedral.

Several polygonal virginals by him have survived of a type that was widely used in Renaissance Italy, with a single 8′ register and an original compass of *FGA–f‴*. Often his instruments were elegantly decorated and had a detachable protective outer case. Three virginals bear the signature JOANNIS FRANSISCI BRISCIANI (1544, Museo Teatrale della Scala, Milan; *c*1550, Museo degli Antichi Strumenti Musicali, Rome; and 1554, now in the Ateneo in Brescia). One of 1569 (now in the Victoria and Albert Museum, London) which also bears the signature of Marco Jadra has the legend FRANCISCI BRIXIENSIS FECTI; the lid of another virginal in the same museum, dated 1537, bears his name but may be false, even if the instrument itself is authentic. A harpsichord with the double inscription '1554 FRANCESCUS GRIGENSIUS E DOMENICO DA PESARO 1590', held in the National Museum of Ireland, Dublin, is probably by him.

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HANS KLOTZ/UMBERTO PINESCHI (1), LORENZO GHIELMI (2)

Antenoreo, Onofrio (*b* ?Padua; *fl* 1505–14). Italian composer. He is probably identifiable with the 'Honophrius Patavinus' of Petrucci's sixth and eleventh books of frottolas. His frottolas consist of nine *barzellette*, two *ode*, a ballata and a *strambotto*, the last, *Se un pone un fragil vetro*, a poem attributed to Serafino dall'Aquila. *Sed libera nos a malo*, from Petrucci's sixth book (RISM 1506[3]), is one of a group of macaronic works in the frottola repertory that parody biblical or liturgical texts; it begins with a phrase of music and text from the *Pater noster*. His *Se io ti dico el mio gran danno* from Petrucci's eighth book (1507[4]), uses the popular melody *Si vivesse cento e un anno* in its *ripresa*, and *Crudel amore*, from the same source, is one of the earliest settings of a ballata in the frottola repertory. Antenoreo's works are notable for their stereotyped hemiola rhythm.

WORKS

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WILLIAM F. PRIZER

Antes, John [Johann] (*b* Frederick, nr Bethlehem, PA, 24 March 1740; *d* Bristol, England, 17 Dec 1811). American composer. He was educated in the Moravian boys' school at Bethlehem; among his early teachers was Johann Christoph Pyrlaeus (1713–85). For several years during the early 1760s Antes manufactured musical instruments in Bethlehem, and is known to have made at least seven string instruments (five violins, a viola, and a cello) of which a violin and viola are in museums in Nazareth and Lititz, Pennsylvania, respectively. He is thought to have also made several keyboard instruments, although none bearing his name is known. In 1764 he went to Herrnhut, Saxony, for further training and in 1765 to Neuwied to learn watchmaking. He was ordained a Moravian minister in 1769, and accepted missionary service in Egypt from 1770 to 1781. In 1779 he was captured by the henchmen of Osman Bey, whose intention was to extort money from him, and received a severe beating, which impaired his health for the rest of his stay. In 1781 he returned to Herrnhut, and in 1783 he was again living in Neuwied. In 1785 he became warder (business manager) of the Fulneck Moravian community in England, a position he occupied for most of the rest of his life.

Antes's extant music consists of three trios for two violins and cello op.3 (*c*1790), 31 concerted anthems and solo songs, and 59 hymn tunes. A letter from Antes to Benjamin Franklin, dated 10 July 1779, clearly indicates that Antes had composed 'Six Quartettos', presumably for strings. Besides the trios, only one solo song and several hymn tunes appeared in print during his lifetime. Manuscripts of his anthems are in the archives of the Moravian Church in Bethlehem and Winston-Salem, North Carolina, and in the Archiv der Brüder-Unität at Herrnhut. The London Moravian Archives have two manuscript books of hymn tunes. The music is close to Haydn's in technique and spirit. The three trios composed while Antes was in Egypt, the earliest known chamber music by a native American composer, show him as a composer of real talent with a good command of technique and a lively imagination. The anthems and solo songs are finely wrought works with instrumental accompaniment for strings and occasional wind: the solo and chorus *Go, congregation, go – Surely he has borne our griefs* is one of the most moving works in the Moravian repertory.

Antes was modest about his musical accomplishments, and referred to himself as a musical dilettante on several occasions. His long memoir, written shortly before his death, does not even mention his musical activities. He published a summary of his experiments for improving piano hammers, the violin tuning mechanism, and violin bows (*AMZ*, viii, 1806, 657), and invented a music stand, with which a player could turn pages automatically.

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KARL KROEGER

Antesignanus, Pierre. *See* DAVANTES, PIERRE.

Antheil, George [Georg] **(Carl Johann)** (*b* Trenton, NJ, 8 July 1900; *d* New York, 12 Feb 1959). American composer and pianist of German descent.

1. Revolution: up to 1925. 2. Reaction: 1925–59.

1. REVOLUTION: UP TO 1925. Antheil began piano lessons when he was six and from the age of 16 travelled regularly to Philadelphia for theory and composition lessons with Constantin von Sternberg. On the advice of Sternberg, Antheil went to New York in 1919 to study composition with Ernest Bloch. In 1920 while studying with Bloch, Antheil began his first major work, the Symphonie no.1 'Zingareska'; it is interesting for the jazz rhythms in the last movement. After leaving Bloch's tutelage in 1921, Antheil returned to Philadelphia, where financial problems forced him to look for a patron. With Sternberg's help he gained the support of Mary Louise Curtis Bok; although she disapproved of Antheil's music,

she continued her financial assistance for the next 19 years.

With Bok's support, Antheil went to Europe on 30 May 1922 to pursue a career as a concert pianist. After presenting his first recital on 22 June 1922 at the Wigmore Hall in London, he settled in Berlin and from there made a successful tour of central Europe, often with recitals of his own music. In Berlin Antheil met Stravinsky, who exercised the single most important influence on his compositional style during the 1920s. The American's admiration of the Russian's anti-Romantic, machine-like, rhythmically propulsive style is reflected in the piano compositions *Airplane Sonata*, *Mechanisms*, *Sonata Sauvage*, *Death of Machines* and *Jazz Sonata*. The *Airplane Sonata* exemplifies Antheil's preoccupation with machines and time-space theories in the early 1920s. It is constructed out of the addition and manipulation of rhythmically activated blocks, each delineated by a different ostinato pattern. Stuckenschmidt (1923) summarized the style of Antheil's Berlin piano pieces as 'a most lively polyrhythmical homophony'.

Antheil moved from Berlin to Paris in June 1923. His notoriety was ensured by the riotous reception of his performance of his piano pieces at the Théâtre des Champs-Elysées on 4 October 1923, and he was championed and befriended by Joyce, Pound, Yeats, Satie, Picasso and other artists, including the violinist Olga Rudge. Applauded as a genius by the Parisian literary community, he became the musical spokesman for their 'modernist' ideas. Pound wrote a book and numerous articles in praise of Antheil's music, and, together with Rudge, he commissioned two violin sonatas which were first performed on 11 December 1923 at the Salle du Conservatoire with Antheil accompanying Rudge; they performed them throughout Europe in the next few years. These sonatas, together with a third violin sonata (1924) and a string quartet (1924), illustrate Antheil's musical discourse of this period: an abstract juxtaposition of musical blocks on a time canvas, similar to the arrangements of objects in a Cubist painting. Summarizing the formal procedures of these chamber pieces is the massive *Ballet mécanique*, dating from the same period; it is a comprehensive statement of the composer's mechanistic outlook and time-space formulae modelled after Stravinsky's *The Wedding*. (Antheil sought to accompany this large-scale synthesis of his formal ideas with a motion picture. The problems of coordinating the film with the music, scored for 16 pianolas, xylophones, drums and other percussion, proved, however, insurmountable and both works became autonomous.) *Ballet mécanique* was first performed publicly on 19 June 1926 in a reduced version for one pianola with amplifier, two pianos, three xylophones, electric bells, small wood propeller, large wood propeller, metal propeller, tam-tam, four bass drums and siren. A milestone in the literature for percussion ensemble, the *Ballet mécanique* is more tightly unified than Antheil's other Paris works.

2. Reaction: 1925–59. With the enthusiastic reception of the *Ballet mécanique*, Antheil felt that he had become the leading young composer in Paris. He also believed that the *Ballet* had been a summary, and he consciously chose to change his compositional style in the *Symphonie en fa* (1925–6) and the Piano Concerto (1926), compositions which in 1936 he labelled neo-classic. The *Symphonie en fa* was well received when first performed with the *Ballet mécanique* (19 June 1926), but the Piano Concerto, given its première on 12 March 1927, was criticized as being a mere imitation of Stravinsky's neoclassicism and an abandonment of the earlier iconoclastic mechanistic style. Antheil's prominent position in Parisian musical life began to erode. The decline was cemented on the other side of the Atlantic by the disastrous American première of the *Ballet mécanique* on 10 April 1927 in Carnegie Hall, a carnival presentation by the over-eager promoter Donald Friede that alienated many.

Antheil's rejection in Paris and then New York in 1927 caused him to approach a new musical genre; attracted by the operatic 'renaissance' in Germany, he moved to Vienna in 1928 to complete *Transatlantic*, an opera whose plot centres on an American presidential election and presents a wild caricature of American life. Its première in Frankfurt am Main on 25 May 1930 was a modest success, as was its American première more than 50 years later (Trenton, New Jersey, 1981). Antheil electrifies the drama with fast cinematographic staging: the final act is played on an arrangement of four stages and a screen that allows quick cuts between scenes (see fig.1). Musically, the modular structure, jazz-inspired rhythms and parody of popular tunes reinforce the pace of the plot and underline the satirical tone of the opera.

While Antheil was preparing for the production of this opera, he also worked on his second large-scale opera *Helen Retires*, which proved to be critically unsuccessful. From 1929 to 1933 he divided his time between Europe and America. In the two non-dramatic orchestral works *Capriccio* and *Morceau* Antheil solidified what he called 'a fundamentally American style', one that had appeared in embryo form in *Transatlantic* and would be strengthened by his study of symphonic form in the late 1930s and 40s, culminating in the Fourth Symphony. In both these works Antheil made a conscious effort to be 'popular', using a synthesis of American folk-like material that appears in almost all of his later compositions.

Before returning permanently to the USA in August 1933, Antheil completed *La femme 100 têtes*, a collection of 44 preludes and a concluding 'Percussion Dance' for piano after the surrealist collage novel of etchings by the painter Max Ernst; it presents the mechanistic style of Antheil's early Paris years within a controlled framework. Once home, Antheil continued to write works for musical theatre, a genre he believed could broaden the public's support for modern music. In New York he became a part of what he identified as 'a new theater movement – musical ballet-opera theatre', and wrote ballet scores for Balanchine and Martha Graham as well as several film scores for Ben Hecht and Charles MacArthur's Astoria production company.

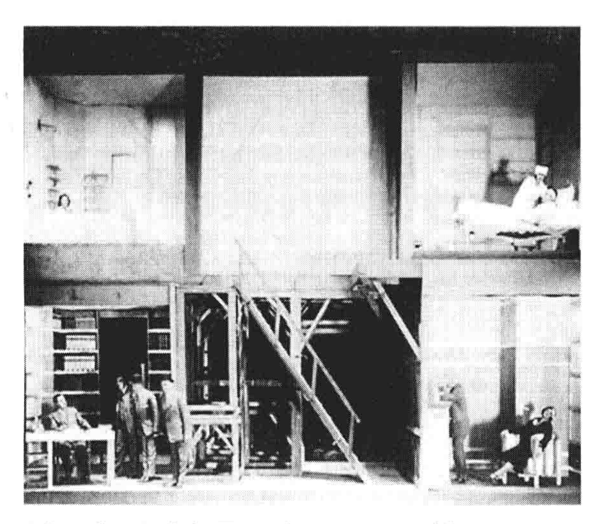
Antheil settled in Hollywood in August 1936. He viewed Hollywood as 'the Mecca of young American composers', a place that offered him the opportunity of becoming financially independent. He became a respected film composer, completing 33 scores for such noted directors as Cecil B. DeMille and Nicholas Ray. His score for a documentary film for the 1939 World's Fair World's Communications Building is notable for its return to a bitonal machine aesthetic. In some 12 columns on film music published in *Modern Music* he articulated his belief that film music, like music theatre, provided composers with a means to educate and attract a large audience. His activities also included devising SEE-note, a tablature

notation for piano, and writing articles on topics from endocriminology to romance. By 1941, following the death of his brother, he felt he had reached the low point of his career.

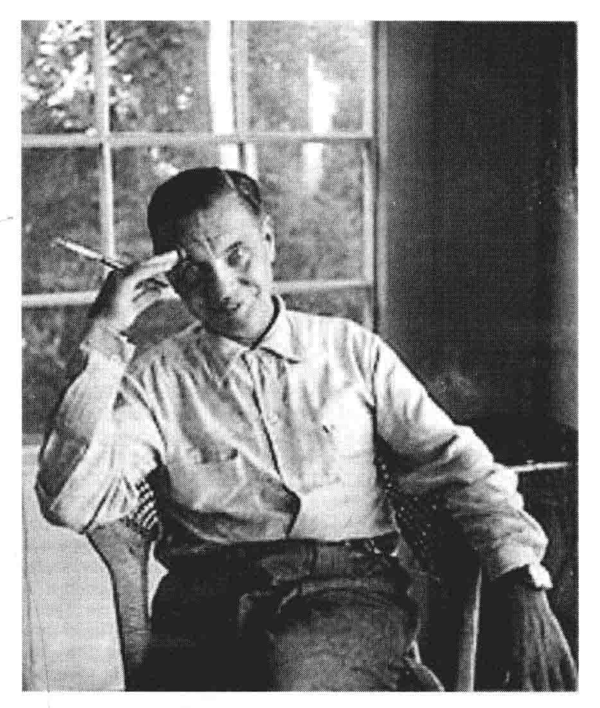
In 1942, however, with the acceptance by Boosey & Hawkes of his Fourth Symphony Antheil recovered momentum and embarked on the most creative period of his life. The Fourth Symphony marks Antheil's turn to a Romantic spirit in music, embodies the preoccupation with symphonic form that had governed his musical philosophy for two decades, and reflects his admiration of Shostakovich's music. Its four programmatic movements are cast in traditional forms, and the entire cycle is unified through the transformation of thematic contours and intervallic patterns. Written to appeal to the public, the work's success is due to the infectious and 'schmaltzy' melodies, similar in character to those of *Capriccio* and *Morceau*. After the première by the NBC SO under Stokowski on 13 February 1944, the symphony was described in *Time* magazine as 'the loudest and liveliest symphonic composition to turn up in years' (xliii/9, 1944).

Antheil's embrace of a new Romanticism is most evident in his Symphony no.5 'Joyous' (this work is not the 'Tragic' Fifth Symphony discussed in his autobiography). It crystallizes the formal, stylistic and emotional principles of the Symphony no.4 and epitomizes his preoccupation with Beethoven and obsession with form dating from the mid-1920s. The Symphony no.5 was regarded by Virgil Thomson as Antheil's most skilfully crafted work. After 1942 Antheil wrote other compositions of a similar expressive intent with varying degrees of success. The best of the later works include the Serenade for String Orchestra, Violin Sonatina, Violin Sonata no.4, Piano Sonata no.4, *Songs of Experience* and *Eight Fragments from Shelley*.

In 1949 Antheil revived his interest in music drama with the opera *Volpone*, the most successful of a set of four operas completed in the early 1950s. The libretto is farcical, fast-moving and singable, and the music not only supports but, in the manner of Antheil's film music, expertly enhances the comedy. The heterogeneous harmonic language, the thematic versatility, the rhythmic continuum, the mosaic construction and the colourfully programmatic timbres all combine to reinforce the plot dramatically. Antheil's talent for satire and caricature also promotes the spirit of his last ballet *Capital of the World*. It attracts, as does the best in all Antheil's music, because of its rhythmic vitality, harmonic pungency and melodic vigour.



1. Scene from Antheil's 'Transatlantic', Act 3, Frankfurt, May 1930; the set, divided into four stages and a projection screen, was designed by Ludwig Sievert



2. George Antheil, California, c1952

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projected and incomplete works not listed; for a fuller list see Whitesitt (1983)

STAGE

Transatlantic (op, 3, Antheil), 1927–8, Frankfurt am Main, 25 May 1930
Oedipus Rex (incid music, Sophocles), 1928, lost, Berlin, 4 Jan 1929
U.S.A. with Music (incid music, W. Lowenfels), 1928, lost
Fighting the Waves (incid music, W.B. Yeats), female v, chorus, small orch, 1929, Dublin, 13 Aug 1929
Flight (Ivan the Terrible) (op-ballet, 1, G. and B. Antheil), 1927–30, arr. str orch as Crucifixion Juan Miro, 1927, lost
Helen Retires (op, 3, J. Erskine), 1930–31, New York, 28 Feb 1934
Dance in Four Parts (ballet, M. Graham), *c*1933–4, lost, New York, 11 Nov 1934 [based on pf work La femme 100 têtes, 1933]
Eyes of Gutne (ballet, G. Balanchine), *c*1934, lost
The Seasons (ballet, Balanchine), *c*1934, lost
Dreams (ballet, Balanchine), 1934–5, New York, 5 March 1935
Course (ballet, Graham), 5 insts, 1935, lost
The Cave Within (ballet), arr. of pf pieces, *c*1948, lost
Capital of the World (ballet, after E. Hemingway), 1952, arr. orch suite, *c*1955, TV broadcast, 6 Dec 1953
Volpone (op, 3, A. Perry, after B. Jonson), 1949–52, Los Angeles, 9 Jan 1953
The Brothers (op, 1, Antheil), 1954, Denver, 28 July 1954
Venus in Africa (op, 1, M. Dyne), 1954, Denver, 24 May 1957
The Wish (op, 4 scenes, Antheil), 1954, Louisville, 2 April 1955
Tongue of Silver (incid music, M. Dyne), *c*1955–9, lost

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Conc. for Pf (Conc. no.1), 1922; Symphonie no.1 'Zingareska', 1920–22, rev. 1923; Ballet mécanique, large perc ens, 1923–5, rev. 1952–3, Paris, 19 June 1926; A Jazz Sym., 1925, rev. 1955; Symphonie en fa, 1925–6; Pf Conc., 1926; Suite for Orch, 1926; Capriccio, 1930; Sym. no.2, 1931–8, rev. 1943; Morceau (The Creole), 1932; Archipelago 'Rhumba' [3rd movt of Sym. no.2],

1935; Sym. no.3 'American', 1936–9, rev. 1946; The Golden Spike [2nd movt of Sym. no.3], 1939; Sym. no.4 '1942', 1942

Water-Music for 4th-of-July Evening, str, 1942–3; Decatur at Algiers, 1943; Heroes of Today [1st movt of Sym. no.6], 1945; Over the Plains, 1945; Sym. no.5 'Tragic', 1945–6; Vn Conc., 1946; Spectre of the Rose Waltz, 1946–7 [from film, 1946]; Autumn Song 'An Andante for Orch', 1947; Sym. no.5 'Joyous', 1947–8; Sym. no.6 'after Delacroix', 1947–8, rev. 1949–50; American Dance Suite no.1, 1948; McKonkeys Ferry Ov., 1948; Serenade, str, 1948; Serenade II, chbr orch, 1949; Tom Sawyer, 1949; Accdn Dance, 1951; Nocturne in Skyrockets, 1951

VOCAL

Choral: Election (Antheil), c1927, lost [from op Transatlantic]; Merry-go-round from 'Candide', 1v, unison chorus, pf, 1932 [from inc. musical play after Voltaire]; 8 Fragments from Shelley, chorus, pf, 1951, 3 movts orchd 1951; Cabeza de vaca (cant., A. Dowling, after A. Nuñez), mixed chorus, 1955–6, orchd E. Gold, 1959

Songs (1v, pf, unless otherwise stated): 5 Songs (A. Crapsey): November Night, Triad, Suzanna and the Elders, Fate Defied, The Warning, 1919–20; 5 Lieder, 1922; You are Old Father William (L. Carroll), 1924; Turtle Soup (Carroll), 1924; Nightpiece (J. Joyce), 1930; 6 Songs: The Vision of Love (G. Russell), Down by the Sally Gardens (W.B. Yeats), The Sorrow of Love (Yeats), Lightning (D.H. Lawrence), I Hear an Army (Joyce), An End Piece (F.M. Ford), 1933; Frankie and Johnny [arr.], 1936; Songs of Experience (W. Blake): The Garden of Love, A Poison Tree, The School Boy, The Sick Rose, The Little Vagabond, I Told my Love, I Laid me Down upon a Bank, Infant Sorrow, The Tyger, 1948; Sighs and Grones (G. Herbert), 1956; The Ballade of Jessie James, n.d.; Bequest (M. Shelton), n.d.; Madonna of the Evening Flowers (A. Lowell), n.d.; Song of Spring, n.d.; In Time of Death (Lowell), n.d.

CHAMBER

Sym. for 5 Insts, fl, bn, tpt, trbn, va, 1st version, 1922–3, 2nd version, 1923; Sonata no.1, vn, pf, 1923; Sonata no.2, vn, pf, drums, 1923; Sonata no.3, vn, pf, 1924; Str Qt, 1st version, 1924, 2nd version, 1925; Str Qt no.2, 1927, rev. 1943; Concertino, fl, bn, pf, 1930; 6 Little Pieces, str qt, 1931; Concert, wind qnt, dbn/db, tpt, trbn, 1932; Sonatina, vn, vc/pf, 1932; Sonatina, vn, pf, 1945; Sonata no.4 (no.2), vn, pf, 1947–8; Str Qt no.3, 1948; 2 Odes (J. Keats): Ode to a Nightingale, Ode on a Grecian Urn, spkr, pf, 1950; Sonata, fl, pf, 1951; Sonata, tpt, pf, 1951; Bohemian Grove at Night, fl, ob/eng hn, cl, b cl, bn, 1952

PIANO

Fireworks and the Profane Waltzers, 1919, part lost; Golden Bird, 1921, orchd c1921; 4-hand Suite, 1922, rev. 1939; Airplane Sonata (Sonata no.2), 1921; Sonata Sauvage (Sonata no.1), 1922 or 1923; Death of Machines (Sonata no.3), 1923; Jazz Sonata (Sonata no.4), 1922 or 1923; Sonata no.5, 1923, part lost; Sonata, 1923; Woman Sonata (Sonata no.6), c1923, lost; The Perfect Modernist, c1923, lost; Mechanisms, pianola, 1923 or 1924, lost

Habañera, Tarantelle, Serenata, 2 pf, 1924; Sonatina für Radio, 1929; Tango, arr. A. Steinbrecher, c1930 [from op Transatlantic]; La femme 100 têtes, 44 preludes and Perc Dance, 1933; La vie Parisienne, 1939; Suite, pedagogical, 1941; The Ben Hecht Valses, 1943; Musical Picture of a Friend, 1946; Sonata no.3, 1947; Prelude, d, c1948; Sonata no.4, 1948; 2 Toccatas, 1948; Valentine Waltzes, 1949; Sonata no.5, 1950; Waltzes from Volpone, 1955 [from op]; Piano Pastels, pedagogical, 1956

FILM, TELEVISION, AND RADIO SCORES
directors' name in parentheses

Ballet mécanique [music never synchronized with film; see ORCHESTRAL]; Harlem Picture, 1934 or 1935; Once in a Blue Moon (B. Hecht), 1935; The Scoundrel (B. Hecht and C. MacArthur), 1935, lost; The Plainsman (C.B. DeMille), 1936; Make Way for Tomorrow (L. McCarey), 1937, lost; The Buccaneer (C.B. DeMille), 1938, lost; Music to a World's Fair film for World's Communications Building, 1939; Angels Over Broadway (B. Hecht), 1940; Orchids for Charlie, 1941; The Plainsman and the Lady (C.B. DeMille), 1946; Spectre of the Rose (B. Hecht), 1946; That Brennan Girl (A. Santell), 1946; Repeat Performance (A.L. Werker), 1947; The Fighting Kentuckian (G. Waggner), 1949; Knock on any Door (N. Ray), 1949; Tokyo Joe (S. Heisler), 1949; We Were Strangers (J. Huston), 1949 House by the River (F. Lang), 1950; In a Lonely Place (N. Ray), 1950; Sirocco (C. Bernhardt), 1951; Actors and Sin (B. Hecht), 1952, lost; The Juggler (E. Dmytryk), 1952; The Sniper (E. Dmytryk), 1952; Conquest of the Air (TV score), 1955, lost; Dementia, 1955; Hunters of the Deep, 1955; Not as a Stranger (S. Kramer), 1955; Target Ploesti (TV score), 1955, lost; The Pride and the Passion (S. Kramer), 1957; The Young Don't Cry (A.L. Werker), 1957, only 2 songs extant; Woman Without Shadow (CBS TV), 1957; The Twentieth Century Series, 10 CBS TV documentaries, 1957–8; 2 Edward R. Murrow programmes, 1959, lost; Rough Sketch; Airpower (TV score); The Path and the Door (radio score)

MSS in *US-ATS, LAum, LOu, PHci, R, Wcg*

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Anthem. A choral setting of a religious or moral text in English, generally designed for liturgical performance. *See also* NATIONAL ANTHEMS.

I. England. II. America.

I. England

1. Terminology. 2. History c1549–65. 3. History c1565–c1644. 4. History c1660–c1770. 5. History c1770–c1890. 6. History c1890 to the present.

1. TERMINOLOGY. In the Middle Ages the term derived from and was synonymous with ANTIPHON. After the Reformation the term denotes a polyphonic setting of a sacred English text, normally sung by the choir after the collects at Matins and Evensong; the text is freely chosen, most often from the Bible (especially the psalms) or from the Book of Common Prayer. The connection between Latin antiphon sung within the Office and English anthem sung as an appendage to Matins or Evensong is found in the Commemoration, Memoiral or Suffrage in which the antiphon was the most important musical element. In the medieval liturgy a Commemoration, Memorial or Suffrage was often appended to the main Office (e.g. Lauds or Vespers); this observance normally consisted of *Benedictus* or *Magnificat* antiphon, versicle and response, and collect – effectively a truncated Office commemorating an intention additional to the main Office (e.g. the saints, the dead, or a saint remembered on that day but not taking precedence in the main Office; see *LU*, 260–61, 273–7 for Roman Catholic equivalents). In the 15th and early 16th centuries popular devotion to the Blessed Virgin Mary was such that a Commemoration was sung at least daily and often at a specified place in the church – Lady Chapel, Lady altar, or statue of the Virgin – by a designated group of singers (e.g. choristers with their master in a cathedral, Lady Chapel choir in a monastery, choristers and chaplains in a collegiate foundation). This took place most often in the later afternoon, after Vespers or Compline, as a distinct ceremony. In some institutions the Lady antiphon was sung with elaborate polyphony and became the focus of the ceremony; modern scholars (following Harrison) have coined the term 'votive antiphon'. Many texts were specially written, and a substantial repertory of musical settings survives (e.g. the Eton Choirbook).

In the 1540s the opposition to what was perceived as superstitious devotion to the saints, together with the promotion of comprehensibility in worship and the desire among reformers for scriptural authority, resulted in the replacement of the Lady antiphon; in 1548 the Royal Injunctions for Lincoln Cathedral required that

> They shall from henceforth sing or say no anthems of our Lady or other Saints, but only of our Lord, and them not in Latin; but choosing out the best and most sounding to Christian religion they shall turn the same into English, setting thereunto a plain and distinct note for every syllable one: they shall sing them and none other. And after them read the collect for the preservation of the King's Majesty and the magistrates, which is contained and set forth in the English suffrage.

The adaptation of an existing practice is evident in this injunction, which though specific to Lincoln is indicative of a wider trend. Under the terms of the First Act of Uniformity (January 1549) English replaced Latin as the principal language of the English Church. The new liturgical book, the Book of Common Prayer, contains few rubics relating to music in the first version (1549); there are fewer still in the second version (1552) which has formed the basis of all subsequent issues of the book. There is no reference to the anthem in the pre-Commonwealth prayer books, but the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22, c1546–8; ed. in RRMR, xcix–ci, 1995), an early source of English service music, include 'antems' – settings of sacred texts, some taken from the Henrician Primers. The Elizabethan Injunctions (1559), based substantially on those of Edward VI (1548), add specific guidance on music in cathedrals and other churches with choirs:

> *Item*, because in divers collegiate and also some parish churches heretofore there hath been livings appointed for the maintenance of men and children to use singing in the church ... that the same so remain. And that there be a modest and distinct song, so used in all parts of the Common Prayers in the Church, that the same may be as plainly understanded, as if it were without singing. And yet, nevertheless, it may be permitted, that in the beginning, or in the end of Common Prayers, either at morning or evening, there may be sung an hymn, or such-like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence [sense] of the hymn may be understanded and perceived.

There is careful distinction between the 'modest and distinct song' of the service and the 'best sort of melody and music' of the 'hymn, or such-like song'. The avoidance of the term 'anthem' may represent caution because of its association with Latin antiphons, and specifically those addressed to the Blessed Virgin Mary, used during the restoration of the Latin Rite under Mary I. The first published collection of English service music, John Day's *Certaine Notes* (London, 1560), uses 'anthem' and 'prayer' synonymously. By the beginning of the 17th century the term was well established, and widely used in both printed and manuscript collections to define a polyphonic composition set to an English text generally of the composer's choosing and deriving from the Bible, the Prayer Book, or from a work of a religious or moral character. Such works are found in both liturgical and domestic sources; this indicates the overlap of religious observance in church and in the home, and is a reminder that choral polyphony was sung in fewer than 60 ecclesiastical institutions at this time. After the Restoration the anthem was increasingly regarded as a composition appropriate only to a church service or religious ceremony. Although by 1600 the anthem had become one of the principal musical forms of English choral service, only in 1662 was the anthem rubric added to the Book of Common Prayer after the third collect at Matins and Evensong: 'In Quires [i.e. choral foundations] and Places where they sing, here followeth the Anthem'.

2. HISTORY c1549–65. Knowledge of the early history of the English anthem derives from a handful of imperfect sources, of which the most important are the Wanley and Lunley Partbooks (*GB-Ob* Mus.Sch.E.420–22, c1546–8; ed. in RRMR, xcix–ci, 1995, and *Lbl* Roy.App.74–6, c1549; ed. in RRMR, lxv, 1985) and John Day's *Certaine Notes*. The provenance of the Wanley and Lumley books is not known, but there are good reasons for believing
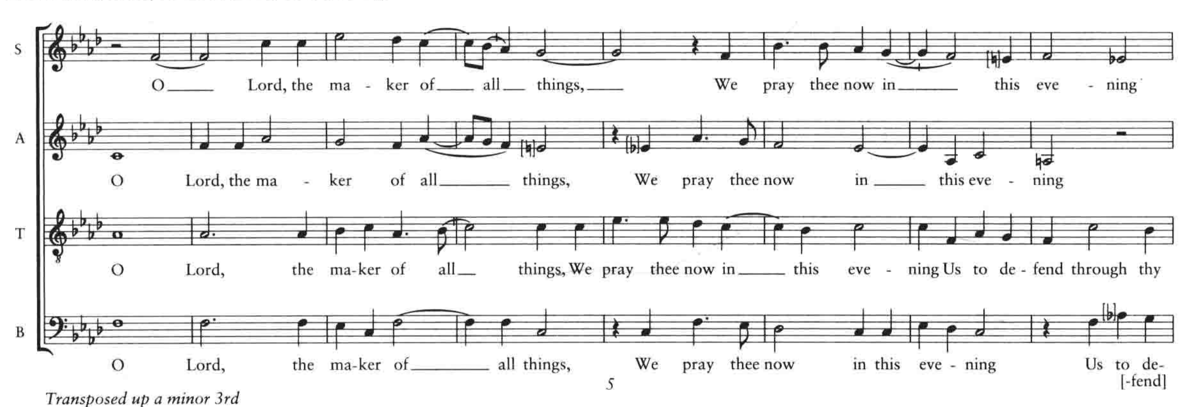
that both may have been designed for small choirs, the first more likely for a parish church, the second for a private chapel. The preponderance of music for men's voices in the Wanley Partbooks and the absence of communion music in the Lumley books lend support to this supposition. Most of the anthems in the three sources are based on texts from the Bible, English primers, metrical psalters and from the Prayer Book. The composers are for the most part anonymous; the named composers include Caustun, Heath, Robert Johnson (i), Mundy, Okeland, Sheppard, Tallis, Tye and Whitbroke. Tallis's *Hear the voice and prayer*, Sheppard's *Submit yourselves*, Mundy's *He that hath my commandments* and the anonymous *Rejoice in the Lord* well represent the style of the early anthem. The four-part textures are predominantly imitative in a regular note-against-note counterpoint typical of the simpler Netherlandish motet of the early 16th century (ex.1). Attempts at word-painting are few, the characteristic mood being of measured solemnity. The simplicity of these anthems is attributable in part to the concern, often expressed at that time, to develop an idiom that would ensure the maximum clarity of diction while at the same time allowing for some interesting variation in musical textures. Although the liturgical reformation undoubtedly acted as a catalyst in the process of change from luxuriant melisma to syllabic, note-against-note counterpoint, the new musical techniques came from abroad, and from countries that had not yet been touched by Protestant ideologies. Some anthems are Latin motets adapted to English texts (contrafacta), among them Tallis's *Arise, O Lord* and *With all our hearts* (both from *Salvator mundi*); others make use of the form of the English partsong (*ABB*), including Tallis's *If ye love me*, *O Lord, give thy Holy Spirit* and *Purge me, O Lord*; Tallis's *I call and cry* also exists as a Latin motet (*O sacrum convivium*) and an instrumental fantasia.

3. History *c*1565–*c*1644. Easily the most significant development of the period was the creation of the 'verse' style, in which verses for solo voices and instrumental accompaniment (normally organ) alternated with passages for full choir. The basic principle may indeed have emerged in about 1550, for there is what appears to be an embryonic verse anthem in the Wanley Partbooks: an anonymous setting of *Now let the congregation*. The first verse of this metrical psalm seems to have been scored for a solo alto, the verse then being repeated in a harmonized version for all the voices. As Thomas Sternhold pointed out in the preface to his *Certayne Psalmes* (London, 1549; 19 psalms with no musical settings), metrical psalms were frequently sung at the time by a soloist, to a simple instrumental accompaniment. The first substantial verse compositions, however, date from the 1560s and early 1570s. Two of the very earliest are Richard Farrant's *When as we sat in Babylon* (reconstructed in *Le HurayMR*) and William Mundy's *Ah, helpless wretch* (see le Huray, *The Treasury*, ii, 1965, p.28). These, like nearly all pre-Restoration verse anthems, open with a brief introduction for organ, after which follows a verse for a solo voice or voices supported by a fully independent instrumental accompaniment. This leads into the first chorus where the instrumental part(s) do no more than double the voices. The full section comes to a close, and the anthem continues with as many verse/chorus pairs as the text demands. In some anthems the text of the verse is reworked in the succeeding chorus, and in certain anthems (notably those by Weelkes and Gibbons) musical ideas are repeated and developed. Most full and verse anthems, however, are through-composed.

The verse anthem has its roots not only in the early metrical psalm but also in the Elizabethan Consort song, and in the Elizabethan choirboy play. Most consort songs dating from *c*1550–80 are scored for a solo boy with an accompaniment of three or four viols. Some were written for the choirboy plays performed with music which were fashionable at that time. The dramatic productions presented by the boys of the Chapel Royal were especially popular during Richard Farrant's term of office as Master of the Choristers, and it is perhaps significant that the earliest extant verse anthems are by composers closely associated with the Chapel Royal, including Farrant himself. Some of Byrd's consort songs suggest possible links between the consort song and the early verse anthem: *Lord, to thee I make my moan* has a short closing phrase of some three bars that is repeated; in at least one of the manuscript sources words have been added to the supporting instrumental lines at the repetition, to make a very elementary verse-chorus structure.

The advantages of the new style must soon have been obvious, for by the turn of the century (judging by the extant repertory) composers were writing rather more verse anthems than full anthems. The verse style obviously saved a good deal of rehearsal time; it was potentially a most colourful medium, and musicians found that words tended to be more audible (and more moving) when sung

Ex.1 William Mundy: *O Lord, the maker of all things*



Transposed up a minor 3rd

by solo voices against an instrumental background than when sung chorally. In domestic situations anthems with instrumental ensemble were most probably accompanied by viols; in the Chapel Royal, and some cathedrals and collegiate chapels, cornett and sackbut players were engaged, especially during the reign of Charles I, at least on important feast days.

Byrd's fine Easter anthem for two solo boys, five-part choir and viols, *Christ rising again*, well illustrates the new verse anthem at its best (*Songs of Sundrie Natures*, London, 1589). Compared with Tallis's setting of the same text its impact is subjectively dramatic; the words are 'presented' to the listener with admirable clarity and its moods are 'represented' with great originality and power (ex.2). Byrd may not have been the first to develop the new verse style but he was certainly the first to reveal its very considerable potential. Well over a dozen of his verse anthems are still extant. His full anthems, which far outnumber them, also reveal a close concern for the spirit of the text. The most substantial of these are of considerable proportions. *Sing joyfully*, for six-part choir, is a particularly imaginative composition, with a well-planned cadential scheme: Byrd published most of his settings of English texts in his three great English anthologies of 'psalms' and 'songs' (1588, 1589, 1611); many of these were intended for devotional use in the home rather than in the liturgy.
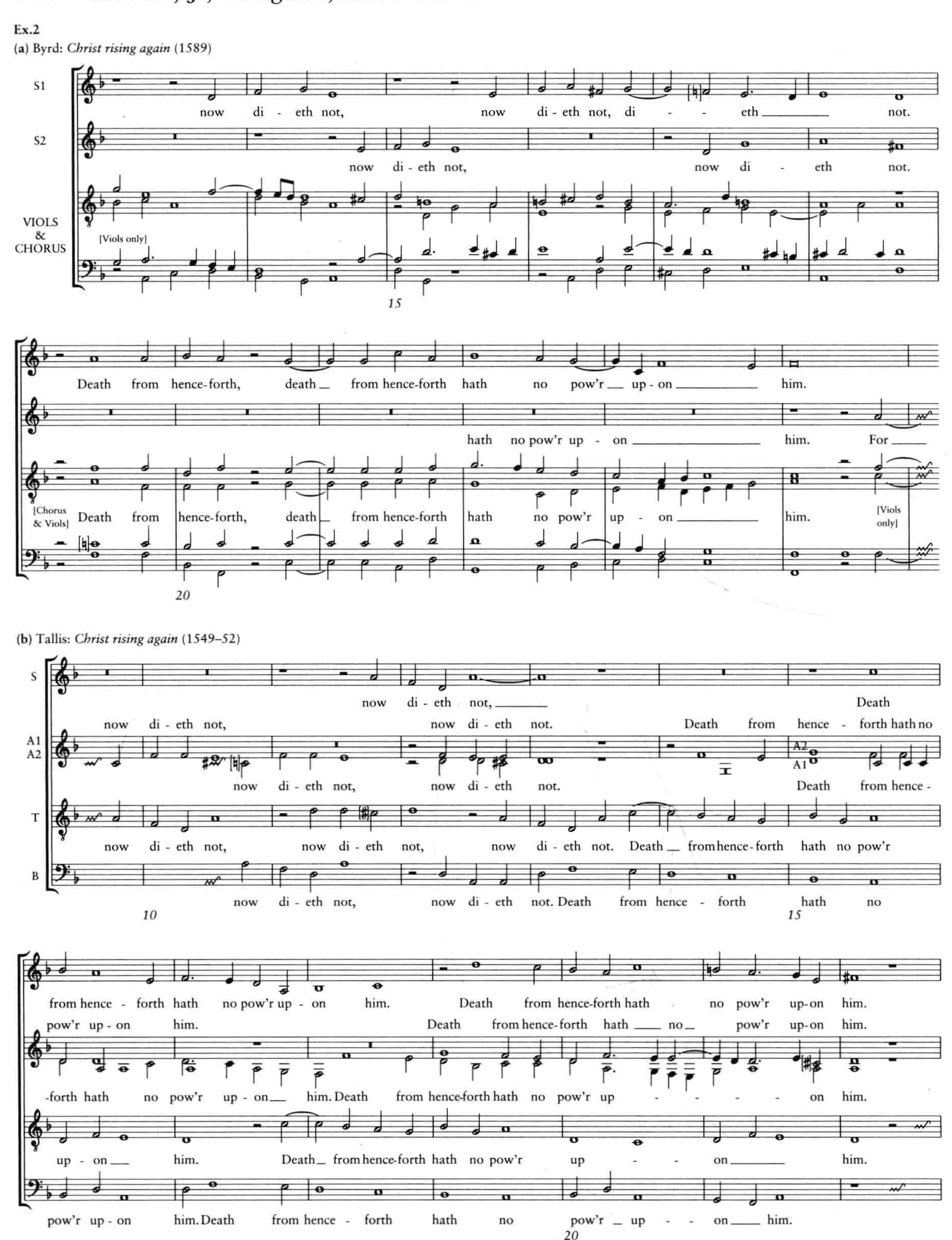
The most distinguished of Byrd's younger contemporaries was perhaps Thomas Morley, whose setting of *Out of the deep* for solo alto, five-part choir and organ, is one of the most moving verse anthems of the entire period. Morley indeed conceived it to be the musician's task 'to draw the hearer as it were in chains of gold by the ears to the consideration of holy things'. Of Morley's immediate contemporaries the most important were the Chapel Royal musicians Nathaniel Giles and Edmund Hooper, who both wrote much for the English rites, mostly in verse form. Other comparatively minor composers included John Mundy, the two John Hiltons, John Holmes, Matthew Jeffreys, John Milton (father of the poet) and William (?or Thomas) Wilkinson.

The next generation, of which Orlando Gibbons, Tomkins and Weelkes are the principal representatives, sought to give even greater dramatic impact to the anthem; they used more vivid contrasts of texture, developed a widening range of harmonic and melodic rhythms, and they began to seek out ways of integrating the total structure of an anthem by means of motivic recapitulation and redevelopment. Weelkes approached the anthem from a madrigalian standpoint, and it is no accident perhaps that his most effective anthems are in the full style. The full anthems *Alleluia, I heard a voice*, *Gloria in excelsis Deo* and *Hosanna to the Son of David* reach the highest levels of inspiration, and of the verse anthems, *Give ear, O Lord* is of the highest formal and musical interest. Gibbons, most of whose anthems are in the verse style, was equally forward-looking. He was particularly successful in conveying the declamatory shape of a text: *This is the record of John*, *Glorious and powerful God* and especially *See, the Word is incarnate* all owe much in this respect to Morley, and are some of the most remarkable verse anthems of the pre-Restoration period. His full anthems are less demonstrative but mature, accomplished essays in polyphony, among them *Almighty and everlasting God*, *Hosanna to the son of David*, *O Lord, in thy wrath*, and the celebratory eight-part *O clap your hands*. Tomkins was a particularly prolific composer, with an unusually keen ear for vocal colour, and a feeling for imitative polyphony. In matters of structure and style, however, he was comparatively conservative, although there are one or two exceptional anthems such as the chromatic *Know ye not*, written for Prince Henry's funeral in 1613, and the very moving anthem or 'sacred madrigal', *When David heard*. A profusion of minor composers continued to work the established idioms of the full and verse anthem. Some, like Amner, Batten, Michael East, Nicholson, William Smith and Ward, produced worthwhile music that still merits a hearing. Others, such as Cranford, Fido, Hinde, Thomas Holmes, the Lugges, Palmer, Portman, Stonard, Giles and John Tomkins, Warwick, Wilson and the Woodsons, are now primarily of historical interest.

Although the decani/cantoris disposition of the Anglican choir was well suited to the exploitation of polychoral effects, English composers in the 16th and 17th centuries showed little interest in these possibilities. Even in so extensive a work as Tomkins's 12-part *O praise the Lord*, spatial considerations play very little part in the overall disposition of voices. Nor indeed did English composers show a great interest in the innovations of the *stile nuovo*. One or two Chapel Royal composers did graft italianate mannerisms on to a basically English idiom with some success, notably William Child, William and Henry Lawes and Walter Porter. Child's *Turn thou us* contains some very italianate turns of phrase for the solo voices, and the harmonic idiom is unusually tonal, as are also the harmonies of the full anthems *O God, wherefore art thou absent* (*Treasury*, ii, 1965, p.248) and *Bow down thine ear*. Porter, a pupil of Monteverdi, was the most obviously italianate composer in London before the Civil War, so much so that his many anthems failed to gain a foothold outside the Chapel Royal. If the verse anthem *O, Praise the Lord* (*Treasury*, ii, 1965, p.232) is typical of his general style it is easy to see why this was so, for the solo lines are full of melisma and ornament, and extremely difficult to sing. George Jeffreys's style is somewhat akin to Porter's. His church music dates from considerably later, however, and is unlikely to have influenced the mainstream development of the English anthem.

4. History *c*1660–*c*1770. After a break of some 15 years during the period of the Civil War and the Commonwealth, choral services were resumed in 1660. To judge from James Clifford's wordbook of anthems, *The Divine Services and Anthems* (1663, enlarged 2/1664), a great deal of pre-Restoration music had been recovered and was forming the bulk of the daily repertory. At the Chapel Royal Henry Cooke and Matthew Locke were writing anthems in a wholly new style for performance at the Sunday and festal services, when the king was present. Textures in their anthems are basically homophonic, the harmonic idiom is tonal rather than modal, and the structure is less an alternation of verses and choruses than a succession of contrasting verses, interspersed with an occasional chorus, often of a somewhat perfunctory kind. Both composers had been abroad during the Commonwealth, and the influence of French and Italian styles is very evident in their work.

A further step away from the pre-Restoration style was taken in 1662, when the king's enlarged violin band was introduced to the Chapel Royal to play symphonies and



ritornellos between the verses of the anthem, a practice that continued regularly until 1688 and after that sporadically on special occasions. Locke's *Be thou exalted Lord* represents an early example of an occasional 'orchestral' anthem and is also one of the grandest, being scored for three four-part choirs with soloists, five-part string band, a consort of viols and two theorbos. Some Chapel Royal anthems still made use of the wind ensemble

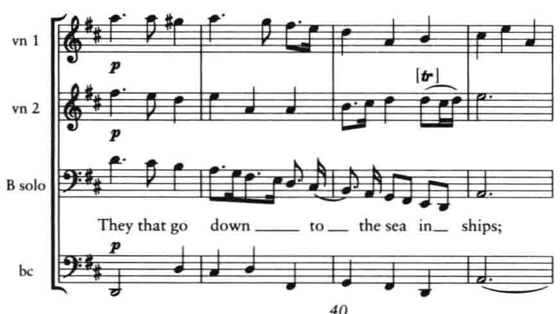
Ex.3 Purcell: *Let mine eyes run down with tears* (?1682)

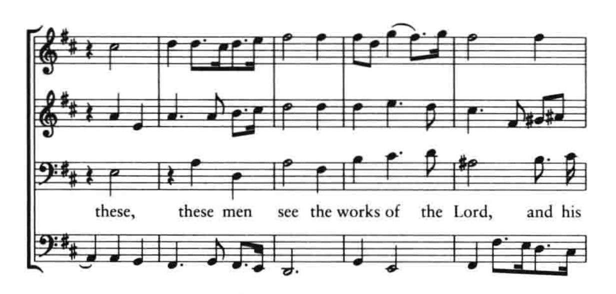
as in pre-Commonwealth times, including Locke's *I will hear what the Lord God will say*, accounting for some angular instrumental writing. Of Purcell's other elder contemporaries, Pelham Humfrey wrote orchestral anthems which are much less angular than Locke's, the French influence being much in evidence. Blow had already written much when Purcell came of age, and was still active some ten years after Purcell's death. His style is most akin to Locke's, although it has a greater sense of harmonic direction, as for instance in the powerful orchestral anthem for the 1685 coronation, *God spake sometime in visions*. Of all Restoration composers, Blow was the most prolific.

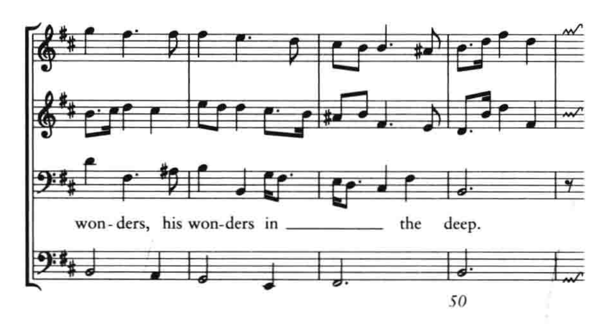
The Restoration period is often spoken of as the 'Purcellian' period, however, for Purcell synthesized and developed all that was most successful in the work of his predecessors. His full anthem *Hear my prayer, O God* (the opening section of a larger work never completed) represents a moving continuation of the 16th-century polyphonic style: his early verse anthem, *Let mine eyes run down with tears* is richly harmonic in Blow's best manner (ex.3); and the orchestral anthems, of which *Rejoice in the Lord*, *My heart is inditing* and *They that go down to the sea* (ex.4) are particularly effective examples, owe much to Locke and Humfrey.

At no time before or since the Restoration was the Chapel Royal so central to the history of English cathedral music, for every composer of standing was connected with it in some way or other. After the accession of James II (a Catholic convert) in 1685, however, the Chapel Royal steadily lost its pre-eminence, and patronage of Anglican church music declined. During the 18th century the opera house and the concert hall were of greater interest to the musical public. Although much agreeable

Ex.4 Purcell: *They that go down to the sea* (after 1685)







church music was composed, little of it was of great spiritual depth.

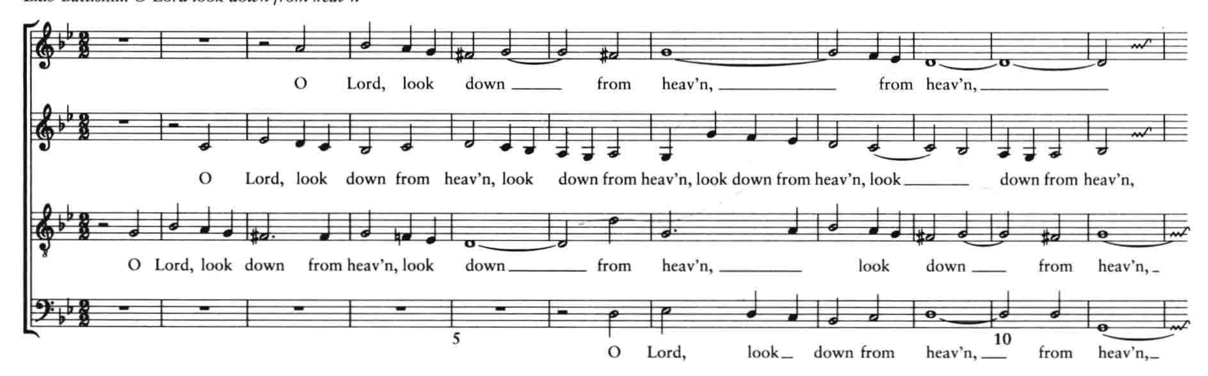
Handel's Anglican music comprises a set of 11 anthems for the Duke of Chandos, the last and in many ways the grandest of the Restoration orchestral anthems (1716–18), and some ten other occasional anthems. Of Purcell's younger contemporaries, William Croft achieved some eminence. Other minor figures include Aldrich, Jeremiah Clarke, Robert Creighton, James Hawkins and Roseingrave. Of the many English composers of the early 18th century Greene and Boyce deserve some attention. Greene's indebtedness to Handel has perhaps been overstressed. His most effective full anthems look back to the time of Gibbons – his *O clap your hands* is akin to Gibbons's setting of the same text in strength and dignity; his most original verse anthems, notably *Lord, let me know mine end*, also have a personal stamp.

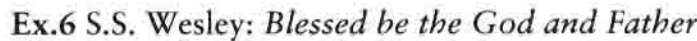
Although no anthem by Boyce quite measures up to Greene's best work, verse anthems such as *O where shall wisdom be found?* and *I have surely built thee an house* are creditable extensions of the Restoration tradition. Other minor figures include John Alcock, Thomas Kempton, Thomas Kelway, James Kent, James Nares and John Travers.

5. History *c*1770–*c*1890. The period from 1770 to 1817 was described by Foster as a 'trackless desert'. It was the period of adaptations and arrangements, in which some editors dismembered the compositions of English and foreign composers, replacing the original texts with incongruously chosen passages from the Bible. Nevertheless, Jonathan Battishill and Samuel Wesley will continue to be remembered for some effective anthems. Of Battishill's anthems, *O Lord look down* has a contrapuntal and harmonic strength that places it in the highest class (ex.5). Samuel Wesley was largely responsible for bringing the music of J.S. Bach before the English public, and the best of his own anthems and motets reflect the influence of Bach both in the scale of their design and in the strength of their melodic lines. The impressive motets *Exultate Deo* and *In exitu Israel*, especially, foreshadow later developments, and are of considerable intrinsic musical interest. Among Wesley's contemporaries, Thomas Attwood, John Clarke-Whitfeld, Benjamin and Robert Cooke, William Crotch, Thomas Ebdon and Thomas Norris deserve mention.

The nadir of the English anthem, and of English cathedral music generally, was reached during the early years of the 19th century. The daily services were performed in a perfunctory and incompetent manner; the average repertory was small and representative of only the simplest 18th- and early 19th-century composition. As S.S. Wesley remarked (*A Few Words on Cathedral Music*, 1849), no cathedral in the country possessed 'a musical force competent to embody and give effect to the evident intentions of the Church with regard to music'. The foundations of the Victorian revival, however, were being laid at this time. Maria Hackett (1783–1874) and S.S. Wesley led vigorous campaigns, the former to improve working conditions and the latter to raise levels of musical competence in cathedral establishments. Scholars such as

Ex.5 Battishill: *O Lord look down from heav'n*
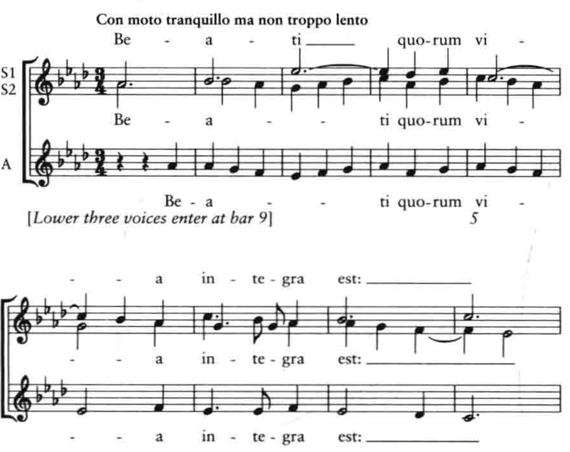




Ex.6 S.S. Wesley: *Blessed be the God and Father*

John Jebb, Frederick Oakley and Thomas Helmore sought to restore to the musical part of public worship the same propriety and dignity that was being sought in other fields by leaders of the Oxford Movement and the Cambridge Camden Society. Among composers active at the time were Sterndale Bennett, J.B. Dykes, G.T. Elvey, John Goss, F.A.G. Ouseley, R.L. Pearsall, Henry T. Smart, T.A. Walmisley and S.S. Wesley. Of these S.S. Wesley is unquestionably pre-eminent. Many of his best anthems (composed between 1830 and 1850) were published in a collected edition of 1853, and several are of considerable proportions, lasting between 15 and 20 minutes, *The wilderness and the solitary place*, *O Lord, thou art my God*, *Let us lift up our heart*, *Blessed be the God and Father* (ex.6) and *Ascribe unto the Lord* are particularly memorable. Like Mendelssohn's *Hear my prayer* (1844) these anthems clearly show the influence of contemporary oratorio: the organ accompaniments are conceived in more orchestral terms than had formerly been the case, a trend that was greatly assisted by the introduction of pedals and easily manipulated stop-change mechanisms. Wesley's use of clearly differentiated recitative and aria styles and his imaginative harmonic vocabulary point to the awareness of developments well beyond the confines of the cathedral organ loft. None of his immediate contemporaries was in any way his equal, and many of the younger composers, including Joseph Barnby, G.M. Garrett, Stainer and Sullivan, fell too easily under the saccharine influence of Spohr, Gounod and Mendelssohn himself.

6. History *c*1890 to the present. The two names most commonly associated with the English musical renaissance are those of Parry and Stanford. Stanford was particularly influential in the field of church music. He condemned the practice, common in his younger days, of adapting as anthems compositions that had been 'imported from sources, foreign in more senses than one, foreign to our buildings, to our services and to our tastes' ('The choice of Music in Church Choirs', *The official Report of the Church Congress . . .* , 1899). He was greatly concerned to further a 'genuinely English' school of composition, and paid a generous tribute to the Wesleys and to 'their influence upon the modern renaissance in England, of which they were as undoubtedly as they were unconsciously the forerunners'. While Stanford's own church music reflects his lively interest in contemporary music abroad, it is unmistakably English in style and structure. The anthem *The Lord is my Shepherd* well illustrates the composer's concern to integrate large-scale forms by means of motivic development. It also contains many imaginative harmonic turns of phrase, as indeed do all his most memorable anthems, not least being the three splendid motets *Coelos ascendit hodie*, *Justorum animae* and *Beati quorum via* (ex.7), written for the choir of Trinity College, Cambridge.

Ex.7 Stanford: *Beati quorum via*



During this time of renaissance, a multitude of minor craftsmen, nearly all of them church musicians, produced well-wrought, if generally unremarkable, music for the Anglican rites, including Edward Bairstow (whose fine *Let all mortal flesh keep silence* will long be remembered), Ernest Bullock, Darke, Dyson, Harris, Basil Harwood, C.S. Lang, Moeran, Sydney Nicholson, Thiman and Wood.

Few major English composers since the 1920s, however, have written much of significance for the Anglican rites; Vaughan Williams's greatest contribution in this field is his imposing Mass in G Minor, which far outweighs the few incidental 'anthems' that he wrote. John Ireland's *Greater love hath no man* was his only essay in this form. Berkeley wrote anthems of distinction for a number of special events. Isolated compositions of an anthem-like character suggest what might have been achieved had there been more effective communication between the organ loft and the outside world, notably Holst's setting of *The Evening-Watch*, Bax's motets *This worldes joie* and *Mater ora filium*, Walton's *The Twelve* and Britten's *Rejoice in the Lamb*. None of these, however, is practicable for daily use.

The work of 20th-century scholars in publishing editions of anthems by composers from the Reformation to the 18th century has added to the repertory so that choirmasters may now draw on the best Anglican music from all periods; the demand for new works in the form is therefore relatively small. Though less striking than his settings of canticles, Howells's anthems include the early partsong-like carol-anthem *Here is the little door*, the accompanied *Like as the hart*, and the late, unaccompanied eight-part *Take him, earth, for cherishing*. Post-1945 musical complexity and technical demands were ill-suited to the ethos or practicalities of Anglican church music; in setting sacred texts Leighton, Mathias and Richard Rodney Bennett adopted idioms informed by Bartók and later Stravinsky. After 1970 Jonathan Harvey and John Tavener achieved a significant and welcome revaluation of the spiritual nature and musical style of the anthem. Harvey's work follows on from late modernist complexity but adopts the medieval practice of composing outwards from the tenor, exemplified in *Come, Holy Ghost* (1986) based on the plainchant hymn. Tavener's conversion to the Greek Orthodox Church brought together the innocence of his early vocal music (e.g. *The Lamb*) and the incantation and rich textures of the Orthodox tradition, imbuing an intrinsically simple post-modern idiom with considerable spiritual power; *Song for Athene* (1994) has received worldwide attention as a result of its use at the funeral of Diana, Princess of Wales (1997).

See also Service.

II. America

The American anthem originated in the late 18th century. Its models were the English anthems which had begun to appear in American publications about the middle of the 18th century and in the collections of church music brought by immigrants or imported from England. The most important of those collections were William Tans'ur's *The Royal Melody Compleat* (1754–5) and Aaron Williams's *The Universal Psalmodist* (1763). Two Americans, Josiah Flagg of Boston and Daniel Bayley of Newburyport, Massachusetts, were most influential in introducing the anthem into the New World. Flagg issued *Sixteen Anthems* in 1766, and Bayley was responsible for printing and distributing Tans'ur's collection as well as his own *New Universal Harmony* (1773), which contained 20 anthems by seven English composers including John Arnold, William Knapp, Joseph Stephenson and Aaron Williams. He also published John Stickney's *The Gentleman and Lady's Musical Companion* (1774), the largest collection of English anthems compiled in America during the 18th century. English composer-musicians such as William Tuckey and William Selby were also influential when they emigrated to the Colonies and established themselves as leaders of the musical communities in New York and Boston.

Generally, these English anthems, composed for rural Anglican parishes or nonconformist congregations, were short unaccompanied works for four-part mixed chorus with occasional brief solos. Each line of the text, usually a paraphrase of verses from the *Psalms*, served as the basis of an independent section, most of which were chordal with only short insertions of imitative polyphony.

After independence was established, works by native composers quickly outnumbered the English models in American publications. The centre of anthem composition during the 18th century was New England, where the pioneer was William Billings. 47 of his anthems appeared in his several collections of church music beginning with *The New-England Psalm-Singer* (1770) and ending with *The Continental Harmony* (1794). Other leading composers of anthems in New England were Jacob French, Daniel Read, Jacob Kimball and Oliver Holden. While the earliest efforts of American anthem composers were understandably primitive, though not without a certain charm of naivety, those of the second generation were equal in musical technique to their English models, which, in turn, were predictably inferior to the products of the cathedral and collegiate composers trained in the polyphonic tradition.

Outside the mainstream were the Germanic immigrants, most notably the Moravians (*see* MORAVIANS, MUSIC OF THE) who settled in Pennsylvania and North Carolina. Chief among them were Christian Gregor, Johannes Herbst, John Antes and J.F. Peter; their works, unlike the English models, featured combinations of voices and instruments. Their anthems appeared in several 19th-century American collections but, unfortunately, were mostly confined to their isolated communities.

In general, the English anthem continued to be the standard for Americans during the first half of the 19th century, after the model of such British immigrants as George K. Jackson in Boston, Benjamin Carr in Philadelphia, and later Edward Hodges in New York. Although Lowell Mason's first publication *The Boston Handel and Haydn Society Collection of Church Music* (1882), contained a number of congregational hymn and psalm tunes adapted from continental operatic and instrumental works, in keeping with Mason's objective of elevating Americans' musical taste, all but one of the 13 anthems and set-pieces for choir and figured bass or a simple keyboard accompaniment in the collection were by English church musicians of the period, among them Martin Madan, Samuel Arnold and James Kent. *The Boston Handel and Haydn Society Collection* went through 22 editions over the next 17 years and exerted a strong influence on American church music well into the 1850s.

Subsequent compilations by Mason and such contemporaries as George Webb, Nathaniel Gould, Thomas Hastings and William Bradbury included some anthems by American composers. In general, these were simple pieces, imitating the English model. Their overall texture was chordal and hymn-like with some contrasting of chorus and smaller ensembles. For the most part, however, American church choirs of the era sang imported music, including English anthems (some from as early as the 16th century), some continental motets or mass movements with texts translated or adapted, oratorio movements, and settings of sacred texts to music from the operatic and orchestral repertories.

During the second half of the 19th century the European influence on American anthems was intensified because a large number of American composers spent time studying in Europe, especially in Germany. At the same time numerous anthems by local composers were published, either singly or in collections or magazines, simply because the form was functional and demand was great. Edmund Lorenz's *The Choir Leader* followed the pattern of Novello's *Musical Times* in issuing a monthly publication containing anthems suitable for a volunteer choir. Most of these works were as undistinguished and undemanding as many of their English counterparts of the period, although some anthems by Americans trained in Europe were musically admirable and suitable primarily for the professional quartet choirs then popular.

The two most influential anthem composers in America around the turn of the century were Dudley Buck and his younger contemporary Horatio Parker, both of whom had studied in Europe. Although Buck took a dim view of professional quartet choirs, his anthem style, with its lyrical melodies and colourful harmonies, was admirably suited to that kind of ensemble. His 55 published anthems were a mainstay of most Protestant church choirs' repertories well into the 20th century; indeed, through much of that period Buck's anthems were performed with a frequency exceeded only by those of the English composer Joseph Barnby.

Parker's anthems were more difficult and more sophisticated than Buck's and accordingly achieved nowhere near their popularity and widespread use. Nevertheless his work compares favourably with that of such English contemporaries as Stanford and Parry. Parker's melodic material is not as immediately engaging as Buck's; rather, his anthems' effect grows out of their strong diatonic harmony and excellent counterpoint juxtaposed against dramatic choral unison passages. A more popular composer of Parker's generation was Buck's pupil Harry Rowe Shelley, whose anthems are similar to his teacher's, although he was clearly less gifted than Buck. When he chose, Buck could and did write effective counterpoint; Shelley generally avoided contrapuntal textures, relying instead for effect on engaging melodies and dramatic harmonies.

Large numbers of anthems continued to be published in America after 1900. Most of the pieces lacked noteworthy merit; however, a number of composers did write distinctive and original anthems during the first half of the 20th century, among them Everett Titcomb, F. Melius Christiansen, Leo Sowerby, Clarence Dickinson, and two British immigrants, Tertius Noble and the naturalized Canadian Healey Willan.

The anthems of both Noble and Willan are typically English, with strong diatonic harmonies, full-textured organ accompaniments, and the use of choral unison for contrast. Many of Willan's most effective anthems are based on hymn tunes. Titcomb's anthems, by contrast, generally lacked the professional polish of Willan and Noble, but their clear diatonic harmony and uncomplicated melodies made them especially effective for choirs of limited proficiency, and they thus gained wide use. Many of Dickinson's most distinctive anthems are based on European folktunes. His style, like Titcomb's, usually consisted of a simple and engaging melody over clear diatonic harmonies, making his music practical for choirs of limited skill. Sowerby's idiom was the most advanced of the group, and distinctively American. He placed elegant, often asymmetric, melodies over modal and chromatic harmonies, sometimes approaching in flavour the popular music idioms of his time, but always with subtlety and sensitivity.

In the late 20th century, the flow of anthems from numerous publishers continued unabated. As in earlier

times, most of the pieces were of indifferent quality. During the 1960s and 70s popular musical idioms made distinct inroads in American as well as English church music, and numerous anthems with elements of folk, country and even rock style continue to be issued. Few if any of these have established themselves as staples of the choral repertory. Rather, the prevailing style in the century's last decades, to be seen in the anthems of such major figures as Daniel Pinkham, Alan Hovhaness, Lee Hoiby, David Hurd and Alec Wyton, each with his own distinctive idiom, can be characterized as clear textual declamation combined with expressive pictorialism.

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JOHN HARPER (I, 1), PETER LE HURAY/JOHN HARPER (I, 2–6), RALPH T. DANIEL/JOHN OGASAPIAN (II)

Anthems, national. *See* NATIONAL ANTHEMS.

Anthologia [Anthologion anoixantarion]. *See* AKOLOUTHIAI.

Anthology. A printed or manuscript collection of musical works selected from a particular repertory. Most anthologies contain works by more than one composer. Certain types of collection, which may be anthologies in the broadest sense – folksong collections, tune books, songsters, hymnals, psalters, pasticcios, ballad operas, organ and lute intabulations, and theory or performance manuals with music examples – are not considered in this article, which is confined to printed anthologies of music roughly contemporary with date of publication and containing works by different composers. For manuscript anthologies, *see* SOURCES, MS; for printed anthologies, *see* EDITIONS, HISTORICAL.

The value of printed anthologies for the musical scholar and performer goes beyond the individual musical items contained, for the entire make-up of each one reflects the judgment of a knowledgeable contemporary, its compiler, of the interests, tastes and needs of the musical public of that time and place. Thus anthologies can suggest many aspects of social usage. Sometimes the very wording of an anthology title can offer a surprisingly vivid picture of the circumstances of its intended use, as in *Apollonian Harmony: a Collection of ... Glees, Catches, Madrigals, Rounds, & Canons ... Sung at the Nobleman's Catch Club*, London, *c*1790, 'the words consistent with female delicacy'; or *Parlor Gems: a Choice Selection of Music, Instrumental and Vocal*, edited by C.M. Cady, New York,

1875, 'to which is added original charades for parlor performance'.

Throughout the 16th century, beginning with the earliest printed anthology (Petrucci's *Odhecaton*, 1501, which contains for the most part French polyphonic chansons), it is most common for anthology contents to be chosen from a specific and cohesive repertory, as in Petrucci's other early publications devoted entirely to masses, motets, frottolas or settings of the Lamentations of Jeremiah. Relatively few anthologies offer mixed contents, so that collections such as *Motetti novi e chanzoni franciose* (Venice, 1520[3]) remain exceptional, while collections of separate popular forms proliferate. Attaingnant alone published over 70 separate chanson collections between 1528 and 1552. Publication of madrigal collections began in 1530 (*Madrigali de diversi musici*, 1530[2]) and grew to dominate the secular music anthologies of the second half of the 16th century and the opening decades of the 17th. Instrumental anthologies, among which those for solo lute predominate, are far fewer than vocal ones, but it is not uncommon for titles to state that the vocal contents are also suitable for performance on instruments. Bicinia, especially instrumental ones, appeared frequently in the second half of the century, with one collection (1559[24], containing works by Bernardino Lupacchino, G.M. Tasso and anonymi) attaining an astounding publication record: 20 extant editions by 14 different publishers in six cities, appearing between 1559 and 1701.

In the last decades of the 16th century, and continuing well into the first half of the 17th, collections of religious but non-liturgical vocal music became more popular, such as the several books of *laude* printed by Gardane in Rome between 1583 and 1591. Many compilers assembled collections of favourite secular music which they supplied with new religious texts, one example of which is provided by the publishing history of the famous madrigal collection *Il trionfo di Dori* (1592[11]). It became immediately popular and was reprinted by its original publisher, Gardane of Venice, in 1599, and published in Antwerp by Phalèse in 1595, 1596, 1601, 1614 and 1628. It also served as model for the English madrigal collection *The Triumphes of Oriana* (1601[16]) in honour of Queen Elizabeth. In 1619 it appeared in Leipzig but with changed texts, entitled *Triumphi de Dorothea* (1619[16]). Several extensive liturgical collections were also produced in the first half of the 17th century, one of the best known being the *Promptuarii musici* which appeared between 1611 and 1627, edited by Abraham Schadaeus. It is in four volumes, arranged according to the liturgical year, and contains 436 compositions by 114 composers.

Anthology publications of the second half of the 17th century clearly reflect a growing market for music suitable for domestic music-making, and especially for performers of modest technical attainment. Music of this sort had by no means been neglected earlier, but from this period onwards it began to occupy an increasing proportion of anthology publications. Collections of simple music for few parts became prominent, such as the several multi-volume publications by the house of Ballard in Paris, of which one, *Airs de différents autheurs à deux parties*, ran to 37 volumes between 1658 and 1694. It is significant that the medium alone gained this popularity, as the composers are not identified. The increasing attention of publishers to amateur needs is also shown in the greater tendency to include both vocal and instrumental works in the same collection, and in the frequent addition of instructional material to assist beginners, a practice that continued throughout the 20th century. Both tendencies are apparent in *A Musicall Banquet* (1651[6]), which contains lessons for the lyra viol, a collection of dances for treble and bass viol, catches and rounds for three and four voices, and 'some few rules and directions for such as learne to sing, or to play on the viol'.

In the last decade of the 17th century the demand for collections of new music was large enough to create a new type of publication: the periodical of music scores. The earliest was probably *Mercurius Musicus: or, the Monthly Collection of New Teaching Songs* (London, 1699–1702). Before this many successful publications had extended to cumulatively long series (such as the Ballard *Airs* cited above), but the continuation had probably not been planned in the first place. An ambiguous case, perhaps the first yearbook of music, was another Ballard publication, *Airs sérieux et à boire*. Irregular previous publications of this title were succeeded in 1694 by a volume 'pour les mois d'octobre, novembre et decembre 1694', and in 1695 appeared a volume 'pour l'année 1695', to start an annual series which continued until 1724. Throughout the 18th century many dozens of periodical publications of music were initiated, catering for a wide variety of musical interests and performing media. Only a small number of these ambitious starts, however, continued beyond a few years, and many ceased publication within a year. One of the most successful was *Journal hebdomadaire ou recueil d'airs choisis dans les opéra-comiques* (Paris, 1764–83), which continued as *Journal hebdomadaire, composé d'airs d'opéra et opéra comiques* from 1784 until 1808.

Separate anthologies in the 18th century show the same emphasis on music for home performance, with greater numbers of collections offering arrangements as well as, or often instead of, original compositions for favourite instruments, such as the flute, harp, violin and guitar. Collections of piano music and solo songs are prominent in publications of the later decades of the century, becoming the most common sorts of anthology in the 19th and 20th centuries. During the latter part of the 18th century Charles Burney and G.B. Martini published anthologies devoted to music of the past. Curiosity about early music had taken root in England when the Academy of Ancient Music was founded in the 1720s. Interest in early repertory had a gradual but increasing effect on anthology contents in the 19th century, which tended to include music from earlier periods along with contemporary pieces.

Music anthologies issued periodically remained a popular publication type in the 19th century, although most titles were short-lived. By the early 20th century Krehbiel (*Grove2*, iii, 687–8) could refer to a large number of periodicals 'filled with music for choirs, brass bands, banjo and mandoline clubs, small dance orchestras and the like ... Few are devoted to the art in its highest phases'. The periodical of music became virtually extinct during the later part of the 20th century (although several music literature periodicals include music scores occasionally or regularly). Among the few new ventures was the *Journal of Music Scores*, a publication of the American Society of Composers which began publication in 1973.

Throughout the centuries there have been many anthologies of special interest because of their selection of some particular focus for the contents. One type is the musical equivalent of the Festschrift or 'In memoriam' volume of essays. An early example is *Le septiesme livre contenant vingt et quatre chansons ... composées par feu de bonne memoire et tres excellent en musicque Josquin des Pres, avecq troix epitaphes dudict Josquin* (1545[15]). Another is *In epitaphiis Gasparis Othmari* (1554[30]). *Choice Psalmes* (1648[4]) includes 'divers elegies, set in musick by sev'rall friends, upon the death of William Lawes'. This tradition has continued in the 20th century with such anthologies as *Hommage à Gabriel Fauré* (*Revue musicale*: supplement to Année iii, Oct 1922); *Homage to Paderewski* (New York and London, 1942); and *Words and Music: the Composer's View: a Medley of Problems and Solutions, Compiled in Honor of G. Wallace Woodworth by Sundry Hands* (Cambridge, MA, 1972). There are also numerous examples of anthologies honouring non-musical figures, such as *The Triumphes of Oriana* (cited above), *Choral Songs by Various Writers and Composers, in Honour of Her Majesty Queen Victoria* (London, 1899) and *Garland for the Queen* (London, 1953). A new area of interest is demonstrated by the publication of *Women Composers* (Boston, 1996).

Another class of anthology centres on a single event, such as the one commemorating five Protestant martyrs: *Suyte du premier livre des chansons spirituelles: contenant cinq chansons spirituelles composées par cinq escholiers detenus prisonniers à Lyon pour le tesmoignage de nostre Seigneur Iesus Christ, en l'an 1553, au moys de juing & qui depuis souffrirent mort cruelle soustenans constamment la querelle de l'Evangile* (1554[19]). There are many others whose entire contents are the music performed on a specified occasion, such as a funeral (e.g. *Exequiae saxonicae*, 1606[14]); a wedding (e.g. *Musiche fatte nelle nozze dello illustrissimo Duca di Firenze il signor Cosimo de Medici et della illustrissima consorte sua mad. Leonora da Tolleto*, 1539[25]); or a victory celebration (e.g. *Breve racconto della festa o ballo fattasi in Napoli per l'allegrezza della salute acquistara della Maestà Cattolica di Filippo III. d'Austria, rè delle Spagne ... al I di marzo, 1620*, 1620[14]). Broader but still specialized coverage is offered by a large number of anthologies which purport to present the repertory of particular places, organizations or individual performers, such as: *Musica de' virtuosi della florida capella dell'illustrissimo et eccellentis. S. Duca di Baviera* (1569[19]) or *Farinelli's Celebrated Songs* (London, c1736–55).

Some vocal anthologies gain added literary interest by presenting a collection of texts by a single poet. Examples of such collections are *Odes d'Anacréon, traduites en français, avec le texte grec* (Paris, 1798); *Herrn Professor Gellerts Oden und Liedern nebst einigen Fabeln* (Leipzig, 1759); *Songs from the Published Writings of Alfred Tennyson* (London, 1880); and *The Joyce Book* (London, 1933). A small category of anthologies, but one of particular interest, presents settings of the same text or topic by different composers, as in *L'amorosa Ero* (1588[17]); *Sdegnosi ardori* (1585[17]); *Rosetum Marianum* (1604[7]); *Angst der Helleñ und Friede der Selleñ, das ist: der CXVI. Psalm* (1623[14]); and *Vierzehn Compositionen zu Schillers Ode an die Freude* (Hamburg, c1800).

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SYDNEY ROBINSON CHARLES/R

Anthonello de Caserta. *See* ANTONELLO DA CASERTA.

Anthonii [Anthony], **Cristofferus** (*fl* c1440–70). ?Italian composer. Previously thought to have been English, he is now presumed to have been a native of the Trentino, perhaps identifiable with the nobleman and lawyer Christophorus Anthonii de Molveno, traceable in Trent in 1449–68. His works, comprising a Sanctus, *Magnificat primi toni*, and a hymn (all for three voices), are all copied in *I-TRmp* 90, the *Magnificat* is also in *I-TRcap* 93 (all of his works are ed. M. Gozzi, Collana per la storia della musica nel Trentino, xvi, 1991). Two of his cantus firmi suggest Germanic connections: the chant that appears in decorated form in the Sanctus (superius) resembles Sanctus IV in the Passau gradual, and the chant used in *Ut queant laxis* (also in the superius) is from the Klosterneuburg hymnal. A contrafactum of the latter work honours St Vigilius, patron of Trent. Anthonii's music seems to lack sophistication, often using progressions of consecutive 6-3 chords and employing strict fauxbourdon in the *Magnificat*.

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BRIAN TROWELL

Anthony, Jacob (*b* 1736; *d* Philadelphia, 29 Dec 1804). American woodwind instrument maker of German birth. He was one of the earliest woodwind makers to take his skills to the New World. He arrived in Philadelphia about 1764 and continued in business as a turner and musical instrument maker until his death in 1804. Three of his instruments are in the Dayton C. Miller Collection at the Library of Congress. One of these is an excellent ebony flute with three *corps de rechange*, a foot extension to *c′* and five silver keys. Although this instrument has a *c′* key there is no key for *c*♯′. The other instruments are a four-key cane flute and a five-key clarinet. Anthony's business was continued by his son Jacob Anthony jr until 1811.

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ROBERT E. ELIASON

Anthony, James R(aymond) (*b* Providence, RI, 18 Feb 1922). American musicologist. He attended Columbia University (BS 1946, MA 1948), the University of Paris (diploma 1951) and the University of Southern California, where he took his doctorate in 1964 with a dissertation on André Campra's *opéra-ballets*. After serving on the faculty of the University of Montana (1948–50) he became a professor at the University of Arizona (1952); he retired in 1992. Anthony's particular area of study is French music of the 17th and 18th centuries, and he has concentrated on *opéra-ballet* of the French Baroque in many of his writings. His book on French Baroque music is valuable as an introduction to a vast body of instrumental and vocal music which has not been thoroughly explored; the volume has been cited as the classic study of its subject. Anthony is also known as a harpsichordist. The Festschrift *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, ed. J.H. Heyer and others (Cambridge, 1989), has been published in recognition of his work.

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PAULA MORGAN

Antichi, Adam degli. *See* ANTIQUIS, A. DE.

Anticipation. An unaccented NON-HARMONIC NOTE, sometimes regarded as an ornament, that belongs to and is repeated in the harmony immediately following; an extra statement of an entire chord on a preceding weak beat is called 'rhythmic anticipation'.

Anticipazione della nota [syllaba] (It.). *See* PASSING NOTE; *see also* ORNAMENTS, §8.

Antico. *See* STILE ANTICO.

Antico [Anticho, Antigo, Antiquo, Antiquus], **Andrea** (*b* Montona [now Motovun], Istria [Croatia], *c*1480; *d* after 1538). Italian woodblock cutter, editor, publisher and composer of Croatian birth. His birthplace is frequently appended to his name, as in his papal privilege of 1516: 'to our beloved son Andreas Antiquus de Montona, cleric of the diocese of Parenzo now living in Rome'. (Despite the reference to clerical status, there is no evidence that he was ordained as a priest or served the church.) Active as a woodblock cutter, editor and music publisher in Rome from 1510 to 1518, in Venice 1520–21 and again from 1533 to 1539, he was the earliest competitor of OTTAVIANO PETRUCCI, who had initiated the printing of volumes of polyphonic music at Venice in 1501. Antico was the first to publish such books in Rome.

Antico's method differed fundamentally from Petrucci's: Antico was a cutter of woodblocks from which music and text were printed in one impression, whereas Petrucci employed multiple impression from moveable type. Antico both cut the blocks for and published, in collaboration with printers and others, his Roman editions and those of his first two years in Venice. After 1533, however, he was mainly a woodblock cutter and editor for the SCOTTO publishing firm in Venice, although he initiated the publication of the last of the many editions with which he was involved in 1539.

His career began with a collection of frottolas entitled *Canzoni nove* (9 October 1510), which he cut and published in collaboration with the printer Marcello Silber (*alias* Franck). Giovanbattista Columba, also mentioned in the colophon, may have been the graphic artist responsible for the title-page design. Although not named, he may have designed illustrated title-pages for some of Antico's other Roman editions, including the *Liber quindecim missarum* (1516), *Frottole intabulate* and *Canzoni … libro quarto* (both 1517). However, Boorman (1985) attributes the 1510 and *Frottole intabulate* title-pages to Antico himself, and the more elegant ones of 1516 and *Canzoni … libro quarto* to a Roman artist of the circle around Raphael.

The *Canzoni nove* in oblong quarto is based on the design and content of Petrucci's frottola books, from which about half its pieces are drawn. Antico encountered no difficulty in this reprinting since Petrucci's privilege from the Venetian signory (1498) afforded protection only within its territory. Antico's subsequent frottola books, however, show little or no dependence on Petrucci.

Before issuing a second book, Antico secured from Leo X the first privilege (dated 3 October 1513) to print music in the papal states, providing a ten-year copyright for all the music to be published by him. Petrucci received a similar privilege on 22 October, as well as the exclusive right to print organ tablature.

Antico probably issued the first edition of his *Canzoni libro secondo* shortly thereafter. *Libro tertio*, which includes two frottolas composed by Antico himself, contains a reprint of his papal privilege: *Libro quarto* was printed in association with Nicolò de Judici. The second

and third books were reprinted in 1518 from the original blocks (without crediting Antico) by Jacopo Mazzocchi and Jacopo Giunta in Rome.

On 27 January 1516 Leo X awarded Antico a new privilege for the exclusive printing of music 'in magno volumine' for ten years, specifically prohibiting Petrucci from printing such books. Antico issued only one large folio choirbook, his *Liber quindecim missarum*, dated 9 May 1516 and containing masses by Josquin, Brumel, Févin, Mouton and others. The title-page depicts the pope receiving a music book from Antico's hands (see illustration; *see also* PRINTING AND PUBLISHING OF MUSIC, fig.2*b*). In the dedication, addressed to Leo X, Antico stated:

> Your generation seems to me to have reached the highest perfection ... From the works of these many excellent musicians I have collected fifteen masses that seem to me of high significance and quality, and for these I have cut the notes on wooden blocks (which no-one before me had done) and executed them with a new method of printing and with the aid of partners in meeting the expense; and moreover I have published them in royal volumes with great care and long labour; indeed, I have devoted nearly three years to this from its inception.

Contracts dealing with the printing and sale of the work show that Antico shared expenses with Ottaviano Scotto and that the printing was done by Antonio GIUNTA.

On 27 December 1516 the pope cancelled Petrucci's privilege for printing organ tablature because of his failure to issue such music and transferred it to Antico. Less than a month later Antico issued his *Frottole intabulate da sonare organi*, consisting of keyboard arrangements of pieces drawn mostly from his frottola collections, the majority by Bartolomeo Tromboncino. It was the first book of Italian keyboard music to be printed. The term 'organ' in its title must be understood to mean keyboard instruments in general since the illustrated title-page depicts a harpsichord, played by Antico himself.



Title-page of 'Liber quindecim missarum' (Rome: Scotto & Giunta, 1516): woodcut by Andrea Antico

Between 1518 and 1520 Antico moved to Venice where he entered into partnership with Luc'Antonio Giunta, uncle of Jacopo Giunta of Rome and one of the most active printers in Venice. In addition to reprints of earlier books, they published music by Franco-Netherlanders and a new book of arrangements for voice and lute, *Frottole de Misser Bortolomio Tromboncino & de Misser Marcheto Carra*. Its contents are drawn in large part from Antico's fourth book of frottolas. It was probably modelled on Petrucci's two books of Bossinensis's intabulations (1509, 1511); Antico even included Petrucci's 'Regula' for reading the tablature, in somewhat simplified form. In the same year he also brought out three books of *Motetti novi* with Giunta, and in 1521, together with Andrea Torresani, Antico published several volumes of sacred music including the important *Missarum diversorum authorum* (containing masses by Mouton, De Silva and Gascongne).

Antico's activities from 1522 to 1533 are unknown. Since he had obtained no privilege from the Venetian authorities but relied solely on his papal privileges, he may have encountered legal difficulties in his publishing activities.

In 1533 he cut the blocks for a book of Verdelot's madrigals commissioned by Scotto and printed by the brothers Da Sabio. Antico seems to have been Scotto's employee rather than partner, working on several publications for him in the 1530s. In addition he cut the blocks for *La couronne et fleur des chansons a troys* (printed by Anthoine dell'Abbate) in 1536. His last work was the *Mottetti di Adrian Willaert, libro secondo a quattro voci* (1539). In this, a companion volume to the first book printed by Scotto in the same year, Antico is credited with initiating its publication. An elegantly produced volume of motets by Venice's pre-eminent composer, it is the only print of Antico's last period to name him as publisher; typographically it is far superior to Scotto's first book and the new editions of both books by Gardano (1545). Thus Antico's final publication brought his long career as a woodblock cutter, editor and publisher to a fitting close.

Antico included two of his own frottolas in his *Canzoni ... libro tertio* (1513): *S'il focho in chui sempre ardo* and *De chi potra piu mai*. Both are signed 'Andrea Anticho D. M.' ('de Montona' in the 1520 edition) and are in a simple, homophonic style. Inscribed on the title-pages of the *Liber quindecim missarum* (1516) and *Canzoni ... libro quarto* (1517) is a canon 'Vivat Leo Decimus, Pontifex Maximus', probably composed by Antico. Many writers also assign to Antico the 17 pieces attributed to 'A(dam) de Antiquis (Venetus)' in Petrucci's frottola and *laude* collections (1505–9) and in Antico's own *Canzoni nove* (1510). However, since Antico never signed his name in this way, it is doubtful that A. DE ANTIQUIS is to be identified with him.

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printer's name where known follows date of publication or RISM siglum

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MARTIN PICKER

Antient Concerts. Concert series given in London from 1776 to 1848 by the Concert of Ancient (Antient) Music. *See* LONDON, §VI, 4(i).

Antier, Marie (*b* Lyons, 1687; *d* Paris, 3 Dec 1747). French soprano. Trained as a singer and actress by Marthe le Rochois, she made her début at the Opéra in the 1711 revival of Michel de la Barre's *La vénitienne* (1705). For the next 30 years she sang major roles in up to five productions each season, and she retired with a generous pension at Easter 1741. After her début she was immediately given important roles in new productions beginning with Campra's *Idomenée* (1712) and Salomon's *Médée et Jason* (1713); 23 years later she sang the same role, Cléone, in a revival of the Salomon opera and was warmly praised by the *Mercure* (Dec 1736). Antier appeared in almost two dozen Lully revivals; at one performance of the 1713–14 revival of *Armide* (1686) she had the honour of presenting the victorious Marshal of Villars with a laurel crown. In 1720 she became *première actrice* of the Académie Royale de Musique and in the following year she was appointed a *musicienne de la chambre du roi*, a post that required her to sing at Versailles, Marly and Fontainebleau.

In the early 1720s Antier sang at the Château des Tuileries in private performances of *opéras-ballets*, in which Louis XV loved to dance, and later in the 'concerts chez la Reine'. She became *maîtresse en titre* to the Prince

of Carignan and on her marriage in 1726 to Jean Duval, a Parisian *inspecteur du grenier à sel*, she received lavish gifts from the royal family. A love affair in 1727 with Le Riche de La Pouplinière caused him to be temporarily banished from Paris. Antier herself was installed for a time in the Convent of Chaillot while apparently continuing her career at the Opéra. Beginning in 1725, she frequently served as a soloist in motets by Destouches and Lalande performed at the Concert Spirituel; in 1727–9 she was the soloist in cantatas at the Concert Français, but her career had passed its zenith: major roles at the Opéra were increasingly given to her younger colleagues – Le Maure, Pélissier, Erremans and Petitpas – and Destouches wrote somewhat disparagingly about her in a letter of 8 February 1728 (trans. from Tunley):

Mlle Antier has a most beautiful voice, of noble quality and fantastic flexibility; it is a pity that she does not possess an extra semitone at both ends of her range. She sings all styles – gracious, tender, expressive, and above all shines in cantatas .... As nothing is perfect in this world these fine qualities are balanced by faults. Sometimes she lacks intonation; her tendency to sing light music has somewhat diminished the beauty of her trills and takes away that intensity of tone so necessary when expressing terror.

Nevertheless, she took roles in such important new productions as Montéclair's *Jephté* (1732), Rameau's *Hippolyte et Aricie* (1733), *Les Indes galantes* (1735) and *Castor et Pollux* (1737). Her last appearances were in revivals of works in which she had sung earlier in her career; she retired in 1741. After maintaining a lavish residence at 47 rue d'Auteuil from 1715 until 1729, she spent her last years living rent-free in accommodation attached to the Opéra; she was survived by her husband (*d* 1755). Her younger sister sang in the chorus of the Opéra from 1719 until 1743. She was the mother of the soprano Mlle de Maiz.

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JULIE ANNE SADIE

Antigo, Andrea de. *See* ANTICO, ANDREA.

Antill, John (Henry) (*b* Sydney, 8 April 1904; *d* Sydney, 29 Dec 1986). Australian composer. At the age of ten Antill joined St Andrew's Cathedral Choir School, Sydney, and later trained as an apprenticed mechanical draghtsman with the NSW Government Railways. He studied composition with Alfred Hill at the NSW Conservatorium, and in 1932 he joined the J.C. Williamson Imperial Opera Company as a tenor and rehearsal conductor. He began work with the ABC in 1936 and was to remain there until his retirement 33 years later. In 1949 he was appointed federal music editor, in which capacity he became arbiter in the selection of new Australian and overseas compositions submitted for broadcasting. He supported many musical organizations and was made an OBE (1971) and a CMG (1981) for his services to music.

Antill's achievement rests primarily but securely on the significance of *Corroboree*. Though it was originally conceived as a ballet, it was in its more focussed form as a concert suite that the work was first performed in 1946 by the Sydney SO under Eugene Goossens; it was an instant success. Further concert performances followed, and it was first staged as a complete ballet in Sydney in 1950 by the National Theatre Ballet. *Corroboree* represents one of the most notable attempts by a composer of European descent to evoke something of the atmosphere and ritual of Australian aboriginal music. But despite its inclusion of clapping sticks and a bullroarer in its orchestration, the work is entirely Western in purpose and content, its pounding rhythms inevitably suggesting comparison with Stravinsky's *The Rite of Spring*.

Antill knew that he could not continue re-composing *Corroboree*, and its modernism, rare within the then conservative context of Australian musical life, remained equally something of an exception within Antill's compositional output. Most of his works are firmly indebted to the traditions in which he grew up, especially those of the English choral movement and the more readily accessible styles of late 19th- and early 20th- century European orchestral writing. Typical examples are his oratorio *The Song of Hagar to Abraham the Patriarch* (1958) and his *Festival Te Deum* (1964).

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(*selective list*)

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PATRICIA BROWN

Antimasque. A comic or grotesque interlude in a MASQUE, normally preceding the terminal dances of the masquers. There were usually more than one and they consisted of a variety of spoken dialogue, pantomime, singing and dancing. Unlike the grand masquing dances, which were performed by a group of nobility from the floor of the

hall, antimasques were usually danced by professional actors from the stage.

In contrast to the serious matter of the main masque (allegory, mythology, *deus ex machina*) the themes of the antimasques concentrated on mundane humour and the bizarre: the low-class comedy of beggars, cripples and drunkards, housewives and shopkeepers, barmaids and chimney-sweeps, foreigners, criminals, soldiers and common labourers; the pantomimed antics of dancing birds, bears, cats, apes and baboons; and the fantastical capers of furies, witches, spirits, sprites, satyrs and other magical beings. The spoken burlesques, usually in low prose, often imitated folk characters and situations, as well as *commedia dell'arte* types. The music, in addition to partsongs and solo airs, ballads, catches and drinking-songs, included dances in fast duple or triple time (jigs, country dances, 'moriscos', 'corantos', galliards and 'almans'). These dances, though of a different character from the masquers' dances, were also choreographed and referred to as 'measures'. However, those that were specified as measures were often the slower dances such as the pavan or alman, which were also used in comic situations. Dance improvisation was probably an important part of these 'anticks'.

Antimasque dances can often be identified by such characteristics as the reversed *alla breve* sign (Ɔ), notes marked with fermatas indicating held choreographic gestures, lively repeated notes on one pitch or a series of disjunct intervals portraying a prancing or cavorting action, and the linking of several short strains in contrasting metres indicating quick changes in mood and character. Often these dance sequences were accompanied by violins or folk instruments and even by mock musical instruments.

Comedy had been an important element of the masque since the early 16th century, but the term 'antimasque' was probably not coined until 1609, when it was used by Ben Jonson in his introduction to the *Masque of Queens* (*see* MASQUE, §2). Before this, and even afterwards, the terms 'antick masque' and 'antemasque' are encountered; the latter probably arose because of its position before the main masque, whereas the former may have contributed to the term 'antimasque' as a portmanteau formed from 'antick' and 'masque'. Jonson's usage introduced the element of antithesis: the number of farcical characters balanced that of the noble grand masquers, the actors playing both types of role in elaborate contrasting disguises. Jonson attempted, unsuccessfully, to use this 'foil' technique to control the amount of comedy in his masques. However, after his quarrel with Inigo Jones, which resulted in his own defeat, the number of antimasques rapidly increased, so that the norm of one, two or three in the Jacobean masque rose to as many as 20 'entries' in the last of the Caroline masques, thereby contributing to the transformation and demise of the court masque. Influences from the contemporary French *ballet à entrées* also played a prominent role in this dissolution.

The antimasques of the Caroline period were also used for purposes of satire and political propaganda, and by the time of James Shirley's *Cupid and Death* (1659) they had become a stock genre, integrated and dispersed throughout the work. Antimasque elements continued to exert strong influence on the masque interludes of Restoration and 18th-century drama, most notably in the operas and semi-operas of Dryden and Purcell. Many antimasque dances with their characteristic titles ('the beares dance', 'turkes dance', 'antick' etc.) survive in the most important extant manuscript source (*GB-Lbl* Add.10444) and in such early publications as William Brade's *Newe ausserlesene liebliche Branden* (Hamburg, 1617[25]), John Adson's *Courtly Masquing Ayres* (London, 1621), Thomas Simpson's *Taffel Consort* (Hamburg, 1621[19]), and John Playford's *Court-Ayres* (London, 1655[5]) and *Courtly Masquing Ayres* (London, 1662[8]). A large number of antimasque dances are included in Sabol, and some of the many designs for the costumes of antimasque characters that are extant in the collection of the Duke of Devonshire are reproduced in Simpson and Bell.

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MURRAY LEFKOWITZ

Antinello, Abundio. *See* ANTONELLI, ABUNDIO.

Antinori, Luigi (*b* Bologna, *c*1697; *d* Florence, ?March 1734). Italian tenor. He sang in Rome (Giovanni Bononcini's *Etearco*, 1719), Ferrara (1724), Bologna (1724, 1731), Milan (1724, 1727) and other Italian cities, and was engaged on Owen Swiney's recommendation by the Royal Academy in London, replacing Francesco Borosini in revivals of *Elpidia* (by Vinci and Orlandini) and *Rodelinda* (Handel) in 1725, and appearing in the unsuccessful pasticcio *Elisa* in 1726. Handel composed the parts of Laelius in *Scipione* and Leonatus in *Alessandro* (only one aria) for him and evidently had little confidence in his powers, but Fétis described him as a fine singer with an excellent method. The compass is *d* to *a'*, the tessitura fairly high. Antinori sang in Venice (1726 in Porpora's *Imeneo in Atene*, 1731), Livorno (1725, 1730–31), Turin (1728), Genoa (1728, 1732), Mantua (1729), Reggio nell'Emilia (1732) and Florence (1733–4 in operas by Pergolesi and Alessandro Scarlatti).

WINTON DEAN

Antioch [now Antakya, Turkey]. Ancient city in Asia Minor. It was an important centre of early Christian chant. *See* BYZANTINE CHANT, §1; CHRISTIAN CHURCH, MUSIC OF THE EARLY, §I, 4(i); PLAINCHANT, §1; SEVERUS OF ANTIOCH; and SYRIAN CHURCH MUSIC, §1.

Antiphon. In Latin Christian chant generally, a liturgical chant with a prose text, sung in association with a psalm. In Gregorian psalmody, for example, psalms and canticles are usually preceded and followed by a single antiphon, and the psalm tone used for the recitation of the psalm itself is often musically incomplete without the antiphon.

Antiphons of this kind may be regarded as typical and are represented above all by the Gregorian antiphons to the psalms of Matins, Lauds and Vespers in the Divine Office. There are also other categories of antiphon, some of which may lack psalmody or have versified texts.

The antiphon and responsory are the two musical genres with Latin prose texts that occur in all the Western liturgies and are the most abundant within the chant repertory. A given medieval Office source might have as many as 1500 antiphons, and even up to 2000; such a large number could occur in a monastic usage, whereas the secular (or canons') repertory would generally have fewer (see §4 below).

The term 'antiphon' in early texts is frequently to be distinguished from 'antiphony' (i.e. antiphonal psalmody). Though etymologically related, these terms designate different practices: 'antiphon' referring to a musical composition does not imply an alternating or 'antiphonal' style of performance; and 'antiphony' referring to the alternation of performing groups does not necessarily suggest the use of antiphons.

1. Early history and temrinology. 2. Origins and composition of texts. 3. Origins and composition of melodies: (i) Overview (ii) Adaptation (iii) Centonization. 4. The Gregorian antiphons to the psalms at Matins, Lauds and Vespers. 5. Other antiphons in the Gregorian repertory: (i) Antiphons to the Psalter (ii) Antiphons with verses (iii) Antiphons to the *Benedictus* and *Magnificat* (iv) Antiphons for the Mass: introits and communions (v) Marian antiphons (vi) Processional antiphons (vii) Versified antiphons.

1. EARLY HISTORY AND TERMINOLOGY. The Greek word *antiphōna*, derived from the classical Greek *antiphōnos* ('resonating with'), was adopted in Latin without translation. For Pseudo-Aristotle (*Problems*, xix.39) the neuter adjective *antiphōnon* signified the interval of an octave. Like other ancient Greek theorists, he scarcely distinguished *antiphōnia*, the octave, from the unison (*Problems*, xix.17). Even in the writings of the 14th-century Byzantine theorist Manuel Bryennius the term retained this meaning.

In the writings of the Jewish philosopher Philo of Alexandria (*d c*54 CE), the term 'antiphon' refers to a practice of the Therapeutae sect. It has been asserted that in this context the word indicates the singing in alternation of male and female choirs (*De vita contemplativa*, xi), a usage that may reflect some element of the term's original meaning, since women's voices are pitched an octave above those of men. According to another interpretation, all the ways in which Jewish communities sang the psalms during this period involved a soloist, and thus the kind of alternation referred to in Philo's description would have been responsorial rather than antiphonal (Bailey, 1994).

The writings of the historians Socrates and Sozomen testify that sung pieces called antiphons were used in Antioch in the 4th century. These may have been texted with theological tenets connected to the Arians, or they may simply have been doxological in nature. It has been suggested that, at this early time, an antiphon was a piece characterized by its non-biblical words and intended for popular singing outdoors (Hucke, 1953). Such music seems to have involved some manner of performance by one or more soloists and an assembly.

In the West the term *antiphona* first appeared in the late 4th-century *Itinerarium* of the Gaulish pilgrim EGERIA. Describing in detail the Jerusalem liturgy as she witnessed it, Egeria referred to the antiphon about 30 times, usually associating it with the psalms ('psalmi et antiphonae'). Here the term apparently means a piece sung with the psalms rather than the practice of psalmody in antiphonal style. Although antiphonal psalmody had been in use in Jerusalem, this ancient form did not survive. In the Byzantine rite it was replaced by *troparia* and *kanōnes* (*see* TROPARION and KANŌN). Vestiges of it are found in the West, however: the Mozarabic chant *Introeunte te* is one of several antiphons that are literal translations of Byzantine *stichēra* derived from the old antiphonal psalmody of Jerusalem.

The term *antiphona* (taken as a neuter plural) appeared at an early date in Provence. It is found in the writings of John Cassian (*d* 435), who had lived among monks of the East for a time and who later founded the abbey of St Victor at Marseilles ('cum stantes antiphona tria concinuerint', *Institutiones*, iii, 8; cf ii, 2), and the Rule of Aurelian of Arles (*c*547), modelled on the usage at Lérins ('antiphona tria parvula').

Communal monastic life as established by St Benedict (*d c*547) offered a permanent context in which the antiphon would flourish in the Western liturgy. In the Rule of St Benedict, dating from about the mid-6th century, chapters viii to xviii contain a developed Office, which includes the obligation to recite the enitre Psalter on a weekly basis. The rule uses the term 'antiphon' for a separate chant sung with a psalm, although it does not specify the number of repetitions of this chant. The Rule of the Master, now thought to be from the first quarter of the 6th century, mentions the term 'antiphon' only twice.

The manner of performance and psalms referred to in the monastic Rules may have involved some kind of alternation among the singers, but performing practice did not necessarily remain consistent or unchanged from the early centuries onwards. In a study that thoroughly reconsiders past assumptions, Joseph Dyer concluded that in monastic practice from the Egyptian monks to Carolingian times, the psalms in the communal Office were sung by individuals rather than by the assembly as a whole (Dyer, 1989). The leadership of a soloist highly skilled in psalmody would explain why the number of psalm terminations is much greater in early tonaries than in later ones, when choral psalmody had become the customary method of performance. It has been proposed that in the Old Roman repertory at least, and possibly much more widely, the antiphon itself may originally have been performed with solo intonation of the first half and with more soloists – or with any of the community who were able – completing the second half (Nowacki, 1995).

Isidore of Seville (*d* 636) seems to have been responsible for the long-standing credit given to Ambrose of Milan (*d* 397) rather than to monastic circles for the introduction and spread of antiphons in the West. Isidore's comments accord with those of Ambrose's biographer, Paulinus, who reported that antiphons and hymns were sung by the bishop Ambrose and his flock during a siege in 386 (*PL*, xiv, 31). What were called antiphons in the report of Paulinus appear not to have been the type of antiphons intricately linked to psalmody as known later; and in any case, the psalmody practised in the time of Ambrose must have been responsorial. Thus, the attribution to Ambrose of a historic role in the spread of antiphons of the kind later universally sung in the West cannot be upheld (Bailey, 1994; Nowacki, *MGG2*).

Isidore, and similarly Aurelian of Réôme in his writings of the mid-9th century, used the term 'antiphon' in reference to a chant with two choirs in alternation ('antiphona ... vox reciproca duobus scilicet choris alternatis psallentibus', *Etymologies*, vi, 19.7). In Spanish and Greogrian antiphoners and in manuscript fragments of the late 8th century, the abbreviations, 'A', 'AN', or 'ANA' (i.e. 'antiphona') simply indicated a chant to be performed with a psalm. Also in the late 8th century and onwards, psalmody sung in alternation by two choirs was described in Frankish sources as if it were the customary kind. The earliest unequivocal description of refrains in alternating choral psalmody – that is, the first account f regular medieval psalmody with antiphons – was given the first quarter of the 9th century by Amalarius of Metz.

Most of the antiphons for the Psalter have brief texts, not always grammatically self-contained, consisting of a simple invocation or acclamation of a few words; they are quite similar to the responds (*responsae*) used in ancient responsorial psalmody (Huglo, 1982). In the psalter of St Germain-des-Prés (*F-Pn* lat.11947, written in 6th-century uncials), which may have originated in Italy, the *responsae* are indicated by the letter 'R' in gold. These responds are very brief; they include 'Praeceptum Domini lucidum' (f.30*v*) for Psalm xviii, 'Beatus qui intelligit' (f.77*v*) for Psalm xl, and so on. Even the responds for the vesper psalms are equally terse, such as 'Juravit Dominus nec penitebit eum' (f.225*v*) for Psalm cix. For Psalms cxlviii–cl, sung in most liturgies at Lauds (*Ainoi*), the respond is 'Alleluia' (written in gold at f.288*v*); this corresponds to the *alleluiaticum* of the old Gallican liturgy (*see* GALLICAN CHANT, §10). These ancient responds, like many antiphons, are very short – between three and six words as a rule – and often consist of the first words of the psalm. The following examples of antiphons from the Roman Psalter make this clear: 'Diligam te Domine virtus mea', antiphon to Psalm xvii, borrowed from the beginning of the psalm; 'Benedictus Dominus in aeternum', antiphon to Psalm lxxxviii; and 'Benedicite gentes Deum nostrum', antiphon to Psalm lxv. Of the 95 antiphons to the Psalter, 50 consist of the opening words of the psalm. This evidence could suggest that the antiphons to the Psalter were derived directly from the older responds, but such a conclusion is by no means definitive.

In antiphoners of the late 8th century the number of repetitions of the antiphon in performance is never indicated. Descriptions of contemporary practice may, however, be found elsewhere. For the antiphons of the Mass (e.g. introits), the usage is described in the medieval liturgical documents *Ordines romani* (*see* INTROIT (i), §1), For the antiphons of the Office, according to Amalarius of Metz, in the 9th century the antiphon was repeated after each verse of the psalm ('antiphonis, quas vicissim chori per singulos versus repetunt', *PL*, cv, 1251). This practice was maintained in the INVITATORY psalm, the *Venite* (Psalm xciv, sung daily at the beginning of Matins except during the final days of Holy Week): the antiphon is sung in full (e.g. for Tuesday, 'Jubilemus Deo salutari nostro') at the end of all the odd-numbered verses as well as the doxology; besides this, the antiphon is sung in full, as normal, before and after the invitatory psalm. It was impossible for musical reasons to separate the antiphon from the psalm and sing it merely at the beginning and the end, as was done elsewhere. The invitatory has eight special melodies, one in each mode except for the 1st and 8th (none), and 4th (three), although in many instances the number varies from one source to another. The potentially numerous and time-consuming repetitions of the antiphon (especially at Matins, with nine psalms in the secular usage and 12 in the monastic) caused these particular settings to be rapidly abandoned in subsequent centuries for other psalms (see Stäblein, *MGG1*).

In the various ancient Latin rites – Gregorian, Ambrosian, Gallican and Mozarabic – the term *antiphona* generally precedes specific short chants with texts averaging between ten and 25 words and with simple melodies. These antiphons appear before psalms and are also occasionally copied before the final melodic formulae of the psalms. Such indications were essential to the performance of the antiphons, which were conceived as integral parts of the psalm in the succession antiphon – psalm – antiphon. This form has several consequences. The antiphon ends with a clear cadence on a final note, which then determines the choice of the reciting note for the psalm (in Gregorian psalmody five reciting notes are possible; in Ambrosian chant, seven). The psalm tone ending (*differentia*, *diffinitio*, or *varietas*) can be chosen with the first notes of the antiphon in mind to ensure a smooth progression between the psalm and the recurring antiphon. While the latter explanation became the conventional one put forth by many theorists, there is often no perceptibly close relationship between the psalm tone ending and the opening of the antiphon.

In Offices written at the end of the 9th century and beginning of the 10th, both by East Frankish composers (as in the Office of St Otmar composed at St Gallen) and West Frankish (as in the Office *In plateis* by Hucbald and the Offices by Stephen of Liège), the numerical position of a chant in an Office determines the choice of its psalm tone. Thus the antiphon corresponds to a psalm sung to the 1st psalm tone, and so on until the eighth antiphon; the ninth antiphon again corresponds to a psalm sung to the 1st psalm tone, and the pattern continues. Psalm tones continued to be chosen according to their numerical order in the Office until the end of the Middle Ages, especially in the 13th-century VERSIFIED OFFICE.

Several categories of antiphon developed without any link to psalmody: they include the great processional antiphons in the Gregorian repertory (see §5(vi) below); and the Gallican and Ambrosian antiphons with verses, which resemble responsories in that the antiphons are repeated after the verse (see §5(ii) below).

2. ORIGINS AND COMPOSITION OF TEXTS. The antiphons of the various Latin rites normally have biblical texts. Those of the regular Sunday and weekday Offices are drawn from the Psalter (see §5(i) below), the earliest source of Latin antiphon texts. Some Mozarabic antiphons retained textual variants originating in the African Psalter; this seems to indicate that during the revision attributed to Isidore of Seville of biblical texts and the liturgy, no-one dared touch the oldest antiphons in the repertory, perhaps for the sake of their melodies. Similarly, certain Ambrosian antiphons display textual variants older than the Milanese Psalter.

The antiphons of the Proper of the Time are biblical, often taken from texts read during the Office or the Mass of the day; the same biblical extract may be used in a variety of ways and liturgical positions in the different Western liturgies. The antiphons of the Proper of the

Saints have texts based on the *Acta martyrum* or biographies of famous saints. The Gregorian antiphoner also contains about 100 antiphon texts drawn from Christian poets or basilical inscriptions; these are in metrical or rhymed verse. Many of the prose texts, too, are assonanced and balanced quantitatively in the manner of verse. Finally, a few antiphon texts in Latin are known in Greek as well, although resemblances between their respective melodies are not always evident.

Deciphering the origins of antiphon texts had already fascinated scribes associated with the Mozarabic Léon Antiphoner and with the Gregorian Zwiefalten Antiphoner (*D-KA* Aug.LX). Some years after the latter had been completed, an obviously experienced scribe went through the manuscript repeatedly, indicating in the margins the biblical sources of many antiphons and marking with the term 'cantor' those texts of ecclesiastical origin for which he had been unable to discover the source. During the 20th century, research on texts and textual sources of antiphons became available in a number of publications (Marbach, 1907; Lipphardt, 1965; Hesbert, in CAO, iii, 1968; Bailey, 1994; and Halmo, 1995).

Throughout the various Western liturgies, a literary comparison of antiphon texts with their sources illustrates the independence of the respective authors, who aimed to create a balanced verbal structure by means of additions (such as the word 'Dominus' before 'Jesus', or one or two 'alleluias' at the end of a chant), or omissions (e.g. of the enclitic 'autem', common in the Gospels). In such ways the author generally produced two subdivisions, each further divided into two clauses. Other schemes are also found, some with tripartite divisions, and some with even greater complexity, especially in the antiphons from Offices composed in the 10th and 11th centuries. Clearly the authors of antiphon texts felt free to modify the original biblical or ecclesiastical literature according to the requirements of musical composition.

The creation of new antiphons seems to have come to an end fairly early in the Ambrosian and Mozarabic liturgies, but it continued in other places, notably in ecclesiastical centres of the Carolingian Empire, even after the promulgation of the 'antiphoner of St Gregory' (*see* OLD ROMAN CHANT, and GREGORY THE GREAT). The composition of Proper chants for the Office, both antiphons and responsories, never really ceased, particularly for the patron saints of dioceses and great abbeys. By contrast, very few new Proper chants for the Mass came into the repertory apart from alleluias. In the Proper of the Time for the Office, for example, the antiphon O *virgo virginum* was added to the series of seven Advent 'O' antiphons after the diffusion of the original Gregorian antiphoner (*see* O ANTIPHONS). The same is true of the antiphon *Rex pacificus* and others for First Vespers of Christmas, composed in about 800 CE (see Hucke, *KJb*, 1953); the *Veterem hominem* antiphons for the octave of Epiphany, with texts translated from the Greek and melodies related to the surviving Byzantine melodies (see Strunk, 1964); and, according to Amalarius of Metz, the antiphons for the three Matins psalms of Easter and Pentecost.

Several observations can be made about the texts of antiphons with regard to their liturgical functions, especially during the Proper of the Time and the Proper of the Saints. Endeavouring to make the Office increasingly specific for feasts and seasons, medieval liturgists or musicians gradually replaced antiphons of the psalmic or ferial series with new ones. In many instances – and this has been demonstrated in detail for the Ambrosian liturgy (Bailey, 1994) – the newer substitute antiphons were attached to psalms with which they had some kind of textual link, perhaps only a single key word, so that very often there exists a nuanced and sensitive alignment of antiphon text and psalm text.
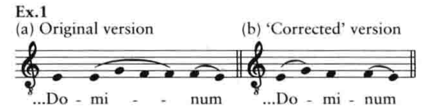
In the celebration of a given liturgical day, antiphons thus came to serve not only a musical function but also a liturgical one, that is, to convey concisely through their texts the spirit of a particular feast. The theological and spiritual aspects of feasts and seasons as reflected within the psalms and canticles are highlighted by the imagery of the antiphons. Further, when juxtaposed with the regular psalmic cursus sung week by week, various antiphons may summon quite different resonances from the same psalms on different occasions, while themselves acquiring an increasing wealth of meaning. During the liturgical year as a whole, therefore, these richly multifaceted antiphon texts, along with other Propers and psalms of a given day, often allude to words and phrases linked to other festivities and seasons. Repeated in changing contexts over time, they form a mosaic of connected liturgical themes and associations. In this contemplative interweaving of theological thought and spiritual expression, which is certainly one raison d'être of the Office, antiphons play a very significant role.

3. ORIGINS AND COMPOSITION OF MELODIES.

(i) Overview. There is no evidence that the writers of antiphon texts, even where known (e.g. St Ildefonsus of Toledo, *c*606–67, author of an alleluia and other chants for St Leocadia), also created the melodies; experienced singers are just as likely to have been the composers. The musical evidence – the manner in which melodies are adapted to texts, and the relationships between text and music – suggests that the composers knew Latin at least as thoroughly as Carolingian scholars such as Alcuin, Hrabanus Maurus and Loup de Ferrières. It suggests also a remarkable knowledge of music theory, in particular of the rules governing the relationship between words and music.

These composers did not, however, always place the textual accents in accordance with the practice of classical Latin (the accents normally correspond to a note or melisma in the chant that is higher in pitch than the pitches for unaccented neighbouring syllables). Thus 'mulierem', originally accented on the antepenultimate syllable, was turned into a paroxytone (i.e. a word accented on the penultimate syllable) in the antiphons *Inter natos mulierum* and *Mulieres sedentes*. Latin, which was spoken by the educated throughout the Middle Ages, had continued to evolve. Thus the composers of Gregorian chant in the second half of the 8th century adopted the current rather than Ciceronian usage in pronunciation and accentuation. In later medieval antiphons, the Latin reflects further changes. The mid-16th century gave rise to a movement whose intention was to correct the accumulated 'errors' in chant, that is, deviations from the Ciceronian standard. In this attempt at revision, the melodic accentuation of words was usually 'corrected' by the placing of a single semibreve (lozenge-shaped note) on unstressed syllables, as, for example, in the normal cadence in the communion antiphon for Epiphany (ex.1).

These melodic adjustments were retained by the composers of NEO-GALLICAN CHANT in the 17th century. The study of word accentuation has been revolutionized since the late 19th century, however, and chant melodies have accordingly been reconstructed in careful editions such as those of Solesmes (although, most recently, the search for historical authenticity has prompted scholars and performers alike to favour the use, whenever possible, of individual manuscript sources rather than even these very reliablecomposite editions).
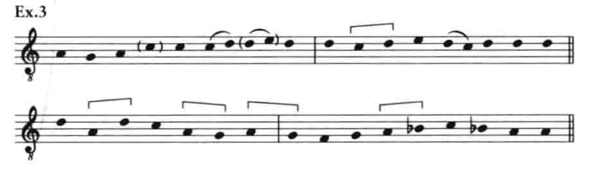


Although the origins of individual antiphon melodies cannot be determined, close analysis suggests that their roots can often be identified. For this, Hucke (1951) proposed three categories of song, recitiation-like melody, and free-form 'Strophen', each one giving rise to certain characteristics: the song is musically cohesive and resistant to significant alteration; a melody based on recitative gravitates towards one pitch or a pitch area that might coincide with the psalm recitation tone; and free-form melodies consist of somewhat standard melodic phrases employed as needed, with melodic adjustments for textual requirements. Further, the melodic invention evident within the antiphon repertory has not taken place independently of the characteristics of the modes themselves, for certain modes tend to produce melodies of a particular form or style. Mode 1 and 2 melodies, for instance, move within a more limited melodic ambit, and mode 2 antiphons could even be described as having a propensity towards recitation. On the other hand, mode 8 abounds in melodic patterns, some circumscribed and others expansive, and has yielded melodies that are especially favourable to multiple adaptation (Hucke, 1951; Halmo, 1995).

As the repertory continued to develop, composers of antiphon melodies, like all composers of chant, borrowed the elements of their compositions from pre-existing models rather than seeking complete originality. For Gregorian chant the melodic models seem to have been fixed in the second half of the 8th century. In the period that followed, the expansion of the repertory involved various processes, including two seemingly contradictory ones: model melodies with the greatest adaptive possibilities generated a variety of others; yet at the same time a relatively small number of model melodies came into use more and more frequently but with particular exploitation of their own musical potential (see Crocker, 2/1990). Because of the size of the antiphon repertory, these and other kinds of development are readily discernible. Among those who have explored such musical interrelationships within the vast antiphon repertory, two scholars were pioneers in the field: F.-A. Gevaert, who identified 47 'themes' based on the incipts of antiphons (Gevaert, 1895); and W.H. Frere, whose analysis of antiphons also took account of the interior phrases of their melodic structure (Frere, 1901–24).

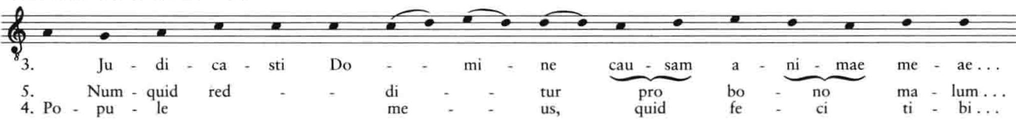
(ii) Adaptation. In the process of melodic adaptation, an existing antiphon melody was given a new text similar in shape and structure to its old one. There is thus a correspondence of melodic accentuation in the two texts. A melody used in this way is termed a 'prototype melody' and is cited by one of its texts, most often the first in order in the antiphoner. This process was extremely common: sometimes two successive antiphons in the same Office could be sung to the same melody, for example, the *Veterem hominem* antiphons for the octave of Epiphany (see CAO, i–ii, no.25) and three antiphons for Passion Sunday (no.66; see ex.2). The alleluiatic antiphons of Septuagesima, for the Office of 'farewells' to the alleluia, and of Paschaltide, which consist of numerous repetitions of the word 'alleluia', are other examples of the procedure. The oldest antiphoners, which lack neumatic notation, explicitly gave the incipts of the prototype antiphons as indications of the melodies to be used (CAO, iii, nos.1327–38).

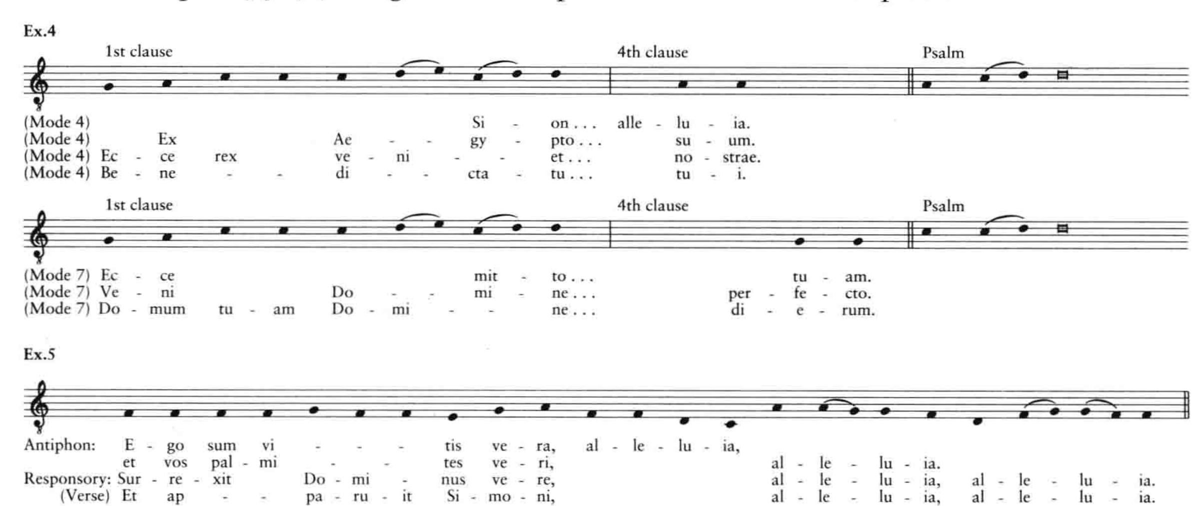
The number of prototype melodies is fairly limited. There are none in the modes on D, except among the 'O' antiphons sung to the *Magnificat* during Advent. Some of the prototypes had more texts adapted to them than others. One of the most common prototypes in the antiphoner is in the 4th mode (ex.3, transposed up a 4th).



This melody was used for a number of texts consisting of four clauses, and was adapted to them by *syneresis* (the contraction of occasional notes, indicated in the example with a horizontal bracket) or *dieresis* (the expansion of formulae with extra notes, here placed in parantheses). It is found with some 90 different texts in an antiphoner copied in about 1000 CE, even though it is totally absent from the series of antiphons to the Psalter, and no similar melody occurs in the Ambrosian repertory. This melody must have been utilized by the Gregorian composers when they needed to organize quickly a complete series, such as the antiphons for the weekdays of Advent and those of Lent. Of the 50 antiphons for the weekdays of Advent, 21 (i.e. 42%) are set to this prototype; the proportion is smaller for the weekdays of Lent (seven out of 56, or 12.5%) but almost as great for the weekdays of the two Passion weeks (16 out of 40, or 40%).

This prototype presents difficulties from the modal point of view, and was often criticized or even altered by theorists. Its modality is ambiguous, especially when it is adapted to short texts in which the note above the final does not occur at the end of the fourth phrase. The first two phrases lack a semitone; the third has a semitone, which creates a 1st-mode cadence (*g–f–e–d–c–d*); only in the fourth phrase is the mode clear, and even then only if
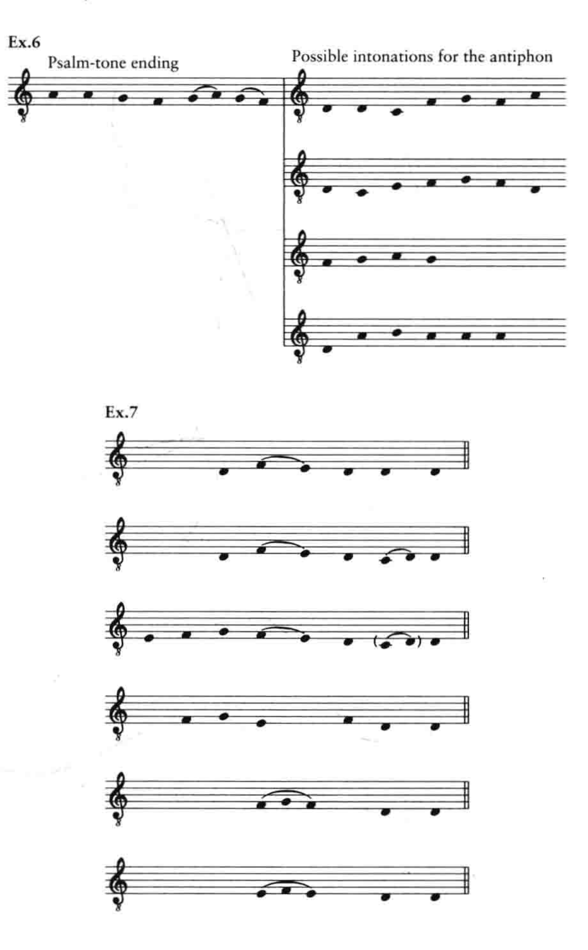




the text is long enough to require the full number of notes. In the late 9th century the *Commemoratio brevis* proposed the use of the 2nd psalm tone rather than the 4th with this antiphon, a solution entirely justified when the antiphon text has a short fourth phrase, as in *Benedicta tu* and *Ex Aegypto*.

Another approach to this problem was proposed by Regino of Prüm and 12th-century Italian theorists, and was adopted in 1134 by the Cistercians. These theorists noted that the first phrase of the antiphon is identical to certain intonations of the 7th psalm tone (ex.4).Since any chant should be modally unified, it was proposed that this chant be modified so as to continue and conclude in the 7th mode. The Cistercians even went beyond the obvious logical changes required by these proposals and reshaped the melody completely, in the same way as they modified the antiphons using the *tonus peregrinus* (see §5(i) below).

Of the two prototype melodies in the F mode, the one set to the text *Alleluia, Lapis revolutus est* is used for several antiphons in Paschaltide. It may be of Gallican origin: similar chants framed by alleluias occur among Gallican fragments in certain antiphoners written in insular script, such as *Alleluia, Quem quaeris mulier* (CAO, iii, no.1350) and *Alleluia, Noli flere Maria* (no.1348). At a later date further texts of similar structure were set to the same melody, such as the following, which occur in German antiphoners: *Alleluia, Resurrexit Dominus*; *Alleluia, Ego sum vitis vera*; *Alleluia, Quoniam in eternum*; and *Alleluia, Nimis exaltatus es* (CAO, iii, nos.1352, 1342, 1351, 1347). This melody, recurring as a Paschaltide antiphon and frequently associated with the evening Offices, may suggest that some melodies are linked to a specific liturgical role. As another example, the 4th-mode melody discussed above (ex.3) appears in liturgical times that the medieval church considered to be sombre and penitential, that is, Advent, Lent and Passiontide. At least in some period of the development of the repertory, then, certain melodies must have been considered capable of conveying a special meaning or spirit appropriate to a particular liturgical observance.

The second prototype melody in the F mode is used for about 20 antiphons for Paschaltide and for six from the Christmas cycle, and is associated with the 6th psalm tone. Its structure, identical with that of the lesser responsories in Paschaltide, is characterized by repetition in its two phrases (see ex.5, with the text *Ego sum vitis vera, alleluia*, CAO, iii, no.2604). Notably, high festive seasons are the context for this melody.

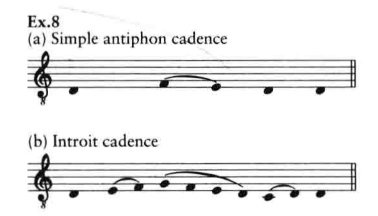
There are three prototypes in the G mode for four-clause antiphons. That of the antiphon *Tu es Petrus* was adopted for some 60 other texts and uses the 7th psalm tone, whereas the other two use the 8th. The *Ecce ancilla* prototype occurs with about ten more texts, and the *Omnes de Saba* prototype with more than 20 different texts (see comparative table in Ferretti, 1934, pp. 112–13).



(iii) Centonization. Another way in which new antiphons could be created without original composition in the proper sense has often been termed CENTONIZATION. According to Ferretti and others who have adopted his theory, this process occurred in the early liturgical repertories, in which the material was transmitted orally, and can only be fully understood in this light. The proponents of the centonization theory explain that once a psalm tone had been chosen (along with a psalm tone ending), possible formulae for the intonation came straightaway to the mind of the 'composer'. If, for example, the first tone had been selected, together with the ending whose cadence is on the 3rd above the final of the mode, the choice of a readily compatible intonation would be possible (ex.6).

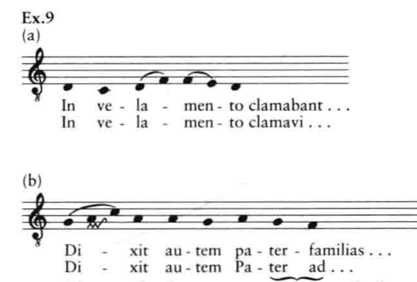
After the intonation and some of the melody, the singer would reach an intermediate cadence. Intermediate cadences, which were given particular attention by theorists such as Pseudo-Odo (*see* ODO; also *GerbertS*, i, 257–8) or Wilhelm of Hirsau (*GerbertS*, ii, 172), are those that fall on the final of the mode or on a degree compatible with it.

The final cadence is the most important of all, for it introduces the intonation of the psalm and also stands at the close of the chant, thus defining the mode. It must therefore fall on the final of the mode. Nevertheless, the singer again would have a choice of several possible formulae (ex.7 shows the possibilities in the D mode). Of the formulae in ex.7 the last occurs only in later chants such as the antiphons *Montes Gelboe* (CAO, iii, no.3807) and *Angeli archangeli* (no.1398) for All Saints. The same cadential formulae occur in introits and communions, together with others that are more ornate despite being merely elaborations of simple cadences ex.8). Many cadential and intonation formulae also appear in the same form in Byzantine chant (Huglo, 1966).
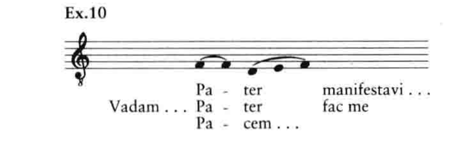


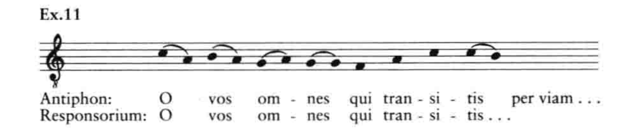
It would be possible to number the formulae used and then, by substituting numbers for the formulae, look at how chants were allegedly centonized; all possible combinations could be analysed by computer if the formulae were to be replaced by a series of numbers for each mode. However, it must be emphasized that Gregorian composition was not simply a matter of juggling formulae, for many and various factors could modify the structure of a chant. In particular, important words tended to attract to themselves the melodies to which they were sung in other chants, in spite of the change of context. This practice is common in repertories whose transmission is oral. For example, the word 'ascendit' in *Assumpsit Jesus* (CAO, iii, no.1501) is sung to the same figure as 'ascendam' in *Vos ascendite* (no.5493). Even the opening phrase of the antiphon may be affected by this practice (see ex.*9a*: *In velamento clamabant* and *In velamento clamavi*, CAO, iii, nos.3306–7; and *9b*: the antiphons *Dixit autem paterfamilias*, *Dixit autem Pater* and *Dixit Jesus discipulis*, nos.2281, 2280 and 2296).

Even a single syllable, regardless of sense, can attract the same melody, as occurs in the three antiphons *Pater manifestavi*, *Vadam ad Patrem* and *Pacem relinquo* (ex.10: CAO, iii, nos.4237, 5299 and 4205). Sometimes a similar melodic fragment may appear in chants of different categories (see ex.11, with the antiphon *O vos omnes*, CAO, iii, no.4095; and the responsory *O vos omnes*, CAO, iv, no.7303), or in antiphons of both Mass and Office (ex.12, with the antiphon *Spiritus Domini*, CAO, iii, no.4998; and the introit *Spiritus Domini*, in Hesbert, *Antiphonale missarum sextuplex*, no.106; and with the phrases 'hoc autem' and 'hoc facite' from the antiphon *Solvite templum*, CAO, iii, no.4982; and the



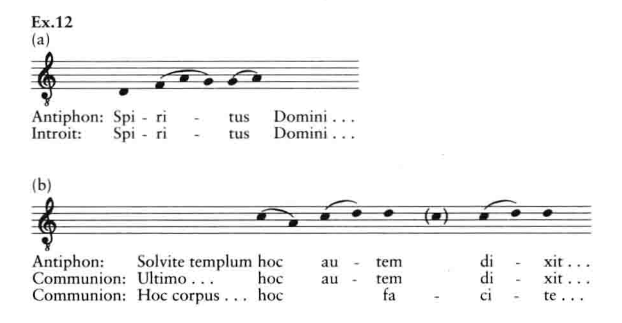
communions *Ultimo* and *Hoc corpus*, in *Antiphonale missarum sextuplex*, nos.105 and 67*b*). These correspondences presuppose an amazing familiarity with the whole repertory, and they testify to the unified style of composition governing the redaction of the Gregorian gradual and antiphoner.





The concept of centonization in the strict sense has come under scrutiny as to whether it is an appropriate means of melodic analysis, and the validity of applying principles of the literary technique of centonization to musical compositions has been questioned. Scholars continue to seek a better understanding both of the vast expansion of the antiphon repertory and of its many areas of interrelatedness. László Dobszay and colleagues, through their extensive investigations of Central and Eastern European chant sources, have applied the principles of classification and analysis gained from the experience of systematizing folksongs. They have

explored, for example, the process by which basic melodic structures can evolve into progressively more complex ones, according to textual needs, by the emergence of cadences from within the pitch structure: that is, a pitch



that in one antiphon is merely a part of the melodic sequence assumes in another antiphon a new role as a cadential point or as an opening pitch in the subsequent phrase. When more musical material is needed to accommodate the text further, additional melodic elements are incorporated into the framework of the original sequence of pitches. This continuing process of understanding antiphon composition and melodic development involves collecting and ordering hundreds of antiphon melodies of varying length and complexity, and analysing and comparing them for aspects of internal stylistic articulation and other devices of composition.

Further aspects of compositional processes reflected in the more elaborate antiphons of the original Gregorian corpus, and of the evolution in musical style that began in the 10th century and became more marked in the 13th, are discussed below (§§5(iii) and (vi) in particular).

Seven main categories of Gregorian antiphon may be distinguished, and these can be grouped primarily according to their texts as related to liturgical function: antiphons of Matins, Lauds and Vespers; antiphons to the Psalter; antiphons to the *Benedictus* and *Magnificat*; Mass antiphons; Marian antiphons; processional antiphons; and versified antiphons. These, along with a smaller subgroup – antiphons with verses – are discussed individually below.

4. The Gregorian antiphons to the psalms at Matins, Lauds and Vespers. The antiphons to the psalms at the major Hours of Matins, Lauds and Vespers are the most characteristic of the repertory and form the Gregorian antiphoner's basic corpus promulgated in the late 8th century. They were transmitted in two main branches of the antiphoner tradition: the secular and the monastic.

Secular antiphoners, used by diocesan canons, canons regular (those bound to a community rule, or *regula*) and Dominican and Franciscan friars, prescribe for Matins nine antiphons for the psalmody, distributed over three 'nocturns', each of which contains three psalms, lessons and responsories. Five antiphons are assigned to Lauds, and these are repeated at Vespers (except at certain festivals such as Christmas, St Peter, etc., when specific antiphons are laid down). Monastic antiphoners, on the other hand, which were used by members of monastic houses (Benedictines, Cistercians and Carthusians), prescribe 13 antiphons for Matins, distributed over three nocturns (6 + 6 + 1), five for Lauds and only four for Vespers.

Because of the differing structure and length of individual Hours in the two traditions, secular and monastic antiphoners agree in their series of antiphons only at Lauds, when both have five antiphons. Here, indeed, there is fairly close agreement, especially for the festivals of the Proper of the Time and of the Saints, as may be seen in Hesbert's concordance of autiphoners (CAO, i–ii). For Matins, monastic antiphoners give the nine antiphons of the secular antiphoners as their first nine; they then include a further four borrowed from the Common of the Saints for the feasts of the Proper of the Saints and from a series of interchangeable pieces for the feasts of the Proper of the Time. Occasionally the extra antiphons were composed following pre-existing models. An exception to the monastic–secular distinction occurs in the major Hours from Maundy Thursday Matins to Easter Sunday Matins inclusive, when, for this most sacred time of the Church year, an intentional uniformity of structure prevails in the Offices. The brief comments above partly explain the differences between secular and monastic antiphoners; no such differences characterize the graduals of the two traditions.

In modern editions of the chant it is, unfortunately, impossible to distinguish the antiphons of the original Gregorian repertory from those composed in later centuries. At least 200 or 300 years separate the two groups. Although composition may have proceeded along broadly similar lines during that time, the resulting forms are sometimes very different, as can be seen by comparing the 13th-century antiphons for the feast of Corpus Christi or those of contemporary versified Offices (e.g. of St Dominic or St Francis) with the old repertory of antiphons for the greater festivals of the Proper of the Time (Christmas, Easter and Pentecost) or of the Proper of the Saints (24 and 29 June, 10 August etc.). Study of the Gregorian antiphon must begin from the original repertory.

The texts of the antiphons of the original repertory consist of between one and four clauses. Some are very brief – between three and eight words – and are performed as a single phrase; some have two clauses separated by a caesura; some contain three clauses; and some, with four, seem to be modelled on the distich of Latin prosody. The following examples illustrate a variety of possibilities:

Omnis plebs ut vidit/dedit laudem Deo (two clauses: CAO, iii, no.4149); *Dixit angelus ad Petrum/Circumda tibi vestimentum tuum/et sequere me* (three clauses: no.2268); *Hic vir despiciens mundum/et terrena triumphans//divitias coelo/condidit ore, manu* (four clases: distich; no.3069); *Solve jubente Deo/terrarum Petre catenas//qui facis ut pateant/coelestia regna beatis* (four clauses: two hexameters; no.4981); *In praesepio jacebat/et in coelis fulgebat//ad nos veniebat/et apud Patrem manebat*(four clauses: assonanced prose; no.3272).

By contrast with this group of antiphons, the antiphons to the *Magnifcat* and *Benedictus* normally tend towards a greater number of clauses (see §5(iii) below). Other lengthier antiphon texts also exist, in particular those from the late 9th century onwards composed in honour of the patron saints of dioceses and of monasteries.

5. Other antiphons in the Gregorian repertory.

(i) Antiphons to the Psalter. The Psalter is distributed over the Divine Office of each week in 'cursus' or a generally consecutive order, and most of the antiphons used during its recitation are rather more simple than

Ex.13

Antiphon to Psalms lxiii—lxvii [lxii—lxvi]	In ma - tu - ti - nis Do - mi - ne me - di - ta - bor in te.	(CAO, iii, no. 3252)
Antiphon to Psalm cxx [cxix]	Cla - ma - vi et ex - au - di - vit me.	(CAO, iii, no. 1824)
Antiphon to Psalm cxxxi [cxxx]	Spe - ret Is - ra - el in Do - mi - - no.	(CAO, iii, no. 4990)
Antiphon to Psalm cxxxii [cxxxi]	Et om - nis man - su - e - tu - di - nis e - - jus.	(CAO, iii, no. 2713)
Antiphon to Psalm cxlvii	Lau - da Je - ru - sa - lem Do - mi - - num.	(CAO, iii, no. 3582)
Antiphon to Canticle of Moses	Can - te - - mus Do - mi - no glo - ri - o - se.	(CAO, iii, no. 1765)

those assigned for specific feasts and seasons at Matins, Lauds and Vespers. Usually each psalm has its own antiphon with a text derived from that psalm, but some psalms are linked as pairs (e.g. Psalms lxii and lxvi in the Roman Office of Lauds) or as groups of three (e.g. Psalms cxlviii–cl, also at Lauds) under a single antiphon. In the Little Hours, on the other hand, Psalm cxviii is subdivided into 22 sections of eight verses each, with a particular antiphon for each section. The invitatory (Psalm xciv) is a special case (see §1 above and *see* INVITATORY).

For the Offices of Sunday and the days of the week, the antiphon texts are drawn from the psalm; for the feasts of the Proper of the Time and of the Saints, the texts are of 'ecclesiastical composition' (i.e. they are non-biblical), but similar in spirit to Psalm xciv – in other words, an exhortation to praise.

In early psalters, the antiphons are located in relationship to the beginnings and ends of their psalms; in antiphoners, they are grouped together with a body of chants for use in the post-Epiphany period; in noted breviaries, they are found with the Psalter, usually at the front of the manuscript. The various invitatory melodies often occur in the final section of the antiphoner, sometimes together with the tonary, as was the custom in Cistercian antiphoners.

Most of the Psalter antiphons are very short and their melodies almost entirely syllabic. Many could be regarded as melodically bipartite but have texts that are virtually indivisible. It is perhaps the brevity of the texts that prevents melodic development as extended as in other antiphons, where the melody is able to rise to a climax and fall again over three or four phrases. The simple melodies of Psalter antiphons often consist of a few notes around a central pitch – sometimes the reciting note of the appropriate psalm tone – and confined within the range of a 4th or 5th. The simplicity of these melodies makes their transmission unreliable. An individual melody may have numerous variants; sometimes what is essentially the same melody has different modal assignments; and some antiphons exist in totally different versions. All of these factors pose many challenges for investigation of the sources.

When, in the late 8th century, the eight Gregorian psalm tones were adopted for the singing of the weekday Offices, it was found difficult to fit them to the Psalter antiphons, which more closely resemble Ambrosian antiphons than classical Gregorian ones. In Ambrosian practice, where the antiphon style itself determines the psalmody, the psalm tones had to be imposed on the antiphons indiscriminately, with the result that the tones and antiphons are at times at odds with one another. Even quite late in medieval times, theorists such as Frutolfus of Michelsberg (*d* 1103) continued to address the difficulties of classifying Psalter antiphons according to the eight-mode system. The musical evidence of those antiphons described as 'of irregular tone' should also be considered (see *AM*); although the tonaries and antiphoners designate the 4th psalm tone for these, Joseph Gajard in his edition prescribed a tone borrowed from Ambrosian psalmody, restricted in range to a 4th and better suited to them despite its lack of authenticity (ex.13).

The celebrated *tonus peregrinus* ('wandering' or 'alien' tone; the name appeared in the 12th century in Germany) is another irregularity within the system, since it has two different reciting notes and thus disobeys the rules of Gregorian psalmody. It was prescribed for six antiphons (ex.14). No doubt it was taken over into Gregorian psalmody from the Gallican rite, but it may ultimately be of Jewish origin (Huglo, 1971). It was adopted in the tonary not as a part of the 8th tone (as is commonly believed) but originally as an appendix, quite separate from the tonary proper and added after the last psalm tone ending of the 8th tone. The *tonus peregrinus* then, omitted from the antiphoner but recorded in the tonary, is further evidence of the conservative attitude of the organizers of Gregorian chant: in their unwillingness to touch the Psalter antiphons they even tolerated elements that disturbed the system.

Nevertheless, the *tonus peregrinus* antiphons were reshaped in various ways during the course of time in order to bring the final note into conformity with the intonation. The most far-reaching of these changes occurred in about 1134, when the Cistercians, pursuing their ideal of modal unity within each chant, modified the *tonus peregrinus* antiphons to fit the 1st psalm tone.

Very few additions were made over the centuries to the Psalter antiphons. For the Sunday Offices of the year, however, there is a series of versified antiphons, *Pro fidei meritis* (CAO, i, no.36; cf iii, no.4383), created perhaps by King Robert the Pious (*d* 1031), to whom some chants have been falsely attributed. This series has also been associated with Drogo, abbot of Bergues in Flanders; or, as another possibility, with an anonymous composer in northern Italy, since the series appeared first in Italy in the Silos Antiphoner (see CAO, i, iii).

(ii) Antiphons with verses. Antiphons that are sung with verses occur in a few places, such as in three festive Offices in the Proper of the Saints: the two feasts of St Paul, 25 January (CAO, i–ii, no.47) and 30 June (ii, no.102), and that of St Lawrence, 10 August (CAO, i–ii, no.103). These antiphons are followed by verses reminiscent of the *versus ad repetendum* of the introit. Such verses are also found

Ex.14

Antiphon to Psalm cxiv [cxiii]			Nos		qui	vi	-	vi	-	mus . . .	(CAO, iii, no. 3960)
Antiphon to Canticle of the Three Young Men	An	-	ge	-	li	Do	-	mi	-	ni . . .	(CAO, iii, no. 1399)
Antiphon to Canticle of the Three Young Men	Mar	-	ty	-	res	Do	-	mi	-	ni . . .	(CAO, iii, no. 3717)
Antiphon to Canticle of the Three Young Men			San	-	cti	Do	-	mi	-	ni . . .	(CAO, iii, no. 4727)
Antiphon to Canticle of the Three Young Men	Vir	-	gi	-	nes	Do	-	mi	-	ni . . .	(CAO, iii, no. 5443)

in the antiphons of Gallican chant, especially the *Mandatum* antiphons sung during the Washing of the Feet on Maundy Thursday, as well as in the Ambrosian repertory. A given verse, using the same melody as the psalm, is sung after the doxology following the psalm, and again after the repetition of the antiphon; the antiphon itself is performed at the end as a conclusion (*see* GALLICAN CHANT, §12.)

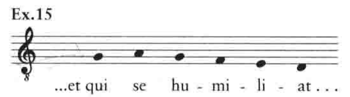
(iii) Antiphons to the 'Benedictus' and 'Magnificat'. The antiphons to the Gospel canticles of Lauds (*Benedictus*) and Vespers (*Magnificat*) are very similar to the other antiphons of Matins, Lauds and Vespers. Even though the Gospel canticles are sung to a more ornate psalm tone than the psalms and other canticles (attested in the late 9th-century *Commemoratio brevis* and in the tonaries), the musical style of the antiphons is not analogously ornate. They are distinguished, however, by their liturgical function and by their literary sources. The antiphons to the Gospel canticles are normally settings of texts drawn from or summarizing the Gospel of the Mass of the day; this series of antiphons was originally probably intended to provide two antiphons for each Sunday, but additions to it may have been made quite soon. The series of antiphons to the Gospel canticles for the Sundays in summer, whose texts are drawn from the Gospels of the Sundays after Pentecost, often gives more than two antiphons per Sunday (see CAO, i–ii, no.144). The absence of some of these antiphons from the original repertory is also suggested by the fact that a number are polymelodic (i.e. they exist with different melodies in different geographical regions). It is a fundamental rule of criticism that such pieces cannot have been present in a general original source. An example of this kind of chant is *Scriptum est enim quia*, an antiphon with a verse (CAO, iii, no.4836), which occurs in most manuscripts with an 8th-mode melody (*AM*, p.600), but in German antiphoners with a 1st-mode melody, and in Cluniac manuscripts and in the gradual-antiphoner of Brescia (*GB-Ob* misc.lit.366, f.260) with a 4th-mode melody. The proliferation of the Gospel canticle antiphons is also related to the fact that the series of Gospels of the day varied, especially towards the end of the liturgical cycle, from one church to another. Further, over time, Gospel canticle antiphons were provided not only for Sundays but for increasing numbers of feasts and saints' days, and also for some ferias, especially in Advent and Lent. Since antiphons for the *Benedictus* and *Magnificat* constitute a minimum set of Propers for a given day, a great many of these antiphons were required, and the resulting repertory is large, numbering several hundred.

Some antiphons to the Gospel canticles from the Sundays in summer contain melodic formulae that do not occur in the antiphons discussed in previous sections. For example, *Scriptum est enim quia* cited above has a melisma on the first syllable of 'docens'. This syllable is the fifth from the end of the chant, that which in prolix responsories generally bears a melisma. The same melisma occurs on the sixth syllable from the end of *Dixit Dominus ad Adam*, the *Magnificat* antiphon for Septuagesima. Since this antiphon replaced another from the alleluiatic Office of 'farewell to the alleluia', it is not an antiphon from the original corpus of the antiphoner. Comprehensive melodic analyses have prompted the observation that, indeed, most Gospel canticle antiphons do not use ancient melody types but particular adaptations of melodic elements from the older musical material (Dobszay, 1988); and also that there is considerable melodic interrelationship within this category of antiphon.

Some of the antiphons of this group have intermediate cadences on the note below the final (e.g. *d–e–f–c–c* in the 1st mode). These 'lowered' cadences are comparable with inverted cadences (e.g. *f–g* instead of *g–f*) and serve to avoid the monotony of several identical candences in an extended chant. Examples occur on 'thronos' in *Qui coelorum* (CAO, iii, no.4460) and on 'altare' in *Si offers* (no.4903). These cadences are followed by the usual re-intonations, or by others, for instance *a–g–g–f–g–a* on 'et', 'ut' or 'ex-' in the antiphons *Exi cito*, *Vide Dominum sedentem*, *Si offers* and *Qui coelorum* (CAO, iii, nos.2785, 5404, 4903 and 4460).

In a few passages in the Gospel canticle antiphons, it is not unreasonable to speak of descriptive music in which, for instance, a descending melody is used to suggest the idea of descent or of humility. Examples are found in the antiphon *Descendit hic* (ex.15: CAO, iii, no.2158); and

Ex.15



in *Homo quidam* (no.3131), where the melody moves downwards at the words 'descendebat ab Jerusalem in Jericho'.

The antiphons to the *Magnificat* for Saturdays in summer, unlike those for Sundays, are settings of texts from the Old Testament readings for Matins of the following day. This is true of the feasts of the Proper of the Time and of many in the Proper of the Saints. In the latter, however, the antiphons to the Gospel canticles, like other chants in the Office, may have texts drawn from the martyrology; or the *Magnificat* antiphon at Second Vespers might be a text summing up the significance of the feast, as in the *Hodie* antiphons (CAO, iii, nos.3088–124). The latter texts may have been suggested by Byzantine *stichēra* beginning with the word 'sēmeron' ('today'). Interestingly, the word 'sēmeron' in the Byzan-

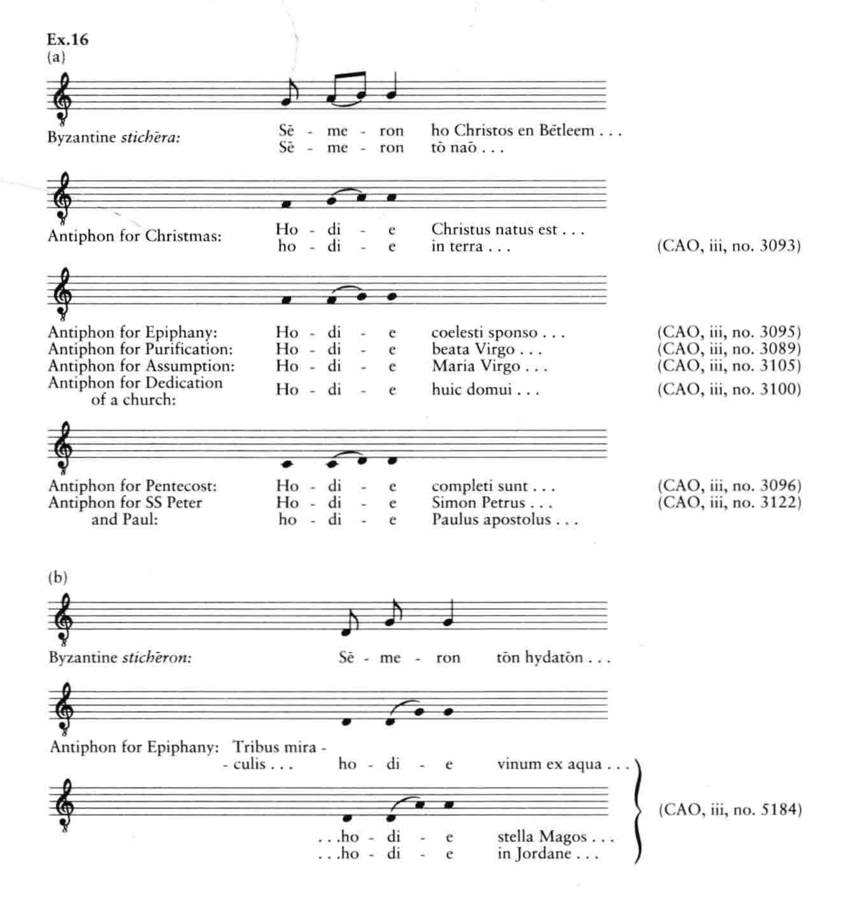
tine *stichēra* has the same rising melody as is given to the word 'hodie' in the Latin antiphons (ex.16). This represents a further example of a key word attracting similar or virtually identical melodic contours even in different contexts (see §3(iii) above). In other Latin antiphons the texts are translations of Byzantine chants, but the melodies are not necessarily dependent on Byzantine models (Huglo, 1966). This is the case in the following chants honouring the Nativity and Mary respectively: the *Benedictus* antiphon *Mirabile mysterium* (CAO, iii, no.3763), and the *Magnificat* antiphon *Nativitas tua* (no.3852).

Finally, identifiable groups of antiphons associated with the *Magnificat* and the *Benedictus* have texts drawn from or paraphrasing the canticles themselves and assigned to the ferial Office. In the case of those for the *Magnificat*, for instance, this body of antiphons is found in greatest abundance in older antiphoners and in fewer numbers in later sources, suggesting that this repertory was set before the mid-9th century and that it preceded both the ferial Office as an organized entity in the antiphoners as well as the assignment of Propers for every Sunday (Udovich, 1980).

(iv) Antiphons for the Mass: introits and communions. In the Western Church, the eucharistic service, or Mass, provided another context for the development and use of a repertory of antiphons. Responsorial psalmody was originally the sole form of psalmody at the Mass and survives, for example, in the gradual. It was replaced by antiphonal psalmody at the entrance of the presiding celebrant and at the distribution of Communion. The chant at the entrance is termed the *antiphona ad introitum*, or introit; that at the Communion is called the *antiphona ad communionem*, or communion. In the introit, the psalm verses are sung to a more ornate psalm tone than the ones used for the psalms and canticles of the Office. The intermediate cadences are accentual (governed by the rules of Latin accentuation). This type of psalmody also influenced the composition of the antiphons themselves, which at times bear traces of embellished psalmody (*see* INTROIT (i); for the connection of the offertory with psalmody *see* OFFERTORY). As with the other categories of the Proper (except the alleluia), the introit repertory grew very little, except in south-west France and central and southern Italy. Troped introits appear from the 10th century on, with the tropes either preceding the introit or inserted within it.

The communion lost its psalmody between the 10th and the 12th centuries, according to region (see Huglo, 1971). The series of Roman communion antiphons is related to the two series of Ambrosian communion chants (the *confractoria*, chanted at the Fraction, and the *transitoria*, during Communion). A study of the Frankish–Roman communion series reveals that overall compositional planning was operative in the development of repertory and that some borrowing from the corpus of Office antiphons took place for this part of the Mass (McKinnon, 1992). The communion chants are less subject to troping than the introits and, from a modal point of view, are not as unified (*see* COMMUNION).

(v) Marian antiphons. Even though the antiphon is almost by definition a chant linked with a psalm, the



Marian antiphons, an important group within the Gregorian repertory, are independent of psalmody. Sung in veneration of Mary in devotional contexts that were often attached in some way to Hours of the Office, these chants are often called 'votive' antiphons. In antiphoners and processionals, they usually occur together, located with the Proper of the Assumption (15 August). The group as a whole consists of some from the early repertory of antiphons as well as later ones in a newer musical style. From the 13th century to the present, designated Marian antiphons have been sung at the close of Compline, the last Hour of the liturgical day.

Some of the early Marian antiphons have very ancient texts. *Sub tuum praesidium* (CAO, iii, no.5041), for example, was a part of the Ambrosian liturgy, and its original Greek text ('Hypo tēn sēn eusplanchnian') survives in a 3rd-century papyrus (see Mercenier,1940). The antiphon *Sancta Maria* (CAO, iii, no.4703) is derived from a prayer concluding a sermon formerly attributed to St Augustine but now to Ambrose Autpert (*d* 781), abbot of St Vincent on the Volturno; its earliest possible date is the 9th century. A similar date may be assigned to *Ascendit Christus*, which is given for 15 August in Anglo-Norman manuscripts. This antiphon is not Gallican as has sometimes been suggested, since the text is from the letter of Pseudo-Jerome now attributed to Paschase Radbert (*d c*865), abbot of Corbie. These two antiphons occur, moreover, with different melodies in different regions, a fact that supports a late date for them. The same is true of a series of antiphons based on the Song of Solomon and set out according to the numerical order of the modes, which is included in the antiphoners on either 15 August (CAO, ii, no.106f) or 8 September. Some Marian antiphons, such as *O virgo virginum*, are used independently and also as antiphons for the Gospel canticle.

The large-scale Marian antiphons are the most important of this group: *Alma redemptoris mater* (with a text in hexameters; CAO, iii, no.1356), *Ave regina caelorum* (no.1542), *Regina caeli* (no.4597) and *Salve regina*. Each became associated with that segment of the liturgical year for which its text is most appropriate: respectively, Advent to 1 February; 2 February (Purification) to Wednesday of Holy Week; Paschaltide and Pentecost week; and Ordinary Time, from Trinity Sunday to the day before Advent. The Cistercians chanted *Salve regina* daily from 1218; the Dominicans at Bologna chanted it daily at Compline after a miracle in 1230, and the custom was adopted by the entire Order in 1250. The general chapter of the Franciscans at Metz in 1249 prescribed all four of these antiphons for Compline, though not in the same way as would the Roman breviary of 1568. Indeed, practice has varied considerably in this matter, as may be seen in Table 1, which shows distribution of the Marian antiphons in four churches in the 15th century.

Of the four great Marian antiphons, *Alma redemptoris mater* seems to be the oldest; its text, along with that of the *Ave regina caelorum*, may have been used originally with psalmody. The *Regina caeli*, linked with devotions to Mary in Paschaltide, appears always to have been independent, as was the *Salve regina* also. The latter, due to its widespread adoption in medieval times and its liturgical placement in Ordinary Time (which can take up nearly half a calendar year), is the best known of these four Marian chants.

The unanimous adoption of the *Salve regina* for Saturdays suggests that this antiphon was composed around the time when the Saturday votive Mass of the Virgin was developing during the 11th century. The literary style and vocabulary of its text ('regina misericordiae', 'advocata', 'eia ergo') reflect the spirit of this period, although it has been suggested that the date of its composition could be as late as the very early 12th century (Colette, 1992). Attributions of text or music to individuals such as Peter of Compostela (*d c*1002) or Hermannus Contractus (*d* 1054) are still debated. However, the musical style of the 3rd-mode melody in certain German manuscripts is quite different from music of the Office of St Afra by Hermannus. A 1st-mode melody for the antiphon, and one widely known, makes its earliest appearance in the pontifical of Aurillac (*F-Pn* lat.944). This melody resembles the musical style common in 11th-century Offices in that it uses the entire theoretical ambitus of the mode (here *A* to *d*). Motifs are repeated from one clause to the next, and there is a melisma of significance near the end of 'O dulcis Maria'. It is possible that this version from the pontifical of Aurillac, which stems from the geographical area near Le Puy and St Martial de Limoges, may in fact represent the region of origin of the *Salve regina*.

(vi) Processional antiphons. Another segment of the repertory lacking psalmody is the group known as processional antiphons. These are given in medieval manuscripts for certain occasions, including the feast of St Mark (25 April), the three Rogation days before Ascension Thursday, Palm Sunday and other days of Holy Week, Purification and some lesser celebrations. While the earliest sources may have as many as 90 or 100 such antiphons, this number diminishes to about half by later medieval times.

The oldest group is associated with the Major Litanies of 25 April, a procession at Rome which replaced a pagan procession on the same day (*see* LITANY and PROCESSIONAL). An antiphon from this series, *Depreca-*

TABLE 1

	Senlis	*Aix-en-Provence*	*La Chise-Dieu*	*Sélestat*
Sunday:	[?]	Alma Redemptoris mater	Quam dilecta	Ave regina
Monday:	Alma Redemptoris mater	Mater patris	Gaude virgo	Nigra sum
Tuesday:	Sub tuum	Ave regina	Ave regina	Ista est
Wednesday:	Haec est	Ave virgo sanctissima	Ave stella	Tota pulchra
Thursday:	Tota pulchra	Ave regina . . . mater	Gaude Dei genitrix	Descendi
Friday:	Ave regina coelorum	Ave virgo sanctissima	Speciosa	Alma Redemptoris mater
Saturday:	Salve regina	Salve regina (Regina coeli in Paschaltide	Salve regina (Regina coeli in Paschaltide)	Salve regina

mur te, was cited by Bede and is alluded to in the biography of St Augustine of Canterbury. Augustine, sent to England by Gregory the Great (*d* 604), is said to have chanted this antiphon together with his companions as they entered Canterbury; and the whole series probably dates from this period (see Hesbert, *Antiphonale missarum sextuplex*, p.CXXI). Among the processional antiphons of Roman origin there are, however, some from the Gallican liturgy, such as the antiphon *Collegerunt* with its verse (op.cit., no.213*b*) and the other Palm Sunday antiphons, whose musical and literary style is distinct from that of the rest of the repertory.

Many of the processional antiphons tend to be musically lengthy and embellished with melismas, and their texts are longer than those of regular Office antiphons. The literary sources include oration-like formulae, Greek *kontakia* in translation, and what appear to be free compositions (see Bailey, 1971). In the Ambrosian repertory there is considerable overlapping between the rich corpus of processional antiphons and Office antiphons (Bailey and Merkley, 1989). Both musically and textually, and in all liturgical usages, this repertory has greatly varied origins and is bound together primarily by its common liturgical function.

Processional antiphons were originally copied at the end of graduals (see, for example, the early group of manuscripts for the Mass represented in *Antiphonale missarum sextuplex*, nos.200ff). From the 10th century onwards, however, they were transferred to a liturgical book of their own, the PROCESSIONAL.

(vii) Versified antiphons. By the 9th century, and before in some instances, many antiphons began to reflect the influence of poetic techniques, including assonance and the use of metrical patterns. The texts were often taken from contemporary accounts of saints' lives which had been written in rhymed prose or with other poetic devices. Assembled into groups, these antiphons (along with responsories) functioned as hagiographical chants to be inserted, on the saints' feast days, into the usual places with psalmody and other regular elements in the Offices. Rhyme, though not invariably present (thus the term 'versified Office' is to be preferred to 'rhymed Office'; *see* VERSIFIED OFFICE), eventually emerged as the most prominent poetic feature in the construction of these antiphon texts. One of the earliest versified Offices is that for St Fuscianus, contained in the Mont-Renaud Antiphoner from the second half of the 9th century (PalMus, 1st ser., xiv,1931–6/*R*; see Jonsson, 1968).

In the 13th century, modal theory – by now fully developed – was applied to these chants in particular, with the result that the antiphons of versified Offices follow the numerical order of the modes. Also evidently cultivated within the Office at this time was a type of 'crescendo' effect, achieved through the progressive use of 'beautiful', 'more beautiful' and 'most beautiful' intervals ('pulcher', 'pulchrior' and 'pulcherrimus', as they were classified by Jerome of Moravia in his *Tractatus de musica*).

The antiphons of versified Offices evolved in musical style as well as in literary form, because new Office texts created to replace older ones were as a rule longer and more elaborate than those they supplanted; an example is the Office of St Martin composed by Odo, abbot of Cluny (ODO, §1). The melodies of versified antiphons are more symmetrical in structure than their non-versified counterparts and have somewhat stereotyped intonation and cadential formulae. The melodic range also tends to be greater than in the standard Gregorian repertory, with the complete octave more fully exploited and its contrasts of range highlighted. Melismas at the close of the *Benedictus* and *Magnificat* antiphons are similar to those in the final responsory of each nocturn at Matins. From the first half of the 12th century, the antiphons to the Gospel canticles were extended by a final melisma in the same mode as the antiphon and borrowed from modal formulae in the tonaries. This practice was attested by cathedral ordinals, by liturgists such as John Beleth (*d* *c*1165), Siccardo of Cremona (*d* 1215) and Guillaume Durand of Mende (*d* 1296), and by the English priest Alfred in *Practica artis musice* (1271), and was also popular in the late Middle Ages. These melismas or *neumae* were used as tenors in polyphonic works of the Notre Dame and Ars Nova periods. Much later, in the 16th century, such sung *neumae* were replaced by organ playing (Huglo, 1971).

Most of the versified Offices in which these antiphons occur honour local saints and were composed for dioceses or abbeys, generally for the occasion of the translation of relics or for a new dedication. Thus their area of diffusion was limited. They are often found in only one or two manuscripts, except where the saint was particularly popular. Examples of well-known Offices include that for St Nicholas composed by Regimbold of Eichstätt (966–91) – this saint was even more highly esteemed after the translation of his relics to Bari in 1087; and the Office of St Thomas of Canterbury, who was canonized in 1172, only two years after his death, and whose Office is found in nearly 300 extant manuscripts from across Europe (see Hughes, 1988). Most versified Offices, however, remained unknown outside their area of origin, for example, the Office of the Transfiguration by Peter the Venerable, abbot of Cluny (*d* 1156), which is preserved in a unique manuscript from St Martin-des-Champs (*F-Pn* lat.17716), and the chants in honour of the Holy Cross composed by Nicholas de Montiéramey, secretary to St Bernard, between 1140 and 1160 (*GB-Lbl* Harl.3073, ff.108f).

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ELECTRONIC RESOURCES

A number of computer-assisted reserach projects have been established to enable scholars to locate chants and texts in various sources and to compare bodies of repertory. The most important are listed below, together with the name of the institution at which each project was first established, the name of the scholar responsible and the area of repertory concerned.

databases with particular focus on the antiphon; data also available in published form

Corpus Antiphonalium Officii-Ecclesiae Centralis Europae [CAO–ECE] (Budapest, Hungarian Academy of Sciences; L. Dobszay) [antiphoners of Central and East European origin]
CANTUS: a Database for Gregorian Chant (Washington DC, Catholic U. of America; R. Steiner) [on-line database of indexes of antiphons and other chants in important Office sources of European provenance; some material pubd in Musicological Studies, lv/1–, Ottawa, 1992–]
Late Medieval Liturgical Offices [LMLO] (U. of Toronto, Pontifical Institute of Mediaeval Studies; A. Hughes) [computer diskettes with selected versified Offices texts issued with *Late Medieval Liturgical Offices*, Toronto, 1994–6]

other materials previously in manuscript and/or in print

Antiphonale Missarum Sextuplex [AMS] (U. of Regensburg; D. Hiley) [on-line database of R.-J. Hesbert's text concordance for Mass Propers, Rome, 1963–79]
Thesaurus Musicarum Latinarum [TML] (Indiana U; T.J. Mathiesen) [on-line database of medieval and Renaissance theoretical treatises, many pertaining to chant and some particularly to antiphons]

MICHEL HUGLO, JOAN HALMO

Antiphona ad accedentes (Lat.). A Mass chant in the Mozarabic rite, corresponding to the communion of the Roman rite. See MOZARABIC CHANT, §4(xiii).

Antiphona ad confractionem [confractorium] (Lat.). In the early Latin Christian rites, a part of the Mass Proper sung during the Fraction. See AMBROSIAN CHANT, §7(i); GALLICAN CHANT, §7(xiii); and MOZARABIC CHANT, §4(xii).

Antiphona ad crucem. A processional chant sung at Matins in the Ambrosian rite. See AMBROSIAN CHANT, §6(ii).

Antiphona ad pacem (Lat.). A Mass chant sung at the kiss of peace in the Mozarabic rite. See MOZARABIC CHANT, §4(x).

Antiphona ad praelegendum (Lat.). A Mass chant of the Gallican and Mozarabic rites, corresponding to the introit of the Roman rite and the *ingressa* of the Ambrosian rite. *See* GALLICAN CHANT, §7(i) and MOZARABIC CHANT, §4(i).

Antiphona ante evangelium (Lat.: 'antiphon before the Gospel'). A Mass chant of the early Latin Christian rites. *See* AMBROSIAN CHANT, §7(ii); GALLICAN CHANT, §7(vii); and GOSPEL, §1.

Antiphona in choro. A chant sung in the choir at Vespers on Sundays and feast days in the Ambrosian rite. *See* AMBROSIAN CHANT, §6(ii).

Antiphonal (i). *See* ANTIPHONER.

Antiphonal (ii). A term describing works in which an ensemble is divided into distinct groups, performing in alternation and together. *See* ANTIPHONAL PSALMODY; CHORUS (I); AND CORI SPEZZATI.

Antiphona post evangelium (Lat.: 'antiphon after the Gospel'). A Mass chant of the Ambrosian rite. *See* AMBROSIAN CHANT, §7(ii).

Antiphonel. An automatic player attachment for harmoniums and organs. It was invented by ALEXANDRE-FRANÇOIS DEBAIN in 1846. *See* MECHANICAL INSTRUMENT.

Antiphoner [antiphonal, antiphonary] (from Lat. *antiphona*; *antiphonarius [liber]*, *antiphonarium*, *antiphonale*). Liturgical book of the Western Church containing the antiphons and other choir chants sung at the services of the DIVINE OFFICE.

1. Origins of the Gregorian antiphoner. 2. Evolution of the Gregorian antiphoner. 3. Important manuscript antiphoners: (i) 9th–10th-century sources (ii) Eastern sources (iii) Western sources; sources from the central region; England (iv) Italy and Spain (v) Manuscripts of the religious orders. 4. Printed antiphoners. 5. Modern research.

1. ORIGINS OF THE GREGORIAN ANTIPHONER. Although the word *antiphona* as a term for a liturgical chant can be traced back to the 3rd century, the term *antiphonarius* (rarely also *antiphonale* – see below) for a book of chants first appears in the 8th century. In his *Dialogus ecclesiasticae institutionis* Archbishop Egbert of York (*d* 766) refers to an 'antiphonarium' and even 'antiphonaria' of Gregory the Great (*d* 604), which he had seen in Rome in the 730s (*PL*, lxxxix, 440–42). The term was also used in Carolingian library catalogues from the end of the 8th century:

- Catalogue from St Wandrille de Fontenelle in Normandy, compiled between 787 and 806 ('antiphonarii romanae ecclesiae'; G. Becker: *Catalogi bibliothecarum antiqui*, Bonn, 1885/*R*, §4, no.21);
- Catalogue from St Riquier in Picardy, in 831 ('antiphonarii sex': ibid., §11, no.238);
- Catalogue from Cologne, in the 9th century (ibid., §16, nos.7, 18, 33);
- Catalogue from St Gallen in the mid-9th century ('antiphonarii III et veteres II'; *P. Lehmann, ed.: Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz*, i: *Die Bistümer Konstanz und Chur*, Munich, 1918/*R*, p.77);
- Catalogue from Reichenau, at the end of the 8th century (ibid., i, 236)

Another source is Amalarius of Metz (*c*775–*c*850), who at Corbie consulted Roman antiphoners presented to Abbot Wala (822–35) and compiled at the time of Pope Hadrian I (772–95). The antiphoner of Gregory the Great is mentioned again later in the 9th century by the pope's biographer John the Deacon (*Sancti Gregorii magni vita*, ii, §6: *PL*, lxxv, 90). There is further evidence of Roman antiphoners in a note made by the copyist of the Codex Blandiniensis (*B-Br* lat.10127–44) at the end of the 8th century: he noted that the Mass for the 7th Sunday after Pentecost was not in the Roman books ('ista ebdomata non est in antefonarios romanos'; see R.-J. Hesbert, *Antiphonale missarum sextuplex*, Rome, 1935/*R*, no.179). It is noteworthy that this copyist did not use the word *graduale* for his collection of Mass chants (*see* GRADUAL (ii)), but the word *antiphonarius*. At this period the antiphoner often contained both Mass and Office chants. The late 8th-century Lucca fragments (*I-Lc* 490), for example, contain chants (for Advent only) divided into two categories for each Sunday: first for the Office, then for the Mass.

According to Amalarius in the prologue to his *Liber de ordine antiphonarii*, the antiphoner once contained the Office antiphons and also the antiphons of the Mass (i.e. introits and communions), whereas the Office responsories were collected in a different book, the responsorial. This unexpected statement is confirmed by a phrase in a letter of Pope Paul I in about 760: 'antiphonale et responsoriale ... necnon et horologium nocturnum' (MGH, *Epistolae*, iii, *Karolini aevi*, i, Berlin, 1899/*R*, p.529). The division provides a clue about the process of transition from the earliest Roman system (a single book for all types of chant), found also in the Ambrosian (Milanese) and Spanish liturgies, to the subsequent Gregorian system, in which Mass chants were collected in the gradual and separated from the Office chants (antiphons and responsories) in the antiphoner.

For the sake of clarity in modern writings, it is best to avoid using the word 'antiphonale' (antiphoner) to signify a book of Mass chants (as Pamelius, Hesbert and Gamber have done); the latter is more appropriately termed a gradual, particularly when the word *antiphonarius* is by contrast to be reserved for a book of Office chants (as it has been by Gamber).

The traditional attribution of the antiphoner to St Gregory the Great has an echo in the verse prologue ('Gregorius praesul') that preceded the antiphoners (found in *I-Lc* 490), and in miniatures representing St Gregory setting down liturgical melodies under the inspiration of the Holy Spirit, as in the antiphoner of Hartker of St Gallen (see below, §3(i); for further details of the prologue *see* GREGORY THE GREAT). The new attribution of the chant to St Gregory was necessary to give it authority – an essential factor in medieval liturgy as much as in canon law or theology to provide a certain juridical validity. This is the time when 'Gregorian' chant was established in the Frankish kingdom, codified in the earliest known chant books to have survived (such as *I-Lc* 490, late 8th century) and organized into the eight-mode system (e.g. in the earliest surviving tonary *F-Pn* lat.15139, late 8th century).

Most 9th-century antiphoners contain all the chants for the period from Advent to Eastertide grouped into Offices according to the liturgical calendar. In the sequence of Sundays after Pentecost, the responsories were copied separately from the antiphons in five groups according to the months from July to November, corresponding with

the sapiential and prophetic books read on the Sundays of summer and autumn. The antiphons 'ex evangelio' to the *Benedictus* and *Magnificat* for the Sundays after Pentecost were grouped according to Sundays, corresponding with the Gospel readings. These 'Gospel antiphons' may not originally have been included in the book, as is suggested by a remark of Amalarius (*Liber de ordine antiphonarii*, lxviii) and by their omission in some antiphoners as well as their inclusion as an isolated group in others (*F-CHRm* 47: PalMus, 1st ser., xi, 1912/*R*, p.134; *Pn* lat.909, f.260*v*; *Pn* lat.1121, f.187) as a kind of supplement (*see* ANTIPHON, §4).

In these early antiphoners, the chants of the Proper of the Saints (*Sanctorale*) were partly mingled with those of the movable feasts of the Proper of the Time (*Temporale*). The Common of the Saints (*Commune sanctorum*) and the invitatory psalm of Matins were usually copied at the end. Occasionally these antiphoners ended with a brief tonary, in which the chants were grouped according to the eight psalm tones and, within each tone, by psalm endings (*differentiae*).

Antiphoners may be divided into two main classes, secular and monastic. The two are distinguished by the number of chants they contain for Matins, the Little Hours (Prime, Terce, Sext and None) and Vespers. Secular antiphoners were used by ordinary clergy, canons and friars of the 13th-century mendicant orders (Franciscans and Dominicans); they contain nine antiphons and nine responsories in groups of three for each of the three nocturns of Matins, a short responsory for the Little Hours and five psalms for Vespers. Monastic antiphoners (those used in monasteries, e.g. of the Benedictines, Cistercians and Carthusians) contain 12 antiphons and 12 responsories in groups of four for Matins, as well as another antiphon for the Old Testament canticles in the third nocturn of Matins. They contain no short responsories for the Little Hours and only four psalms for Vespers.

The majority of antiphoners contain antiphons and responsories for the *Temporale* and *Sanctorale*, with chants for the *Commune sanctorum* in sets in the middle (for Eastertide – 'tempore paschali') and at the end (the rest of the year) of the *Temporale*. Chants for the ordinary weekly ('ferial') Office cycle are less often included, being commonly placed alongside the appropriate psalms in a psalter. Some antiphoners also give hymns at the appropriate places in these cycles, but it is more common for them to be grouped together in a separate section, or in a book of their own or as part of a psalter.

2. EVOLUTION OF THE GREGORIAN ANTIPHONER. The Gregorian antiphoner was imposed throughout the Frankish kingdoms at the end of the 8th century; it spread throughout the Western Church at the same time as the Gregorian sacramentary and lectionary. At this time antiphoners lacked musical notation: according to Guido of Arezzo (11th century) the melodies were memorized, a feat that took 10 years to achieve. Consequently (according to a letter from Helisachar to Nibridius, archbishop of Narbonne, written some time between 819–22) an experienced singer accompanied an antiphoner to a church in order to teach the singers the melodies.

In the second half of the 9th century neumatic notation was introduced; this saved the singers some, though not all, of the effort of memorization. Traditional practice was disrupted at this time: copyists had formerly written the texts of chants in continuous lines of script, and had now to set them down with wider spaces between the lines and to break up words in antiphons and responsories where the syllables carried melismas that were at all elaborate. To do this, the copyists needed to know the traditional melodies or to work in association with singers who did.

This transition in practice was made only gradually. The conventional manuscript text abbreviations had to be expanded and the amount of space needed for the melismas had to be found by trial and error. If the space was insufficient, the copyist of the music would be forced to crowd the neumes along the margin; this can be seen in the antiphoner of Mont-Renaud (PalMus, 1st ser., xvi, 1956), where the text was written in the ordinary unbroken manner and neumatic notation (not originally envisaged) added to it some time later (fig.1).

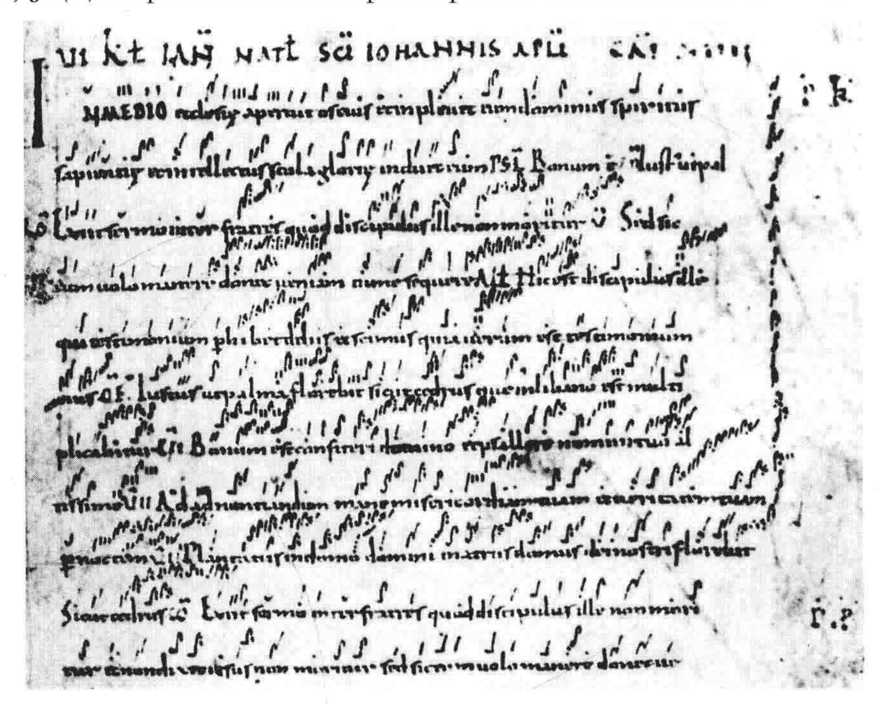
It was presumably also during the 9th and 10th centuries that most of the local traditions were established which modern research has been able to distinguish by comparing the choice and order of liturgical items, their modality, and details of textual and musical readings. Generally speaking, sources from the German language area are both relatively homogeneous and clearly distinct from those of other areas. The latter, by contrast, tend to fall into smaller groups among themselves; their similarities can often be explained by mere geographical proximity. Groups may also be related because of historical circumstance (e.g. English antiphoners influenced by Norman traditions after the Conquest). Sources from monastic institutions may be related because of the circumstances of their foundation (daughter to mother relationship), or because of some monastic affiliation (e.g. Cluniac) or reform movement (e.g. Hirsau). The later religious orders (Cistercians, Carthusians, Dominicans etc.) used books based on a centrally preserved reference copy.

In consequence, the study of a particular melody or group of melodies involves investigation of its regional transmission, since its liturgical position, mode and textual and melodic readings might vary considerably.

3. IMPORTANT MANUSCRIPT ANTIPHONERS.

(i) 9th–10th-century sources. The earliest manuscript antiphoners contained the text alone, since they were written when the melodies were still memorized. The earliest of all is the Lucca fragment (*I-Lc* 490) mentioned above (§1), copied at the end of the 8th century. Its Mass chant texts have been edited by Hesbert (*Antiphonale missarum sextuplex*, Rome, 1935/*R*, p.xxvi with facs.) and its Office texts by Huglo (1951). The St Gallen fragments (*CH-SGs* 1399) contain a few texts for the Office of 2 February and of the 2nd Sunday in Lent, copied by Winithar in the second half of the 8th century (ed. A. Dold: 'Ein neues Winitharfragment mit liturgischen Texten', *Texte und Arbeiten*, xxxi, 1940, pp.77–84). Finally, in *F-R* A 292 (catal.26), there are a few texts without notation for Advent and for 27 December, copied in the 9th century but later erased to accommodate other texts; these were texts of pieces added to adapt the Roman antiphoner to the monastic use of Jumièges, as Hesbert (1954) has shown.

The only complete 9th-century antiphoner is the antiphoner of Compiègne (more accurately, the antiphoner of Charles the Bald: *F-Pn* lat.17436), which contains the texts of Mass chants followed by texts of the



1. Opening of the Mass for St John's Day from the antiphoner of Mont-Renaud, first half of the 10th century, with French neumes added later (private collection)

Office chants; this royal manuscript was probably copied at St Médard, Soissons (see Huglo, 1993), subsequently coming into the possession of Emperor Charles. An edition was made by the Benedictines of St Maur (1705, repr. in *PL*, lxxviii, 725–850) but it has been superseded by that of Hesbert (CAO, i, 1963). (See also Barber, 1972.)

Because of the importance of Metz in Carolingian times, much interest has been accorded to two 9th-century witnesses to its repertory of Office chants: the *Liber de ordine antiphonarii* (*c*830) by Amalarius of Metz (ed. Hanssens, 1950, with reconstruction of the Metz antiphoner); and the Metz tonary (*c*850), *F-ME* 351 (ed. W. Lipphardt: *Der karolingische Tonar von Metz*, Münster, 1965).

In addition to antiphoners with musical notation it is necessary to study breviaries, which are in effect antiphoners completed with lessons and prayers so that the Office may be read using a single book (*see* BREVIARY).

(ii) Eastern sources. The earliest eastern antiphoner with neumes was written and notated by Hartker, a monk of St Gallen (*c*980–1000) (facs. edn. in PalMus, 2nd ser., i, 1900, 2/1970; text ed. Hesbert, CAO, ii, 1965). It begins with a tonary and contains marginal letters indicating the psalm endings (*differentiae*) appropriate to the antiphons (see Huglo, 1971, pp.233–9). *CH-SGs* 388 is a 12th-century copy of this antiphoner.

The St Gallen group also contains the following, of which the first two are breviaries with neumatic notation: *CH-SGs* 414 (copied *c*1030); *SGs* 413 and 387 (copied between 1034 and 1047); *Zz* Rh.28 (the Rheinau antiphoner: ed. Hesbert, CAO, ii, 1965, pp.ix–xi).

Other important antiphoners with neumatic notation from the eastern area include the monastic antiphoner from Quedlinburg dating from about 1018, *D-Bsb* mus.40047 (study, with inventory and facs., by Möller, 1990); the so-called Codex Albensis, *A-Gu* 211, of the early 12th century, a secular antiphoner possibly from Transylvania or Székesfehérvár (Stuhlweissenburg) in Hungary (facs. ed. Falvy and Mezey, 1963; text ed. Barber); and two antiphoners of Bamberg Cathedral, *D-BAs* lit.23 (11th or 12th century; text ed. Hesbert, CAO, ii, 1965) and *BAs* lit.24 (12th or 13th century). The noted breviary *Mbs* Clm 23037 (*c*1140), from Prüfening near Regensburg, is a representative of an important group of monastic sources linked by the reform movement emanating from Hirsau in the Black Forest (sources from Hirsau itself have not survived). Austrian sources include *A-Wn* series nova 2700 (*Ssp* a.XIII.7 until 1937), a 12th-century gradual and antiphoner from St Peter's, Salzburg (facs., 1969–74; Engels, 1994); *Wn* Cpv 1826 (11th-century noted breviary); and *Wn* Cpv 14319 (12th century).

Not all centres in the eastern area adopted staff notation before the late Middle Ages. 12th- and 13th-century antiphoners with staff notation from this area are therefore not common. Among the earliest are the 12th-century manuscripts of the canons of Klosterneuburg (*A-KN* 1010, 1012 and 1013). The monastic antiphoner *D-KA* Aug.LX, from Zwiefalten, of the Hirsau congregation, had very fine 12th-century staff notation, which was erased and replaced by upright early Gothic notation (facs. ed. Möller, 1995; see also K. Hain: *Ein musikalischer Palimpsest*, Fribourg, 1925). Among the manuscripts copied by Franco, canon of Aachen Cathedral (*d* 1318) is the antiphoner *D-AAm* G.20 (see O. Gatzweiler: *Die liturgiegeschichtlichen Handschriften des Aachener Münsterstifts*, Münster, 1926, pp.109–25).

From Bohemia, the following two manuscripts may be mentioned: *CZ-Pu* VI.E.4.C (12th-century antiphoner from St Jiří, Prague); and *Pu* XII.C.3 (12th-century Bohemian antiphoner).

Staff notation was widely used in Hungary by the 13th century, but the earliest surviving Office books in which it is used are of the 14th: the notated breviary of Esztergom (Gran, Strigonium) and the antiphoner now in Istanbul (facs. ed. Szendrei, 1998, and 1999, respectively).

(iii) Western sources; sources from the central region; England. As in the eastern area, notated antiphoners in Western Europe do not appear before the end of the millennium. For example, the combined gradual and secular antiphoner *F-AI* 44 (late 9th or early 10th century), from Aquitaine, has almost no notation. The troper from St Martial, Limoges, *Pn* lat.1240 (*c*930) contains a table of incipits of chants for Vespers and Matins. In the abridged monastic antiphoner from St Martial *Pn* lat.1085 (late 10th century), notation is used only sparsely. The earliest fully notated Aquitanian antiphoner, *E-Tc* 44.1 (perhaps from Auch), of the early 11th century, was taken to Spain (see below, §3(iv)).

This pattern is repeated, for example, in northern France. The gradual-antiphoner of Mont-Renaud, originating at the monastery of Corbie, was written in the first half of the 10th century without musical notation; notation was subsequently added throughout, in the late 10th or early 11th century (fig.1; facs. in PalMus, 1st ser., xvi, 1955; see also Beyssac, 1957). The liturgical practice of Corbie was closely related to that of St Denis. At the end of the gradual from St Denis *Pm* 384 (11th century), there is a table of incipits of Office chants. Office chants then appear with staff notation in the 12th-century St Denis antiphoner *Pn* lat.17296 (text ed. Hesbert, CAO, ii, 1965). The 12th-century noted breviary of Vendôme *VEN* 17C is related to Corbie-St Denis use. On the other hand, the 13th-century noted breviary of Corbie *AM* 115 was written after Corbie had become affiliated to Cluny.

From Cluny itself there survives the late 11th-century noted breviary *F-Pn* lat.12601 (summer volume only). The monastery of St Maur-des-Fossés near Paris was a member of the Cluniac congregation, and its manuscripts include two antiphoners: the combined gradual-antiphoner with neumatic notation *Pn* lat.12584, of the late 11th or early 12th century (text of antiphoner ed. Hesbert, CAO, ii, 1965); and the antiphoner with staff notation *Pn* 12044, of the first half of the 12th century.

Norman monasteries are represented by *F-R* 209–10 (Y.175), a two-volume monastic noted breviary from Jumièges, partly provided with neumatic notation (12th century); and *R* 244 (A.261), a monastic breviary from Fécamp with staff notation (late 12th century).

Other important 12th-century antiphoners with staff notation include *F-VAL* 114, from St Amand; *Pn* n.a.lat.1535, from Sens; and *Pn* n.a.lat.1236, from Nevers. The latter is only the winter volume of what must originally have been a two-volume antiphoner. The hymns are in the third volume of the set (a gradual with sequences and tropes), *Pn* n.a.lat.1235 (hymns ed. B. Stäblein in MMMA, i, 1956).

Lyons manuscripts represent a special tradition going back to the time of Bishop Agobard (*d* 840), the author of the *Epistola de correctione antiphonarii*; in them all chants with texts not drawn from the scriptures are excluded. Their musical tradition is seen, for example, in *F-LYm* 357 (457), from the 11th–12th century, with neumatic notation; C 43, a 13th-century noted breviary; and the printed antiphoner of Lyons of 1738.

Antiphoners from regions bordering the German area often display similarities with manuscripts of the eastern groups. Among them are sources from Metz, Liège and Utrecht. The significance of Metz in the Carolingian era was mentioned above (§3(i)). Two manuscript antiphoners of Metz were destroyed during World War II but survive in photographs: *F-ME* 83 and 461. *D-Bsb* Phillips 1678 is a 12th-century noted breviary from Metz. *GB-DRc* B.III.11 (facs. ed. Frere, 1923; text ed. Hesbert, CAO, i, 1963) is an 11th-century antiphoner (surviving only in part) from Liège diocese. Important sources from another area close to the eastern zone are those from Utrecht: *NL-Uu* 406 [3.J.7] (12th century; facs. ed. de Loos, Downey and Steiner, 1997) and *D-Ngm* 4984 (13th century).

The liturgical tradition established in England in the 7th and 8th centuries was unfortunately extinguished by Norse invasions in the 9th. Unless it survives in some way in the Gregorian tradition, to which Anglo-Saxons such as St Boniface and Alcuin may have contributed, no trace of it remains. English monastic antiphoners reflect traditions imported, from the 10th century onwards, from Corbie, and from Fécamp and Le Bec in Normandy. (See D. Hiley: *Proceedings of the British Academy*, lxxii, 1986, pp.57–90.) The most important sources are the following: *GB-Lbl* Harl.2961, a notated Office collectar with hymnal, from Exeter, from the mid-11th century, with neumatic notation (text ed. E.S. Dewick and W.H. Frere: *The Leofric Collectar (Harl. ms. 2961)*, London, 1914–21); *Ccc* 391, an Office collectar with selected portions of the breviary, from Worcester, 1065–6, with neumatic notation (text ed. A. Hughes: *The Portiforium of St Wulstan*, Leighton Buzzard, 1958–60); *WO* F.160, a book containing chants for the whole of the liturgy, Mass and processions as well as the Office, 13th century (facs. of the antiphoner, processional and hymnary in PalMus, 1st ser., xii, 1922/*R*); *Cmc* F.4.10, an antiphoner from Peterborough, 13th century; and *Ojec* 10, a diurnal from Gloucester, 13th century. The last three manuscripts have staff notation.

The Cluniacs were not strongly represented in England, but the 13th-century noted breviary-missal of Lewes *GB-Cfm* 369 (see Leroquais, 1935) is an important document of Cluniac use.

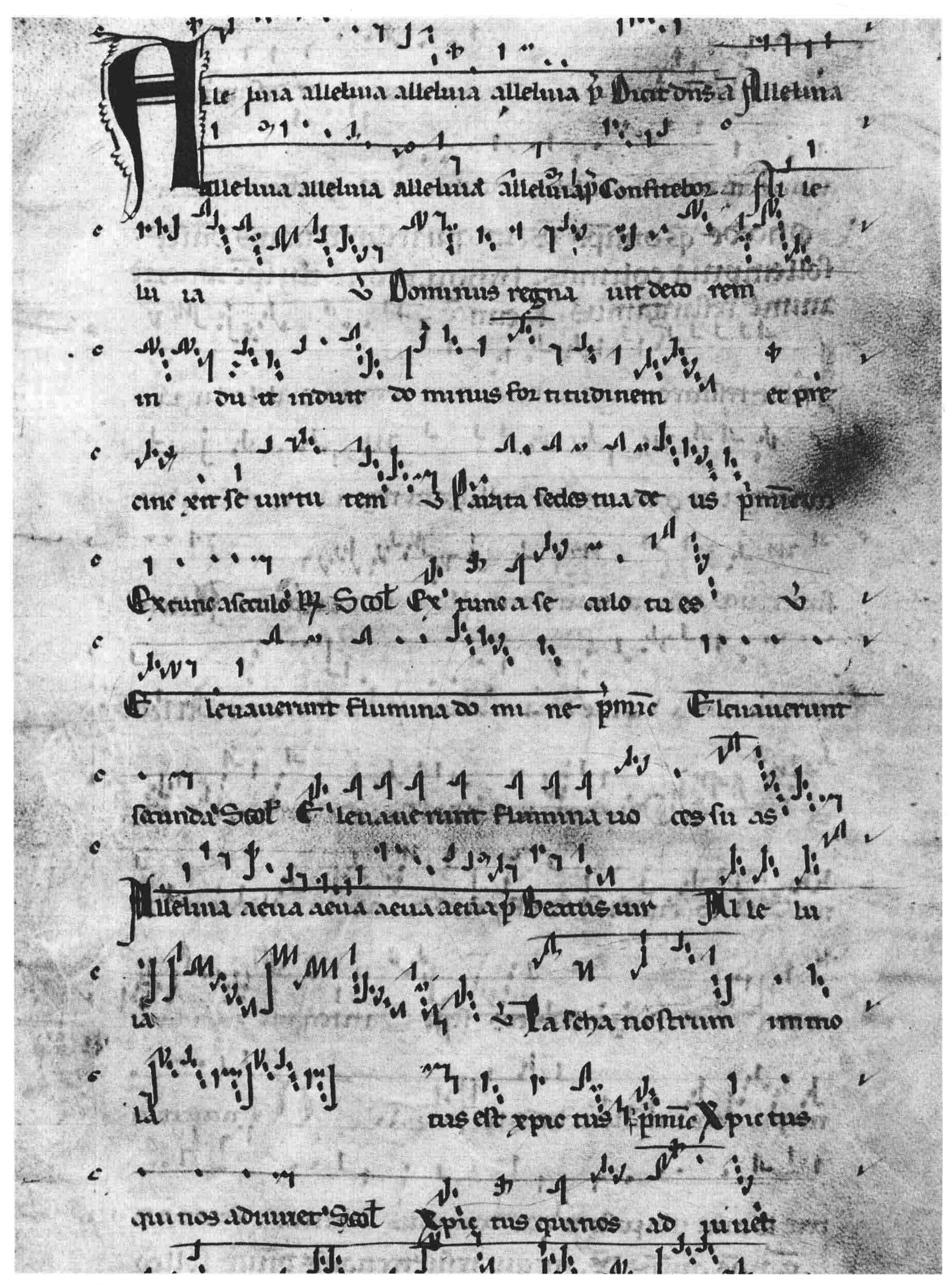
A development in the early 13th century which proved to be of major significance was the codification of the liturgy and its plainchant at Salisbury, in which Richard Poore (bishop of Salisbury 1217–28) played a leading role. The 'Use of Sarum', as it became known, appears to have been identical to that of the English royal chapel, and was eventually adopted by many parish churches and even secular cathedrals in England (with exceptions in the archdiocese of York), Scotland, Wales and Ireland (*see* SALISBURY, USE OF). A list of Sarum antiphoners was compiled by Frere in his introduction to a facsimile of a 13th-century Sarum antiphoner (*AS*, 76ff; facs. of *GB-Cu* Mm.II.9, completed from *SB* 152). Later additions to the list include the early 14th-century noted breviary used at Penwortham in Lancashire, *Lbl* Add.52359 (fig.2; and see D.H. Turner, *British Museum Quarterly*, xxviii, 1964, pp.85–8).

(iv) Italy and Spain. The indigenous chant tradition of Rome known as OLD ROMAN CHANT was not codified until the 11th century. Two 12th-century Old Roman antiphoners survive: *I-Rvat* S Pietro B.79 (facs. ed. Baroffio and Kim, 1995) and *GB-Lbl* Add.29988 (fig.3).

Antiphoners of another non-Gregorian chant tradition of southern Italy, the BENEVENTAN CHANT, have not survived, although many old Beneventan Office chants have been recovered from Gregorian manuscripts of the area. Gregorian antiphoners from Benevento and Monte



2. Vespers, first Sunday in Advent, from the Penwortham breviary (Salisbury Use), English, early 14th century (GB-Lbl Add.52359, f.1r)



3. Paschal alleluias peculiar to the Old Roman use, from an Old Roman antiphoner with central Italian Beneventan neumes, mid-12th century (GB-Lbl Add.29988, f.74r)

Cassino are among the most important of their kind and received particular attention when the *Antiphonale monasticum* (Solesmes, 1934) was being prepared. They include the following 12th-century manuscripts: *I-BV* 21 (text ed. Hesbert, CAO, ii, 1965), *BV* 19 and 20, and *MC* 542; and the 11th-century noted breviary *MC* 420.

Two important central Italian antiphoners survive from Norcia, *I-Rv* C5 and C13, both of the 12th century, with staff notation. An early 12th-century antiphoner from the archiepiscopal archives at Florence has outstandingly beautiful notation (see Huglo, 1971, p.186 and pl.iii). There exist numerous important antiphoners from northern Italy of the 11th century onwards, for example, from Pomposa, Emilia, Bobbio, Piacenza, and the northern cities of Ivrea, Pavia, Vercelli, Monza, Brescia and Verona. They occasionally display similarities with German or southern French traditions. Three were selected by Hesbert for his edition of Office chant texts (CAO, i, 1963): *IV* CVI, the neumed antiphoner of Ivrea (11th century); *MZ* C.12/75, the 11th-century Monza antiphoner; and *VEcap* XCVIII, the 11th-century antiphoner from Verona. *UD* f.20 is a breviary with neumatic notation from Pomposa; *Rvat* lat.7018, a noted breviary-missal of the 11th century from Emilia (see P. Salmon, *Mélanges Eugène Tisserant*, Vatican City, 1964, pp.327–43); *Tn* F.II.10, an antiphoner from Bobbio; *PCsa* 65, a magnificent manuscript begun in 1142 containing the complete liturgy of Piacenza and its chant in staff notation (facs. edn in *Liber magistri, Piacenza, Biblioteca capitulare c. 65*, Piacenza, 1997); *IV* LXIV, another early Ivrea antiphoner; *MZ* C.15/79, of the late 11th century, from Pavia; *VCd* LXX, a 13th-century antiphoner of Vercelli; *GB-Ob* Misc.lit.366, an 11th-century gradual-breviary with neumes from Brescia.

The Ambrosian chant of Milan and the Mozarabic chant of Spain were codified in books in which Mass and Office chants appeared side by side. The term 'antiphoner' is used of these manuscripts in its more general sense of 'chant book'. (*See* AMBROSIAN CHANT and MOZARABIC CHANT).

In the 11th century, after most of Spain had been reclaimed from the Moors, the Spanish Church preferred to import the Roman liturgy and Gregorian chant rather than preserve the Mozarabic rite. Thus in Spain a number of antiphoners exist that were imported from southern France or modelled on southern French exemplars. *E-Tc* 44.1, of the early 11th century, and *Tc* 44.2, of the 11th–12th centuries, with diastematic notation, were both imported from Aquitaine. Aquitanian notation was used for *F-Pn* lat.742, the noted breviary of Ripoll in Catalonia (the abbey was reformed from St Victor in Marseilles; see Lemarié, 1965). On the other hand, the antiphoners of Montserrat, *E-MO* 72, and S Feliù at Gerona use Catalan notation. At San Domingo de Silos the first Gregorian antiphoners were copied in Mozarabic script and notation: *GB-Lbl* Add.30850 (11th century; fig.4; facs. ed. Fernández de la Cuesta, 1985; text ed. Hesbert, CAO, ii, 1965) and *Lbl* Add.30848 (11th-century noted breviary). Later, Aquitanian notation was used at Silos as well, to be seen in *E-SI*, a 12th-century antiphoner from a dependent priory of Silos.

(v) Manuscripts of the religious orders. The Benedictines sometimes used a liturgy adapted from that of the diocese in which they lived. Very often, however, a liturgical use would be perpetuated from mother to daughter house, so that correspondences arise which transcend diocesan and geographical boundaries. This is also the case when monasteries became affiliated in congregations under the leadership of a house such as Cluny or Hirsau (both mentioned above).

The Augustinians (whose canonical use followed the secular cursus) were similarly flexible in matters of liturgical use, although some groups of affiliated sources may be distinguished. Antiphoners survive from many houses of Austrian Augustinian canons, such as Klosterneuburg (see §3(ii) above). Other examples of antiphoners from Augustinian houses are *F-Pm* 385, dating from about 1400, from the Augustinian canons of Utrecht, or *GB-Lbl* Add.35285, 13th century, from Guisborough in Yorkshire, where an antiphoner is bound together with two tonaries, a missal (without notation), calendar, psalter, an Office lectionary and a processional.
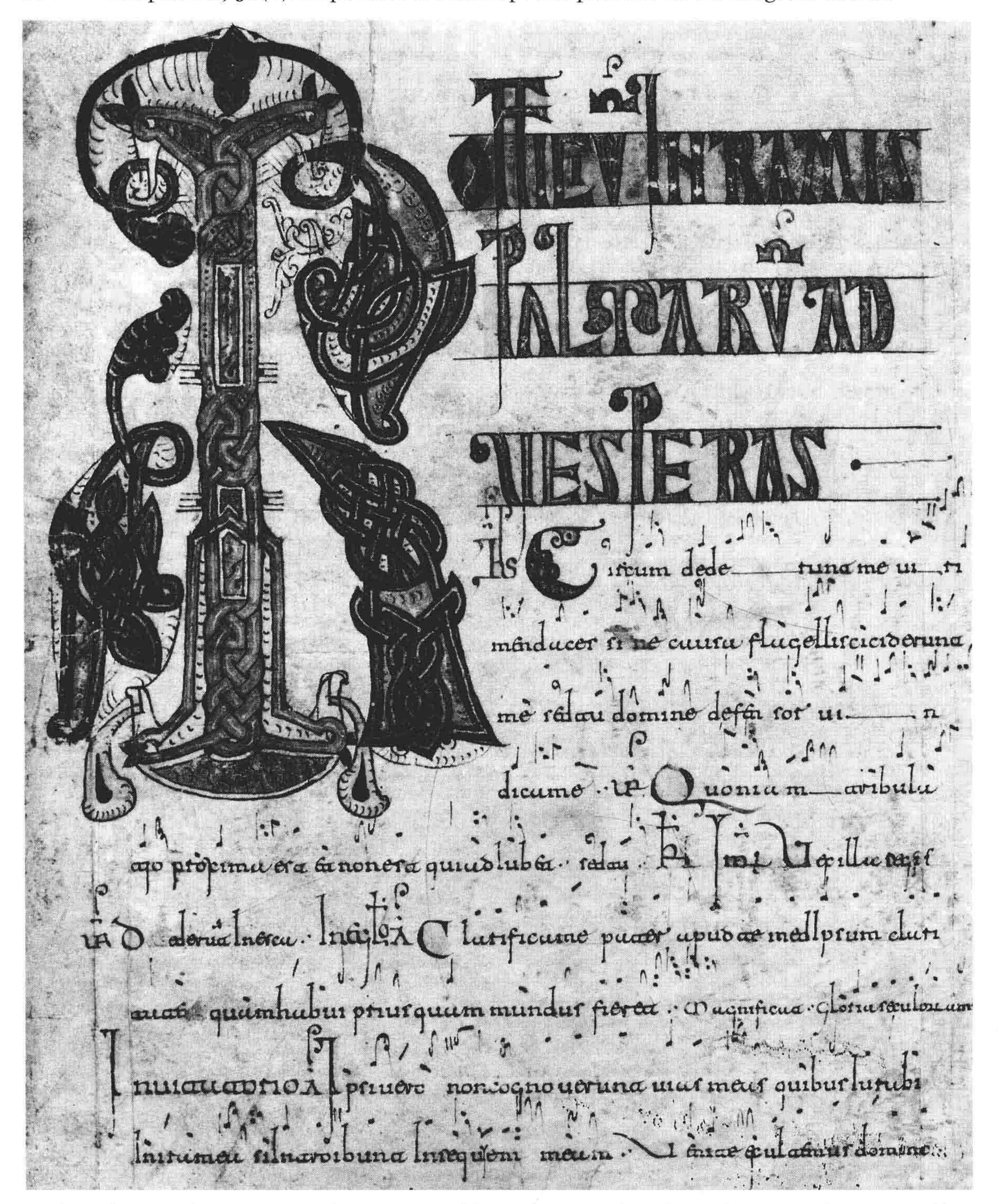
The Premonstratensians formed a particular congregation following the Augustinian canonical rule. Their liturgy was established under the successor of their founder St Norbert (*c*1080–1134). *F-Pn* lat.9425 is a 13th-century Premonstratensian antiphoner from Auxerre. An important group of antiphoners survives from the Premonstratensian monastery of Schäftlarn in Bavaria (see P. Ruf: 'Die Handschriften des Klosters Schäftlarn', *1200: Zwölfhundert Jahre Kloster Schäftlarn, 762–1962*, Munich, 1962, pp.21–122): *D-Mbs* Clm 17010 (12th century), Clm 17004 (dated 1331), and the 15th-century antiphoners Clm 17003, 17002, 17007, 17018 and 17001.

A Vallombrosan antiphoner survives: *I-Fl* Conventi soppressi 560 (11th–12th century, with diastematic notation); and two 12th-century manuscripts reflecting Camaldolese use: *Lc* 601 (with staff notation; facs. in PalMus, 1st ser., ix, 1906/*R*) and *E-Tc* 48.14.

In contrast to the above, the Carthusians, Cistercians, Dominicans and Franciscans celebrated the liturgy exclusively from books conforming to an approved norm.

The Carthusians used only chants with scriptural texts, as was the practice at Lyons. Their tradition is seen in the Carthusian antiphoner *F-G* 91(867), written between 1282 and 1318, and in seven later manuscripts (*G* 92–8); besides these there are about 30 antiphoners in various European libraries, including *GB-Lbl* Add.17302.

The Cistercians initiated their own tradition only after the order had existed for 30 years. In 1185 and 1191 the official liturgy and chant were gathered together in a single collection (*F-Dm* 114) in which all the liturgical books, with and without musical notation, were included. This collection served as a standard reference source for books copied for new foundations. Today the gradual and antiphoner are lost; the latter was originally preceded by a prologue (*Cantum quem cisterciensis ordinis*: *PL*, clxxxii, 1121–32) drawn up according to the *regulae* of the Cistercian Guido of Eu. This prologue set out principles underlying chant reform rather similar to those in the prologue of the Cistercian tonary (see Huglo, 1971, pp.357–67, with a table showing the psalm endings (*differentiae*) in the antiphons). About 75 Cistercian antiphoners survive; the earliest seems to be one in Gethsemane (USA) mentioned by Marosszéki (1952, p.142). Most large libraries have Cistercian antiphoners from the first period of the order (the 12th century), for example: *B-Br* 142 [cat.661]; *Br* 268 [cat.662]; *F-Pn* lat.8882; *Pn* n.a.lat.1410, 1411 and 1412 (from



4. Palm Sunday Vespers from a monastic antiphoner and tonary of the Roman rite from Silos, with Visigothic neumes, 11th century (GB-Lbl Add.30850, f.93r)

Morimondo). Examples from the beginning of the 13th century include *GB-Lbl* Eg.2977 (from Columbo in the diocese of Piacenza) and a manuscript in *D-KA*. Some of the sources remain in Cistercian abbeys: *A-HE* 20 (12th century); *HE* 65 (13th century); Mount Melleray, Co. Waterford, Ireland (from Hauterive, diocese of Fribourg in Switzerland); Westmalle, Belgium (12th century).

The Dominicans' reform was based on that of the Cistercians, though not identical in every detail. They collated their chant books with a standard copy at the convent of St Jacques in Paris (now in *I-Rss*); this was drawn up a little before 1254. The vicar-general of the order checked the accuracy of performance in the chant with a small book which he took with him when he visited

Dominican houses (*GB-Lbl* Add.23935). All the Dominican antiphoners in European libraries (especially at Brussels, Colmar, Freiburg, Karlsruhe and Rome) are thus identical. They did not all, however, contain the prologue setting out the rules of transcription for books with music (see M. Huglo: 'Règlement du XIIIe siècle pour la transcription des livres notés', *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. M. Ruhnke, Kassel, 1967, pp.121–33).

The Franciscans adopted the Roman curial breviary and antiphoner in 1223. In 1230 the chapter general sent copies of the new book to the provinces, and in 1254 an official prototype of the books of the order was drawn up, with square notation in place of the central Italian notation of the earliest notated Franciscan breviaries (*I-Ac* 694; antiphoner in *D-Ma*; *I-Nn* VI.E.20; *Rvat* lat.8737 and Borgia 405 (227)).

The Carmelites followed the tradition of the Roman antiphoner, except in a few details of ceremonial.

4. PRINTED ANTIPHONERS. The earliest printed antiphoners with musical notation were German: the antiphoner of Augsburg (1495; copies in *GB-Lbl* (IB 6753) and *Ob*), and the antiphoner of Würzburg (between 1496–9) using German Gothic notation. The earliest known antiphoners with square notation are the Hieronymite antiphoner (Seville, 1491; copy in *F-Pn* rés.vél.807) and, above all, the Roman antiphoner printed by Spira at Venice (1499; a copy at *GB-Lbl* (IC 24247)). Various churches began printing their own antiphoners, for example, Salisbury in 1519–20.

At the end of the 19th century and the beginning of the 20th, in order to improve the performance of the chant, performing editions of the antiphoner and diurnal were published, some for parish churches, others for religious orders, for example, the *Liber antiphonarius pro diurnis horis* (Solesmes, 1891) by Dom Pothier, and the *Antiphonale monasticum* (Tournai, 1934) by Dom Gajard. The Vatican edition of the Roman antiphoner, for parish use, was published in 1912. In 1903 the Cistercian antiphoner was printed as two folio choirbooks at Westmalle in Belgium. The Dominican antiphoner printed at Mechelen in 1862 was replaced by a vesperal in 1900. The Carthusians printed their antiphoner in 1876 and 1878 and published an *Antiphonarium abbreviatum* in 1881. Finally, the Benedictines of the Swiss Congregation published the *Antiphonale monasticum secundum traditionem helveticae congregationis* in 1943. The work of Solesmes in editing chant books has continued after the drastic liturgical changes determined at the Second Vatican Council. Their publications include the *Psalterium monasticum* (1981) and the *Liber hymnarius cum invitatoriis & aliquibus responsoriis* (1982).

5. MODERN RESEARCH. Two goals have determined the direction of modern research into the antiphoner. The pioneering work of the monks of Solesmes was largely directed towards the restitution of the medieval melodies for modern worship, even though the Office in its full medieval form was almost never celebrated. A second impulse has been to trace the origins and development of the Office repertory recorded in medieval manuscripts. In both cases the immense number of medieval sources and the considerable disparity among them present formidable obstacles. Furthermore, the very size of the repertories involved – a typical antiphoner will contain approximately 1500 antiphons and as many as 1000 responsories – means that the investigation of even a single document is a matter of some complexity.

No complete restoration of Matins – by far the longest and musically most interesting of the Office Hours – was attempted by the Solesmes monks. Their editions are based on selected manuscripts whose tradition could be identified as authoritative: first those with neumatic notation such as Hartker's antiphoner (*CH-SGs* 390–91: see above §3(ii)), complemented by later sources with diastematic notation such as those of Benevento (see above §3(iv)).

In the Corpus antiphonalium officii (CAO), R.-J. Hesbert tackled the issue of a critical edition by first listing the contents of 12 early antiphoners, six following the secular cursus (i, 1963) and six the monastic cursus (ii, 1965); the full text of each chant was then edited individually (iii–iv, 1968–70), and finally the selection of responsories and their verses for the Sundays of Advent in no less than 800 sources was compared, and sources with the same or similar selection and ordering were identified (v–vi, 1974–9). One of Hesbert's aims was to trace a common ancestor from which the sources might have descended. Although both the concept of a common ancestor and Hesbert's method of identifying it have been questioned, the patterns of relationships between the sources which he revealed have shed invaluable light on the manuscript corpus.

The work of making inventories of important antiphoners has been pursued most notably in the project CANTUS directed by Ruth Steiner and Terence Bailey. By the end of the century, the contents of over 50 were available in machine-readable or machine-sortable form, including information on modal assignment not given by Hesbert. Volumes published in the series Corpus antiphonalium officii ecclesiarum centralis Europae (CAO–ECE, also available in machine-readable form) by the Hungarian Academy of Sciences present incipits of all chants of a particular liturgical use, based on the critical comparison of multiple sources of the use in question.

These projects have shed much light on the great variety among medieval antiphoners, and they provide valuable data on which to base future work on the 'genealogy' of sources. Similar work on the chant melodies has hardly begun. A critical edition of a substantial and clearly defined Office chant corpus is the three-volume *Antiphonen* edited by László Dobszay and Janka Szendrei in the series Monumenta monodica medii aevi, which presents the complete antiphon repertory (over 2500 items) of two traditions in parallel – that of the Hungarian archdiocese of Esztergom (see §3(ii) above) and Franciscan-Roman use.

It is not unreasonable to hope that through the combination of work on the make-up of Office repertories (e.g. CAO, CANTUS, CAO–ECE) and critical editions of selected groups of sources, the outlines of development of the antiphoner from its beginnings in the 8th–9th century to its multifarious late-medieval manifestations, and post-medieval reformations, will become clearer.

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MICHEL HUGLO/DAVID HILEY

Antiphonia (Gk.: 'returning a sound'). In Greek and Byzantine theory, the octave (or double octave) and singing in octaves.

Antiphony. A term for music in which an ensemble is divided into distinct groups, used in opposition, often spatial, and using contrasts of volume, pitch, timbre etc. *See* CHORUS (i), §3 and CORI SPEZZATI.

Antiquis, A(dam) de (*b* ?Venice, *fl* early 16th century). Italian composer. 15 frottolas and 2 *laudi* are attributed to 'A. de Antiquis' (sometimes abbreviated to 'A. de A.') in the collections of Ottaviano Petrucci and Andrea Antico. Petrucci appended 'Venetus' to Antiquis's name in *Frottole libro quinto* (RISM 1505⁶), and once in *Laude libro secondo* (RISM 1508³) gave his name in full. Many scholars have attempted to identify Antiquis with ANDREA ANTICO, engraver, publisher and composer from Montona; however, Antico never signed himself 'Venetus' and it seems likely that different people are involved. Einstein cited Antiquis's setting of the sonnet *Io mi parto* as the first printed example of the polyphonic working out of an entire composition of the frottola type and an important precursor of the madrigal.

WORKS
all for 4 voices

2 laudi, 1508[3]: Senza te, sacra regina; Volgli gli occhi, o madre pia; both ed. K. Jeppesen, *Die mehrstimmige italienische Laude um 1500* (Leipzig and Copenhagen, 1935), 44

15 frottolas (all ed. in Spomenici hrvatske glazbene prošlosti, iii, Zagreb, 1972): A ti sola ho dato el core, 1505[6]; Io mi parto, 1509[2] ed. in Einstein, iii; Io son quel doloroso e tristo amante, 1505[6]; La insupportabil pena, 1509[2], ed. in Luisi; Non tardar, o diva mia, 1509[2]; Ochi mei, mai non restai, 1507[3]; Poi che son si sfortunato, 1505[4], ed. in IMa, 1/i (1954); Prendi l'arme, o fiero Amore, 1505[6]; Quel ch'el ciel ne da per sorte, 1507[3]; Questa amara aspra partita, 1505[6]; Questo tuo lento tornare, 1507[3]; Resta hor su madonna in pace, 1505[6]; Siegua pur chi vuol amore, 1505[6]; Vale, iniqua, vale hormai, 1505[6]; Voi che ascoltate, 1510[1]

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MARTIN PICKER

Antiquis, Giovanni Giacomo de (*b* Corato; *d* Bari, after 1608). Italian composer and anthologist. Antiquis was associated with the basilica of S Nicola, Bari, for most of his career, first as cleric (from 1565), then as canon and choirmaster. From 1606 to 1608 he was chaplain and singing teacher of the Conservatorio dei Poveri di Gesù Cristo in Naples. His two anthologies of 1574 (dedicated to the banker Daniello Centurione) contain 13 of his own villanellas and 31 by various musicians employed in Bari, among them Pomponio Nenna and Stefano Felis. His villanellas usually open homorhythmically and proceed in lightly imitative textures. Two books of madrigals by Antiquis are listed in the catalogue of the library of Federico Franzini, compiled in 1676 (Mischiati nos.XII:26–7); they do not survive. He also published a number of instrumental bicinia in anthologies.

WORKS

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Musica instrumentalis, iv, ed. H. Mönkemeyer (Zürich, 1960) [M]
Ricercari a due voci di diversi autori, ed. D. Cieri (Rome, 1976–9) [R]

Il primo libro delle villanelle alla napolitana, 3vv (1574[5]); 7 in L
Il secondo libro delle villanelle alla napolitana, 3vv (1574[6]); 6 in L; 1 arr. 1v, lute, 1584[13]
Canzonette, 2vv (Venice, 1584); lost, cited in *GerberL*
Madrigali, 4vv (Venice, 1584); lost, cited in *FétisB*, *GerberL*, Mischiati nos.I:197, V:188, XII:26
2 bicinia/ricercares in 1590[19]; 2 in 1591[27]; 1 in 1595[14], ed. in M; 1 in 1600[10], attrib. S. de Antiquis; 2 in 1609[18]; 8 in 1686[5], ed. in R, 2 of these from 1591[27], 2 from 1609[18]

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DONNA G. CARDAMONE

Antiquo [Antiquus], **Andrea.** *See* ANTICO, ANDREA.

Antiquus episcopus Beneventinus. An unnamed Beneventan bishop credited in the 12th-century Calixtine manuscript (*E-SC*) with a conductus, *Jacobe sancte tuum repetito*, that appears in both monophonic and polyphonic settings. The somewhat vague attribution may be fictitious, particularly since the Beneventan see was an archbishopric from 969.

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SARAH FULLER

Anton (Clemens Theodor), Prince of Saxony (*b* Dresden, 27 Dec 1755; *d* Dresden, 6 June 1836). German prince and amateur composer. The third son of Friedrich Christian of Saxony and the noted patron and composer Maria Antonia Walpurgis, he was originally intended for the Catholic priesthood, but in 1781 he married Maria Antonia of Sardinia, and after her death Maria Theresa of Austria (1787). Peter August was responsible for Anton's musical education, and he was later tutored by the court musician A. Schmiedel. He produced his first major composition, the cantata *Montagnes, ode di Fénélon* in 1772. Throughout most of his life he remained outside government, and instead pursued his favourite pastimes, musical composition and genealogy. On the death of his brother King Friedrich August I in 1827 he succeeded to the throne of Saxony. Religious controversies and his advancing age led to a co-regency with his nephew Friedrich August in 1830, and a constitutional monarchy in 1831.

Anton of Saxony was a skilful musical dilettante and one of the most prolific composers of the House of Wettin (his brothers Friedrich August and Maximilian and nieces Auguste and Amalie also composed). His works (which fill more than 50 manuscript volumes in *D-Dl*) include several operas and some 30 cantatas (several to texts by his brother Maximilian), and were performed by other amateur musicians at Dresden and Pillnitz to celebrate court occasions. Anton also composed sacred music, instrumental works and secular vocal pieces. Though Weber described the cantata *Il trionfo d'Imene* (1819) as being 'full of talent', Anton's wide-ranging compositions are rather monotonous with regard to harmony and motif. They belong to the *galant*, early Classical style, and hardly reflect the move towards early Romanticism which was occurring in Dresden.

WORKS

MSS in D-Dl unless otherwise stated

STAGE

L'isola disabitata (int), 1775
Der Triumph der Treue (operette, 2), 1779
Vathek (op, 2), 1781
Le cinesi (componimento drammatico, 1), 1784
Tamas (opera drammatica, 3), 1785
Il poeta ridicolo (dg, 2), 1786
La nascità del sole (componimento drammatico, L. Orlandi), Dresden, 1797
Prometeo vendicato (componimento drammatico), 1798
Die Liebesgaben (operette, 1, F.J. Kind), Dresden, Sächsisches Hof, 22 Oct 1819, lost
Il fosso incantato (op, 3)

CANTATAS

Montagnes, ode di Fénélon, 1772; An diesem Tag, o Prinz, 1776; Il vero omaggio, 1783; Il trionfo della virtu, 1783; L'amor fraterno, 1784; Le grazie vendicate, 1784; Astrea placata, 1785; Il divertimento improviso, 1785; Il trionfo della Saggezza, 1785; Addio, 1786; Alla mi diletta sposa, *c*1786; I contadini di buon core, 1790; I pesci di Aprile, 1791; Il mazzetto di fiori, 1793; L'autunno fortunato, 1793; Cantata in occasione del felice parto di ... Principessa Carolina, 1794; Il felice arrivo, 1795; Licenza per la felice mascita del P. Clemente, 1798; Il genio benefico (Prince Maximilian), 1801; Il ritorno di Lucina, 1804; Alberto nell patria, 1806; Gratitudine e amore, 1808; La partenza, 1812; La reggia d'Imene (Prince Maximilian), 1812; L'Imeneo felice (Prince Maximilian), 1817; Il trionfo d'Imene (Prince Maximilian), 1819

SACRED

La nascita di N.S.G.C. (pastorale), *c*1786
La risurrezzione di N.S.G.C. (orat), 1790
Ants: 4 Salve Regina, 1812, 1817, 1818, 1820; Salve Regina, Ave Regina, Alma Redemptoris mater, Regina coeli, 1816; 2 Alma Redemptoris mater, 1817; 2 Regina coeli, 1818

OTHER VOCAL

6 duettini, 2 S, bc, *c*1780
Partenza, canzonetta, 2 S, bc, 1782
*c*100 lieder and romances, with pf
Other arias, songs, rondos etc.

INSTRUMENTAL

Orch: 46 Tanzfolgen, carn. 1784–6; many other dances for carn. and other celebrations, 1787–8, 1793–4, 1802, 1807, 1819; 2 syms, 1786; Divertimento, hpd, orch, 1808; 6 variations on Dies ist ein Huth, *c*1811; 2 variations on Meine Liebe ganz vollkommen; marches; other works
Chbr: 6 sonatas, pf, 1787, also arr. pf, vn acc., 1787; 6 sonatas on a theme from Sarti's Fra i due litiganti, hpd, vn, 1790, also arr. hpd solo, 1790; 6 sonatas on a theme from Salieri's Axur, Re d'Ormus, hpd, 1790, also arr. hpd, vn; 6 sonatas on a theme from Martín y Soler's Una cosa rara, hpd, 1790, also arr. hpd, vn; 6 sonatas on a theme from Schuster's Rübezahl, hpd, 1791, also arr. hpd, vn; 6 sonatas on a theme from ?Paisiello's Il re Teodoro, hpd, vn, 1793; 20 variations, pf, vn, 1793; 12 variations on a theme from Winter's I fratelli rivali, pf, 1799; 6 sonatas, hpd, 1806; Grande sonate, pf, 1808; Sonata, pf, 1808; 20 variations on a theme from Gluck's Armide, pf, 1808; 60 variations on Ich bin liederlich, pf, 1811; Sonata, hpd/pf 4 hands, 1811; 15 variations on Dies ist ein Huth, hpd, 1811; Sonatina, ?mandora

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DIETER HÄRTWIG

Antonelli. Italian family of composers. Abundio [Abbondio, Abondio, Abundii] Antonelli [Antonelli da Fabrica, Antonellio, Antinello] (*b* Fabrica, nr Viterbo; *d* probably at Rome, ? in or before 1629) was a composer and teacher. According to Casimiri he must have taught music at the Seminario Romano, Rome, some time between 1602 and 1606. The first post he held that is specifically documented is that of *maestro di cappella* of S Giovanni in Laterano, Rome, where he is recorded from 1 June 1611 to 20 July 1613 (there is no evidence to substantiate Pitoni's and Baini's statements that he was there by 1608); Tullio Cima was one of the boys who sang under him there. The title-pages and dedications of works that Antonelli published in 1614 and 1615 indicate that he was then *maestro di cappella* of Benevento Cathedral. That he had returned to Rome by February 1616 can be determined from the dedication of his print of that year. In 1619 he corresponded with Romano Micheli regarding what he considered to be Micheli's excessive application of *obblighi* to a ten-part mass by him; Micheli printed the letter and his replies in two theoretical works of 1621. Antonelli probably remained in Rome for the rest of his life. Casimiri conjectured that he was no longer alive in 1629, since a volume (RISM 1629^6) ostensibly by him (from the designation 'Liber quartus'), but also containing four pieces by his brother Francesco (*fl* 1629) and two by his brother Angelo Antonelli (*fl* 1614–?1629), was edited by Francesco (there are also three motets by Angelo

Antonelli in Abundio's 1614 volume). The presence of works by an Abundio Antonelli in six anthologies of the 1640s led early biographers to assume that Abundio Antonelli was in fact Antonello Filitrani.

Antonelli was primarily a composer of sacred works, most with continuo, which are typical products of the early 17th-century Roman school. The masses and many of the motets tend to be conservative, with mainly contrapuntal – frequently canonic – textures. Greater textural, harmonic and melodic diversity is to be found in the three books of 1615–16. These include pieces in which strict counterpoint or freely imitative two-part writing predominates and others in which solo and choral passages alternate. Antonelli's most progressive and interesting music is to be found in the occasional works for three and four choirs written for S Giovanni in Laterano, and in the Latin dramatic dialogues such as *Adiuro vos* (in RISM 1616[1], a publication associated with the Arciconfraternita di S Marcello), *Gaude virgo gloriosa* (*D-Rp*: a concerted dialogue for four soloists, four-part chorus and continuo) and *Abraham, tolle filium tuum* (*Rp*). The last of these is a cantata-like piece on subject matter from the Old Testament which is scored for soloists, eight-part chorus, violin, cornett, theorbo, lute and organ and is organized as follows: opening sinfonia for concerted instruments; bass solo accompanied by concerted instruments; instrumental interlude; tenor solo, with theorbo and organ; dialogue in recitative style accompanied by lute and organ; soprano solo accompanied by all instruments; and a concluding double chorus. Through the last two works Antonelli contributed to the early development of the oratorio.

WORKS

SACRED VOCAL

all printed works except anthologies published in Rome

Sacrarum cantionum, liber primus, 4–6vv, bc (org) (1614[4])
Liber primus diversarum modulationum, 2–7vv (1615)
Liber secundus diversarum modulationum, 2–5vv (1615)
Liber tertius diversarum modulationum, 2–5vv (1616)
Missa ac sacrarum cantionum ... trino fratrum germanorum Abundii, Francisci et Angeli Antonelliorum ... liber quartus, 2–4vv (1629[6]); mass ed. in Basilica, ii (Düsseldorf, 1953)

11 works, 1616[1], 1618[3], 1623[2], 1625[1], 1627[1], 1627[2], 1642[1]
Mag, 8vv, bc; ants, 12vv, chorus; ps, 12vv; 2 motets, 3, 12vv; 18 other works, 2–6, 8, 12vv: *A-Wn*, *D-MÜp*, *Rp*, *I-Rsg*

SECULAR VOCAL

Madrigali, libro primo, 5vv, bc (org) (1614)
5 works, 1621[14], 1621[15], 1621[16], 1634[1]

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PATRICIA ANN MYERS

Antonelli, Giulio Cesare (*fl* Mantua, 1606–49). Italian composer. He was a canon. His known works survive in two manuscripts (in *I-Mc*, Fondo S Barbara), the first containing 12 madrigals dated from Luzzara, near Mantua, in 1606, the second a setting in six sections of Rinuccini's *Lamento d'Arianna* which is ascribed to him on the cover in a contemporary hand. The title-page of the 1606 manuscript describes him as *maestro di cappella* of S Andrea, Mantua, and a copy of his will dated 22 March 1649 and kept with the manuscript implies that he was still at S Andrea at this date. The madrigals are all settings of Guarini, more specifically texts that had already been set by Monteverdi, then also working at Mantua, most of them in his fifth book of madrigals (1605). Reliance on Monteverdi's example is also evident in the *Lamento*, which thus places Antonelli even more firmly among those composers working at Mantua during the first decade of the 17th century – for example Amante Franzoni – who were heavily indebted to Monteverdi for textual, formal and sometimes stylistic models. At the same time the *Lamento* forms part of the more general fashion, to which composers such as Antonio Il Verso and Claudio Pari contributed, of composing works inspired by Monteverdi's original. Monteverdian gestures are, however, rare in Antonelli's music, which is generally closer to the sonorous homophony of another leading Mantuan composer, Gastoldi.

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IAIN FENLON

Antonello [Anthonello, Anthonellus, (An)tonelus] **da Caserta** [Antonellus Marot de Caserta, A. Marotus de Caserta abbas] (*b* ?Caserta, nr Naples; *fl* ?northern Italy, late 14th and early 15th centuries). Italian composer.

1. Sources and chronology. 2. Works.

1. Sources and chronology. At one time Pirrotta proposed that Antonello was part of a Neapolitan school of early 15th-century polyphony, but the presence of his works exclusively in manuscripts of northern Italian provenance has led scholars more recently to doubt this possibility. Hard evidence of his whereabouts is practically nonexistent, however. Nádas and Ziino have suggested that the text of the ballata *Del glorioso titolo d'esto duce* celebrates the coronation of Giangaleazzo Visconti as Duke of Milan in 1395. Antonello's only madrigal, *Più chiar che'l sol in lo mio cor lucia*, may praise Lucia Visconti, Giangaleazzo's niece and ward, whose wedding took place in 1399. A 'frater Antoniello de Caserta' appears in a 1402 document recorded by a notary who worked in the archbishop's curia in Pavia, tending to favour the hypothesis that Antonello was in the vicinity of the Visconti court in Pavia in the last years of the 14th century. Although we cannot know if this 'frater' is the composer, we do know that Antonello was a member of a monastic community, as the attribution for *Più chiar che'l sol* in *I-PAas* Armadio B 75 is to 'A. Marotus de Caserta, abbas'.

Antonello's eight French settings survive in the older fascicles of *I-MOe* α.M.5.24, compiled in northern Italy in the first two decades of the 15th century, most likely in the circle of Pietro Filargo, cardinal and papal legate in Lombardy. Filargo was an adviser to Giangaleazzo Visconti and had a residence in Pavia; later he was elected the schismatic pope Alexander V (*d* 1410). Antonello is the most represented composer of the early layer of the

manuscript, and one fascicle appears to have been planned to collect his works. Two songs appear also in the Codex Reina (*F-Pn* n.a.fr.6771), copied in the Veneto, and one in the northern Italian Boverio Codex (*I-Tn* T.III.2). The principal source for Antonello's seven Italian works is *I-La* 184, in which his name appears in the forms 'Antonellus Marot de Caserta' and 'Antonellus Marot' above each of them. Only two Italian works are transmitted elsewhere: *A pianger l'ochi* in two fragmentary sources, and *Più chiar che'l* sol, possibly his only Italian work originally conceived in three voices, in the Parma fragment, with a substitute contratenor by Matteo da Perugia. The main composer of *I-MOe* α.M.5.24 and a member of the household of Pietro Filargo, Matteo is one more connection between Antonello and Pavia.

2. WORKS. Antonello was one of the finest and most sophisticated composers of the post-Machaut generation, and was one of the Italian composers of his time most steeped in the French tradition. His ballade *Beauté parfaite* is the only known setting by another composer of a text of Machaut (*Loange des dames*, no.140). It opens with a beautiful extended melisma that can be taken as a classic model of syncopation procedure. The ballade *Dame d'onour en qui* is also indebted to French models. The refrain quotes text and music of the popular *Par maintes foy*, by the Parisian composer Jehan Vaillant. The ballade contains stacked numbers that look like fractions to represent changes of mensuration, a device found otherwise at this period only in the ballade *En nul estat* in *F-CH* 564 by one GOSCALCH, possibly the author of the music theory compendium copied in Paris in 1375 and now in Berkeley (*US-BEm* 744). As Ursula Günther has shown (1990), Antonello's rondeau *Dame d'onour c'on ne puet esprixier* may borrow its juxtaposition of different mensuration signs from Matheus de Sancte Johanne's *Inclite flos ortis Gebenensis*. Antonello's remaining ballades explore rhythmic proportions in different ways. *Du val prilleus* is one of the earliest surviving works to use proportional numbers. *Tres nouble dame* employs units of two bars of perfect time in diminution against hemiola rhythm; a canon reveals that the special sign Ɔ means that the note values are to be altered in the proportion 4:3 ('de modo epitrito'). In *Dame d'onour c'on ne puet*, three different time signatures are combined so that the smallest note values coincide and bars of different lengths result. His French works thus represent a kind of summa of experimental techniques of Ars Subtilior rhythmic complexity.

Antonello's Italian works are considerably simpler in style than his French works; despite this difference, most scholars do not follow Wilkins's suggestion that they were written by another composer of the same name. The madrigal *Del glorioso titolo* is the most elaborate of his Italian settings, possibly reflecting its ceremonial origins. The two voices are given independent texts, and the lines are connected with linking phrases in the tenor. The several changes of metre and the nervous, syncopated rhythms recall the style of Bartolino da Padova. Antonello's ballatas are simpler: the two voices largely declaim the texts simultaneously, and both *piedi* in each piece end with the same cadence. Lively melismas occur at the beginning and end of all of them. The texts – like Antonello's French texts – are all courtly love lyrics.

Three works of dubious authenticity may be mentioned. The tiny ballata *De mia farina*, copied into *I-La* 184 below Antonello's *Del glorioso titolo*, was included as an *opus dubium* in *Grove6*; it is a charming account of the pleasures of making lasagne and is unlike Antonello's style in every respect. In *I-MOe* α.M.5.24, the hymn *Puer natus est* is ascribed to 'idem'; the previous folio has an erased ascription that seems to read 'Antonello', possibly indicating his authorship of the hymn. Finally, in the fragmentary source *I-Bu* 596, the anonymous ballade *Nulle pitie de ma dame* had a faint ascription to 'tanel', just legible to Besseler at the beginning of this century but now faded entirely. It is not impossible that this ballade represents another French work by Antonello.

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BALLADES

Amour m'a le cuer mis, 3vv, A no.26, F no.3
Beauté parfaite, 3vv, A no.2, F no.4, facs. in Apel (1942), facs.85
Dame d'onour en qui, 3vv, A no.24, F no.5
Du val prilleus, 3vv [*F-Pn* 6771: Du ciel perileus], A no.25 (and facs., pl.ii), F no. 6
Notes pour moi ceste ballade, 3vv, A no.27, F no.7

Nulle pitie de ma dame, *I-Bu* 596, ascribed 'tanel' and possibly by Antonello

RONDEAUX

Dame d'onour c'on ne puet esprixier, 3vv, A no.30, F no.9
Dame zentil en qui est ma sperance, 3vv, A no.29, F no.10, facs. in Apel (1942), facs.84

VIRELAIS

Tres nouble dame souverayne, 3vv, A no.28, F no.8

BALLATAS

A pianger l'ochi, 2vv, M 56
Con dogliosi martire, 2vv, M 58
Deh, vogliateme oldire, 2vv, M 59
Madonna, io me ramento, 2vv, M 63
Or tolta pur me sey, 2vv, M 65
Più chiar ch'el sol, 3vv, M 67 [fragmentary contratenor in *I-La* 84 (see Memelsdorff); substitute contratenor by M[atteo] d[a] P[erugia] in *I-PAas* Arm. B 75]

MADRIGALS

Del glorioso titolo d'esto duce, 2vv, M 60

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URSULA GÜNTHER/ANNE STONE

Antoni, Antonio d' (*b* Palermo, 25 June 1801; *d* Trieste, 18 Aug 1859). Italian composer and conductor. His grandfather and father, both composers and conductors, gave him his first instruction in music, and at the age of 12 he conducted his own mass for St Cecilia's Day. In 1817 he made his début in Palermo, as both conductor and composer, with the *dramma giocoso Un duello per equivoco, ossia Gli amanti in disturbo*. He subsequently travelled for a number of years, as a conductor and an impresario, in Italy, France and England, and was in Venice as conductor of a regimental band in the Austrian army. In 1824 he moved to Trieste to conduct another military band; there his *opera semiseria Amina, ovvero L'innocenza perseguitata* was successfully given the following year. The libretto, written in 1824 by Felice Romani for Giuseppe Rastrelli, is not the same as that of Bellini's *La sonnambula*, as many sources say. His serious opera *Amazilda e Zamoro*, was performed in Florence at the Teatro della Pergola in the spring of 1826, but was not well received. In 1829 he was appointed musical director of the newly-formed Società Filarmonico-Drammatica, for the official inauguration of which he wrote the cantata *Il genio di Trieste* (22 June 1829) and the vaudeville *La festa dell'archibugio*. He lost this position one year later, and supported himself by teaching, playing the keyboard for the orchestra at the Teatro Grande, and playing the organ in various churches. He also encouraged the performance of instrumental music, especially German, and composed cantatas, fugues, canons and dances. His opera *Giovanna Gray*, composed in 1847, remained unperformed.

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Antoniazzi. Italian family of violin makers. Gaetano Antoniazzi (*b* Cremona, 7 Aug 1825; *d* Milan, 1 Aug 1897) probably learnt his craft in the Ceruti workshop in Cremona before establishing himself in Milan in 1870. It is only from this date until about 1890 that we find instruments signed by him. He also worked along with his sons for Leandro Bisiach. His work is good, original and spontaneous, but not always very careful. The varnish is yellow-brown or sometimes red-brown in colour. His labels were generally handwritten.

Riccardo Antoniazzi (*b* Cremona, 19 Dec 1853; *d* Milan, 10 Nov 1912), the sixth child and pupil of Gaetano, was the ablest and most consistent violin maker of his family. Unfortunately he lived somewhat in the shadow of Leandro Bisiach and he did not sign many of the instruments from his best period. His instruments can be divided into three periods: from his apprenticeship and early development until about 1887–8, during which he made instruments similar to those of his father; his best period, which lasted until about 1904, during which he developed his own style and worked primarily for Bisiach; and the period from about 1904 when he worked for the firm Monzino and Sons, during which he made beautiful instruments although working with less care, especially with regard to the varnish. Today these are his best-known instruments. He had many students and followers.

Riccardo used a great variety of models, and his varnish was yellow-orange or at times dark red. He is known to have used four different labels, and he also used a brand during his time with Monzino, with his initials A.R. inside a double circle surmounted by a cross. This brand is often attributed to Romeo, but it seems that he never used it.

Romeo Antoniazzi (*b* Cremona, 4 May 1862; *d* Milan, 7 May 1925) was the eighth son and pupil of Gaetano. Initially he worked with his father and brother and like them made instruments for Bisiach. However, depending on need or opportunity he worked in many different places. He worked on his own, with his brother, for Bisiach, for Monzino, or in Barlassina's shop. The unsettled aspect of his life influenced his work which was highly uneven in quality. His most interesting instruments, like those of his brother Riccardo, are from the late 19th century. He trained a large number of pupils. Despite the fact that his violin making was less refined than his brother's (especially during his last period), he made instruments with distinct personality and great spontaneity which today are much admired. His varnish varied in colour and quality depending on the period, going from a light orange-yellow to an orange-brown, sometimes dark brown (often the varnish of his last period faded and his instruments sometimes appear lacklustre). He used various labels. Later on he used one with 'fece in Cremona' and decorated with the Cremonese coat of arms on it even though he never returned to his native city to work (he probably introduced it for business reasons and to distinguish himself from his brother).

ERIC BLOT

Antonicek, Theophil (*b* Vienna, 22 Nov 1937). Austrian musicologist. He studied with Schenk and Wessely at the University of Vienna, taking the doctorate there in 1962 with a dissertation on Ignaz von Mosel; in 1967 he spent a year of study with Remo Giazotto in Italy. From 1963 to 1999 he was a research musicologist for the Music Research Commission of the Austrian Academy of Sciences. Concurrently he was secretary of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich (1963–74), becoming director of publications (from 1998). He also served the newly created Österreichische

Gesellschaft für Musikwissenschaft as general secretary (from 1973), vice-president (from 1984) and president (1990–96). In 1979 he was appointed a reader at the University of Vienna. He was elected a corresponding member (1984) and later a full member (1995) of the Austrian Academy of Sciences. He became editor in 1976 (with C. Harten) of the series Musicologica Austriaca. He is in addition chairman of the editorial board for the *Österreichischen Biographischen Lexikons* and a director of the Anton Bruckner-Institut Linz.

Antonicek's chief areas of research have been Austrian (particularly Viennese) music history from the 17th century to the 19th, and relations between Italian and Austrian music of the same period; his publications include articles on Cavalieri, Cesti, Monteverdi and Beethoven.

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□

Antonii, Giovanni Battista. *See* DEGLI ANTONI, GIOVANNI BATTISTA.

Antonii, Pietro degli. *See* DEGLI ANTONI, PIETRO.

Antonio. *See* GUIDO, GIOVANNI ANTONIO.

Antonio da Cividale. *See* ANTONIUS DE CIVITATE AUSTRIE.

Antonio da Lucca. *See* ANTONIUS DE LUCA.

Antonio da Tempo (*fl* Padua, early 14th century). Italian poet and theorist. He was a judge in Padua between 1329 and 1337, and in 1332 wrote a treatise *Summa artis rythimici* (ed. R. Andrews, Bologna, 1977) which he dedicated to Alberto della Scala, ruler of the city. This is a work on metrics which describes, with examples, the main poetic forms of the 14th century (sonnet, ballata, *cantio extensa*, *rotundellus*, *mandrialis*, *serventensius* and *motus confectus*). Although Antonio stated expressly that he was not a musician, the section of the treatise on 'scansione syllabarus' demonstrates his knowledge of contemporary musical style and the relationship between poetry and song. There are further references to music in the treatise, particularly concerning the madrigal, which is described as a composition preferably for two or more voices.

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F. ALBERTO GALLO

Antonio degli Organi [del Bessa, di Bartolomeo]. *See* SQUARCIALUPI, ANTONIO.

Antonio de Leno. *See* ANTONIUS DE LENO.

Antonio Romano. *See* ANTONIUS ROMANUS.

Antoniotto [Antoniotti], **Giorgio** (*b* ?Milan, *c*1692; *d* Milan, 1776). Italian theorist and composer. He was living in Holland in the mid-1730s but then moved to London, where he stayed for more than two decades and wrote his treatise *L'Arte armonica: or, A Treatise on the Composition of Musick* (1760). It was published in an anonymous English translation, which the *Monthly Review* found lacking in purity and elegance of style but intelligible and valuable for advanced students of music. In many respects it is an up-to-date and sophisticated presentation of theory, for instance in its use of Corelli's op.5 no.1 to illustrate the transformation of chord progressions into melodies and counterpoint. About 1770 Antoniotto returned to Milan, where he gave Giovenale Sacchi his scheme for creating dissonances by sustaining

chords until all the notes of the scale sound together. Fétis, the most important source of information on Antoniotto, reported that he died in Milan in 1776.

Until recently the only known music by Antoniotto was his 12 sonatas op.1 (Amsterdam, mid-1730s). A collection of 12 sonatas, for cello or viola da gamba and basso continuo, survives in manuscript in the Civico Istituto Musicale Gaetano Donizetti, Bergamo; it is not known whether these are the same or different pieces. Further autograph works survive at Durham Cathedral: a sonata in E minor for cello and bass, and the score of a cello concerto in A. Durham also houses a transcription of part of Antoniotto's *L'Arte armonica* by Richard Fawcett, a native of Durham who was associated for much of his life with Corpus Christi College, Oxford, and two pages of examples of modulations and the 'accachiatura' in Antoniotto's own hand. The stylistic characteristics of two of the solo sonatas from op.1 are described by Newman, who notes, in particular, 'the melodic pathos achieved by short sighs, yearning leaps, and expressive rests'.

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SVEN HANSELL/EMILIA ZANETTI

Antoniou, Theodore (*b* Athens, 10 Feb 1935). Greek composer. He studied the violin, singing and composition at the National Conservatory, Athens (1947–58); he also studied composition with Papaioannou at the Hellenic Conservatory, Athens (1956–61). His studies were continued with Günther Bialas at the Munich Musikhochschule, where he gained his first experience in electronic music. He made a tour of the USA in 1966 and spent the year 1968 in Berlin. In 1967 he founded the Hellenic Group of Contemporary Music in Athens. He taught composition and orchestration at the universities of Stanford (1969–70) – where he founded the 'Alea II' ensemble – and Utah (1970), at the Philadelphia College of the Performing Arts as professor (1970–78), and at Tanglewood (1974–85), where he was also assistant director of contemporary activities. In 1979 he was appointed professor of composition at the University of Boston and in 1989 became president of the Union of Greek Composers. Since then he has divided his time between the USA and Greece, conducting many contemporary works, particularly by younger Greek composers. Awards made to him include the Richard Strauss Prize of the City of Munich (1964), the City of Stuttgart Prize (1966) for his Violin Concerto, the Steghi Grammaton Prize for his *Miniatures*, the Spanish television Premio Ondas for *Cassandra* in 1970 and two US National Endowment for the Arts grants (1975, 1977).

An enormously prolific composer, Antoniou's music hesitated at first between a simple atonality (Violin Sonatina, 1959) and an engaging Bartókian folklorism (Trio, 1961). Later he adapted serial procedures in writing pieces in elegantly constructed small forms; he has continued to favour such designs. The influences of Christou, Zimmermann and Penderecki and the use of other advanced techniques became evident in the large-scale works of the early 1970s. However, he always maintained his distance from avant-garde excesses, and has developed a highly practical 'synthetic' notation, which represents complex sound structures in an easily assimilable fashion. Describing himself as 'essentially a dramatic composer [of] abstract programme music', he has adopted a shrewd eclecticism, even on occasion mixing serial techniques with folk elements. In his opera *Bacchae* (1992), distant echoes of Orff, Stravinsky and Bernstein are combined with an extensive use of irregular rhythmic patterns. Meanwhile *Oedipus at Colonus* (1998), a sombre and tightly woven score, represents one of Antoniou's more mature achievements.

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(*selective list*)

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Incid. music for 52 plays (1960–95), 8 film scores (1962–94)

ORCHESTRAL

Suite, chbr orch, 1959; Conc., cl, tpt, vn, orch, 1960; Ov., 1961; Antitheses, 1962; Pf Concertino, 1962; Jeux, vc, str, 1963; Mikrographies, 1964; Vn Conc., 1965; Kinesis ABCD, 2 str orch, 1966; Op Ov., orch, tape, 1966; Events I, vn, pf, orch, 1967–8, II, 1969, III, small orch, tape, slides, 1969; Threnos, wind, pf, perc, db, 1972; Fluxus I, 1974–5; Fluxus II, pf, chbr orch, mid-1970s; Double Conc., perc, chbr orch, 1977; The GBYSO Music, 1982; Skolion, 1986; Paean, 1989; Conc., str, 2 perc ad lib, 1992; Celebration (I), 1994; Cadenza for Leonidas, conc., vn, str, 1995

VOCAL

Choral: Griechische Volkslieder, SATB, 1961; Epirus [after folksongs], 1962; Kontakion (Romanos the Melode), S, Mez, T, B, chorus, str, 1965; 10 School Songs, 1965–6; Nenikikamen [We Are Victorious] (T. Tolia), Mez, Bar, nar, chorus, orch, 1971; Verleih uns Frieden [after H. Schütz], 3 choruses, 1971–2; Die weisse Rose (T. Tolia and others), Bar, 3 nars, children's chorus, chorus, orch, 1974–5; Circle of Thanatos and Genesis (cant., Takis Antoniou), nar, T, mixed chorus, orch, 1977–8; Revolution der Toten (cant., Takis Antoniou), S, A, T, B, mixed chorus, orch, 1981; Prometheus (cant., after Aeschylus: *Prometheus Bound*), nar, Bar, mixed chorus, orch, 1983; Thalassa tou proiou I, II, [Morning Sea] (C. Cavafy), mixed chorus, 1983; Kriti, oneiro méga [Crete, the Great Dream] (D. Kakavelakis), S, T, nar, ob, cl, tpt, perc, va, vc, db, 1984; Colossus Epigram (ancient Gk.), mixed chorus, 1985; Oraseis opsondai [They will See Visions] (Bible: *Joel*), mixed chorus, nar ad lib, fl, 4 tpt, 4 hn, 3 trbn, tuba, 2 perc, 1988; Eros I (Sappho, Alcaeus, Plato, Archilochus, Ibycus), mixed chorus, fl, cl, 2 hn, tpt, trbn, tuba, 2 perc, pf, 2 vc, db, 1990; Agape (Bible: *Corinthians*), mixed chorus, fl, 4 hn, 4 tpt, 3 trbn, tuba, 2 perc, 1990; 3 Children's Songs (Gk. folk texts), children's chorus, chorus, 1992; 3 Canons (Aeschylus, Sophocles, Euripides), male vv, female vv, mixed chorus, 1993

Solo vocal: Melos (Sappho), Mez/Bar, orch, 1962; Epilogue (Homer: *Odyssey*), Mez, nar, 6 insts, 1963; Klima apoussias [Climate of Absence] (O. Elytis), Bar, chbr orch, 1968; Moirologia for Jani Christou, Mez/Bar, pf, 1970; Parodies (H. Ball), 1v, pf, 1970; Chorochronos II, 1v, orch, 1973; Chorochronos III, Bar, pf, perc, tape, 1975; Epigrams (Antoniou), S, chbr orch, 1982; 11 Aphighiseis [Narrations] (Cavafy), medium v, pf, 1983, arr. chbr orch, 1984; 'For Ernst', S, fl, tpt, trbn, perc, pf, vn, vc, db, 1985;

Salome (anon.), S, pf, 1985; Paravasis I, (ancient Gk.), 1v, tape, any solo inst, 1987; Westwinds (Chin., ancient Gk. texts), S, pic, perc, hp, pf, 2 vn, va, vc, 1991; Paravasis II (ancient Gk.), 1v, tape, any solo inst, 1992; Ode (A. Kalvos), S, fl + pic, hp, pf, mandolin, vc, 1992

OTHER INSTRUMENTAL AND TAPE

Large ens: Concertino, pf, 9 wind, perc, 1963; Katharsis, fl, ens, tape, lights, 1968; Cheironomiai [Gestures], at least 8 performers, 1971; Synthesis, ob, elec org, perc, db, 4 synth, 1971; Circle of Accusation, 16 insts, 1975; Suite, ob, cl, bn, hn, tpt, perc, pf, db, 1960; The Do Quintet, 2 tpt, hn, trbn, tuba, 1978; Afiérosis [Dedication], fl, cl, pf, vn, vc, 1984; Octet, fl, ob, cl, bn, 2 vn, va, vc, 1986; Ertnos, fl, ob, bn, hn, tpt, trbn, tuba, hp, perc, 1987; Conc., tambura, small orch, 1988; Conc./Fantasia, v, 16 insts, 1989; Dexiotechnika Idiomela, fl, ob, 2 cl, 2 bn, 2 hn, tpt, 1989; North/South, pf, chbr orch, 1990; Palermo, Maggio 23, 1992, lament and improvisation, solo fl, fl, cl, bn, tpt, 2 perc, pf, vn, va, vc, 1992; Hania, pf, 2 vn, 2 va, 2 vc, dv, 1992; Suite, brass qnt, org ad lib, perc, 1993; East/West, a fl, cl, pf, 2 vn, va, vc, tape, 1993; Celebration II, 6 tpt, 4 hn, 4 trbn, euphonium, tuba, org, 1994

2–4 insts: Sonatina, vn, pf, 1959; Str Qt, 1960; Trio, fl, va, vc, 1961; Dialogues, fl, gui, 1962; Quartetto giocoso, ob, pf trio, 1965; Lyrics, vn, pf, 1967; Stychomythia, fl, gui, 1976; Commos, vc, pf, 1989; Epigramma II, vn, hp, 1993; For Va and Pf, 1993–4; 10 Miniatures, 2 gui, 1994

Solo inst: Aquarelles, pf, 1958; Pf Sonata, 1959; Vn Sonata, 1961; Music for hp, 1965; Sil-ben, pf, 1965; 6 Likes, tuba, 1967; 5 Likes, ob, 1969; 4 Likes, vn, 1972; 3 Likes, cl, 1973; 2 Likes, db, 1976; Stichomythia II, gui, 1977; Parastasis (I) [Performance], perc, tape, 1977; Prelude and Toccata, pf, 1982; Entrata, pf, 1983; Lament, fl, 1988; Suite, gui, 1994–5

Tape: Gravity, video, 1966; Heterophony, 1966; Telemusic, 1970

Principal publishers: Antoniou, Bärenreiter, Gerig, Gunmor, Modern, Orlando

GEORGE LEOTSAKOS

Antonius de Arena. *See* ARENA, ANTONIUS DE.

Antonius de Civitate Austrie [Cividal, Civitato; Antonio da Cividale] (*b* ?Cividale in Friule; *fl* ? 1392–1421). Italian composer. He was a Dominican friar; his motet *Pie pater Dominice/O Petre martir inclite/O Thoma lux ecclesie* invokes three saints of the order. An 'Antonius de Civitato' entered the Venetian monastery of S Domenico in 1392, where the prior was Johannes Dominici of Florence, created cardinal by Pope Gregory XII in 1408. Antonius may have followed Cardinal Dominici to the Council of Cividale, convened by Gregory XII in 1409. The motet *Strenua/Gaudeat* celebrates the marriage of Giorgio Ordelaffi, lord of Forlì, with Lucrezia degli Alidosi on 3 July 1412. Antonius had moved to Florence by 1414, in which year he probably composed *O felix flos Florencia/Gaude felix Dominice*, in honour of that city and Leonardo Dati, newly elected Master General of the Dominicans. *Sanctus itaque patriarcha Leuncius* was written for the cathedral of Trani, specifically mentioning the death of S Leucio and the transfer of his relics, housed in that church. (The scribe of *I-Bc* Q15 adapted the name to S Leonzio, patron saint of Vicenza.) A motet with a probable ascription to Antonius, *Clarus ortus/Gloriosa mater*, honours Pope Martin V on his return to Rome after election at the Council of Konstanz, possibly in April 1421. The composer may have left for Rome when the papal curia departed from Florence in September 1420.

Two rondeaux are copied in a gathering in *I-La* 184 (*c*1410) otherwise devoted to Bartolino da Padova. Three mass movements, six motets and a virelai survive in the north Italian manuscripts *I-Bc* Q15, *I-Bu* 2216 and *GB-Ob* Can.misc.213, from the 1420s and 1430s, further suggesting activity in the Veneto. Antonius ranks among the more prolific motet composers of the early 15th century in Italy.

The repetition and sequential use of short figures characterize Antonius's style; frequent rests cause the melodic lines to be split up into short sections. The music is highlighted by a number of interesting formal constructions. In *Vous soyes* (ed. in Nádas and Ziino) the three-note tenor must be read forwards then backwards in a continual cycle, while the contratenor is read backwards and forwards. In this song and in *Loingtemps*, the upper voices labelled 'triplum' lack text altogether. The instruction for *Je suy si las venus* indicates that the canonic upper voices are to be read in perfect time with diminution. The fully texted tenor of *Pie pater Dominice/O Petre martir inclite/O Thoma lux ecclesie* borrows a sequence melody, while the tenor of *Clarus ortus/Gloriosa mater* is organized into six taleae, each of which is immediately repeated in coloration. The paired Gloria and Credo (*I-Bc* Q15, nos.83–84) share the same mode, clefs and mensuration and the use of brief points of imitation in their Amen sections, as well as other musical material; the Gloria tenor is sung three times in exact repetition.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/5 (1975) [R]

MASS MOVEMENTS

Gloria and Credo, 3vv, R
Gloria, 2vv, R
Gloria, 3vv, R

MOTETS

Clarus ortus clarior opere/Gloriosa mater ecclesia, 4vv, ed. C. Van den Borren, *Polyphonia sacra* (Burnham, Bucks., 1932, 2/1963) [probable ascription to Antonius in *GB-Ob* Can.misc.213; see Nosow, 1992, pp.73–7, supported on stylistic grounds]
Inclyta persplendens virgo virtute decora [frag.: only inc. top voice survives]
O felix flos Florencia/Gaude felix Dominice, 3vv, R
Pie pater Dominice/O Petre martir inclite/O Thoma lux ecclesie, 3vv, R
Sanctus itaque patriarcha Leuncius, 4vv, R
Strenua quem duxit/Gaudeat et tanti, 4vv, R

BALLADES

Jo vegio per stasone, 3vv, R [lacks text except for contrafactum incipit]

RONDEAUX

Loingtemps j'ay mis mon cuer, 3vv, R
Merçi, pour Dieu merçi, 3vv, R
Vous soyes tres bien venus, 4vv, R

VIRELAIS

Atandre, atandre et atendu say, 3vv [newly discovered leaf, *I-La* 184]
Conbien que lontain suy de vous dame chiere, 4vv [partial edn in Gozzi]
Je suy si las venus, 3vv, R

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R. Nosow: 'The Equal-Discantus Motet Style after Ciconia', *MD*, xlv (1991), 221–75
J.M. Allsen: *Style and Intertextuality in the Isorhythmic Motet 1400–1440* (diss., U. of Wisconsin, 1992)
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D. Fallows, ed.: *Oxford, Bodleian Library, MS. Canon. Misc. 213* (Chicago, 1995)

HANS SCHOOP/ROBERT NOSOW

Antonius de Leno (*b* ?Leno, nr Brescia; *fl* 1st half of the 15th century). Italian theorist. An incomplete treatise on music, in Italian, found in a manuscript of the second half of the 15th century (*I-Vnm* Lat.336, coll.1581, 50*v*–64*r*), contains musical examples attributed to 'Antonius de Leno musichus'; it is uncertain, however, whether the text of the treatise can safely be attributed to him. Only three sections survive: the first, on mutations, may have been the final part of a larger section on *musica plana*; next follows a discussion of counterpoint – note-against-note, and two and three notes against one; and finally there is a section on the application of elements of mensural music to counterpoint (the prolations, alteration, dots of division, proportions and rests). These latter two sections have been published under the title *Regulae de contrapunto* (*CoussemakerS*, iii, 307–28; also ed. A. Seay, Colorado Springs, CO, 1977). Originally they may have been followed by a section on instrumental music. The treatise, which is obviously practical in aim, offers valuable evidence of compositional techniques in Italy in the first half of the 15th century. Folio 1*r* of the manuscript is probably the earliest writing on text underlay and may be closely related to the treatise. Since Antonius was from the vicinity of Brescia, it seems significant that the notation described in the treatise is precisely that used in *I-Bu* 2216, parts of which may have been copied near Brescia about 1440.

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B. Cabero Pueyo: 'El fragmento con polifonía litúrgica del siglo XV *E-Ahl* 1474/17: estudio comparativo sobre el kyrie *Summe clementisseme*', *AnM*, xlvii (1992), 39–80

F. ALBERTO GALLO/ANDREAS BÜCKER

Antonius de Luca (*fl* 15th century). Italian theorist. He was a Servite friar and pupil of one Laurentius of Orvieto, a canon of S Maria Maggiore. His treatise *Ars cantus figurati* (*CoussemakerS*, iv, 421–33) is a compilation on *musica mensurabilis* according to the theories of Johannes de Muris; it deals with ligatures, alterations, proportions and prolations, giving diagrams and music examples. The work is discussed in A.M. Busse Berger: *Mensuration and Proportion Signs: Origins and Evolutions* (Oxford, 1993), 235–8.

See also THEORY, THEORISTS.

BEATRICE PESCERELLI

Antonius Romanus [Antonius de Roma] (*fl* 1400–32). Italian composer. The only secure facts of his life are that he was 'magister cantus' at S Marco, Venice, on 3 March 1420 and was listed in a notarial act of 20 July 1425 as a 'cantor S Marci'. The text of his motet, *Aurea flammigera*, in honour of Gianfrancesco Gonzaga, was probably composed in 1432 as a part of a welcome for the return of that captain from Milan, thus suggesting that Antonius was at that date still serving at S Marco.

Only seven works by him survive: three mass movements, three motets and one ballata. The sacred works (in *I-Bc* Q15) reflect the changes in style brought about by the impact of composers from the north. The Gloria–Credo pair has its uppermost voice or voices in sections alternately marked 'chorus' and 'unus', and also alternates duple time with major prolation. The earliest of the motets, *Ducalis sedes/Stirps Mocenigo*, probably dates from around 1415 and is in honour of the then doge, Tommaso Mocenigo. *Carminibus festos/O requies populi* is in honour of Francesco Foscari, who became doge in 1423; the second half of the work repeats the rhythmic pattern of the first, like a long talea without color. *Aurea flammigera* is built on a tenor whose sections are in part repeated exactly and which also contains isometric repetitions. The ballata *Deh s'i' t'amo con fede*, in *GB-Ob* Can.misc.213, is incomplete, only the uppermost voice existing with all its music but not the full poetic text.

Like several Veneto composers of these years (among them Antonius de Civitate Austrie, Petrus Rubeus and Cristoforus de Monte), he shows in all his music the strong influence of Ciconia (*d* 1412) and particularly Ciconia's late Paduan works. It is clear in the melodic details of his fragmentary song or in the structure and style of his motets, as well as in the layout of his mass music. But there are also many features in common with Du Fay's earliest music of the 1420s, notably the sweeter harmonic style and the rhythmic patterns in his discantus. Besseler implied an influence here, also drawing attention to the innovative use in his motets of *tempus perfectum diminutum* for the upper voices against major prolation in the lower parts. (His works are ed. F.A. Gallo: *Antonii Romani opera*, Bologna, 1965 [see also review by P. Gülke, *Mf*, xxii, 1969, p.135], and in CMM, xi/6, 1977.)

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ALBERT SEAY/DAVID FALLOWS

Antunes. Portuguese family of harpsichord and piano makers. Manuel Antunes (1707–96) and Joaquim José Antunes (1731–1811), the only children of Julião Antunes, a maker of string instruments who served in the royal chapel, shared a workshop in Lisbon. Two harpsichords, dated 1758 (in the Museu da Música, Lisbon) and 1785 (in the Finchcocks collection, Goudhurst, Kent), are signed by J.J. Antunes. Other Antunes instruments are signed only with the surname, including a grand piano of 1767 (in the Shrine to Music Museum, Vermillion, South Dakota) and a harpsichord of 1789 (in the Museu da Música, Lisbon); these were presumably made by both brothers working together. The harpsichords each have a single manual with two 8′ stops. In 1760 Manuel Antunes

received a ten-year privilege for making pianos. The surviving example is virtually identical to Antunes harpsichords in design and construction, except for its action, which is very similar to that of Bartolomeo Cristofori. Manuel's grandson, João Baptista Antunes (*fl* 1825–65), was also a maker and tuner of keyboard instruments.

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JOHN KOSTER (with GERHARD DODERER)

Antunes, Jorge (de Freitas) (*b* Rio de Janeiro, 23 April 1942). Brazilian composer. He studied the violin, conducting and composition at the Federal University of Rio de Janeiro with Carlos de Almeida, Morelenbaum, Siqueira and de Carvalho (1958–68), as well as composition with Guerra-Peixe. He also took the BSc in physics (1965), stimulating him to construct electronic equipment and pursue research into the relationship between colour and sound; he founded a studio of 'chromo-musical' research and composed a series of works entitled *Cromoplastofonias*. In 1969–70 he was at the Di Tella Institute in Buenos Aires, working in the electronic music studio and studying further with Ginastera, de Pablo, Francisco Kröpfl, Umberto Eco and Gandini. He continued his electronic studies at the University of Utrecht in 1970, and in 1972–3 worked with the Groupe de Recherches Musicales in Paris with Schaeffer, Reibel and Bayle; concurrently he studied musical aesthetics with Daniel Charles at the Sorbonne, completing a doctoral degree in 1977. In 1973 he was appointed professor of composition and director of the electronic music studio at the University of Brasília. There he founded the GeMUnB (Group of Musical Experimentation), an ensemble working with contemporary music including live electronics, and directed various projects and ensembles in the 1980s and 90s.

By the late 1960s Antunes had established himself as one of the leaders of avant-garde music in Brazil. He pioneered the use of electronic means there, beginning with apparatus he built himself, and from about 1965 he cultivated what he called 'integral art', using sounds, colours and even odours and flavours, as in *Ambiente I*. His *Tartinía MCMLXX*, performed at the 1971 ISCM Festival, established him as an international figure with its subtle and remarkable handling of difference tones in the solo violin part and its tense, imaginative orchestration. In the 1980s, his cultural and political involvement in the return of democracy to Brazil and his stance against political violence and terrorism resulted in popularity for several of his works, such as *Elegia violeta para Monsenhor Romero* (1980), *Sinfonia das diretas* (1984) and *Hino à constituição cidadã* (or *Hino ao novo Brasil*, 1988). An ironic sense of humour is conveyed in many of his works; he has become one of the most celebrated Brazilian composers of his generation.

Among his many awards are the prizes of the Rio de Janeiro national composition contest (1972) and the national guitar composition contest (1976), the Funarte Prize (1983), the Vitae Prize (São Paulo, 1991), the UNESCO prize of the International Tribune of Composers (1993, 1996) and the Estancias Prize (Madrid, 1998). He became a member of the Academia Brasileira de Música in 1994.

WORKS
(*selective list*)

Ops: Contato (chbr op), 1966–8; Qorpo Santo (3, Antunes), 1983; O rei de uma nota só (chbr op for children), 1991; Olga, 1987–95; A borboleta azul (chbr op for children), 1995

Orch: Sarau no.1, 1962; Sarau no.2, 1963; Dissolução, chbr orch, perc, tape, 1966; 3 eventos da luz branca, chbr orch, tape, 1967; Cromoplastofonia, orch, tape, moving object, 1967–8; Acusmorfose (1968), 1968; Tartinía MCMLXX, vn, orch, 1969; Isomerism, chbr orch, 1970; Poética, 1971; Poética II, 1974; Congadasein, 1976; Pedra de cantaria, 1985; 4 momentos cromofônicos, 1986; A primavera há de chegar, 1988; Abertura Olga, 1991–2

Vocal: Acusmorfose (1969), 2 choruses, 2 orchs, 1969; Cromorfonética, chorus, 1969; Concertatio I, vocal ens, elec gui, elec db, orch, tape, 1969; Proudhonia, chorus, tape, 1973; Source, 1v, fl, va, vc, pf, synth, tape, 1974; Catastrophe ultra-violette, male chorus, orch, 3 tapes, 1974; Quero o meu tempo pra mim, children's chorus, 1980; Hino dos bandeirantes, 1980; Elegia violeta para Monsenhor Romero, 2 solo children's vv, childrens' chorus, pf, chbr orch, 1980; Neste natal eu quero o futuro de presente, 1987; Hino à constituição cidadã (Hino ao novo Brasil), 1988; A gente canta, 1990; 4 pequenas peças de Povo, 1991; Rimbaudiannisia MCMXCV, child's v, 2 S, Mez, children's chorus, chbr orch, 1994–5

Chbr and solo inst: Pf Trio, 1963; Prelúdio boêmio, vn, pf, 1964; Trio, vn, pf, theremin, 1965; (1, 6–1, 6) × 10^{-19} coulombs, fl, bn, pf, elec, 1967; Insubstituível segunda, vc, tape, 1967; Str Qt no.1, 1967–8; Invocação em defesa da máquina, perc ens, tape, 1968; 3 comportamentos, pf trio, 1969; Bartokollagia MCMLXX, str qt, 1970; Music for 8 Persons Playing Things, perc, 1970–71; Flautatual F, fl, 1972; Colludwiguia MCMLXXI, str qt, 1971; Trio em lá pis, A, vc, pf, 1974; Vórtices, wind qnt, 1975; Mascaracol, 3 bn, 1975; Vivaldia MCMLXXV, A, mime/dancer, fl, hn, eng hn, va, vc, pf, tape, 1975; Redundantiae I (Variations pour une arabesque et un soupir), pf, 1978; Redundantiae II (Variations pour une arabesque et un chuchotement), 2 fl, 1979; Sighs, gui, 1976; Microformóbiles III (Re-tornos), vn, pf, 1982; Dramatic polimaniquexixe (Cinquième mouvement pour une suite implacablement longue et érotique), cl, vc, pf, 1984; Sinfonia das diretas, 300 motor horns, a sax, el gui, el db, el pf, perc, nar, choruses, tape, 1984; Redundantiae III (Variations pour une arabesque et un souffle), hn, pf, 1989; Amerika 500, fl, b cl, va, vc, perc, pf, 1992; Conc. para um mês de neblina, vn, pf, 1992–3

Tape: 3 estudos cromofônicos, 1966; Fluxo luminoso para sons brancos I–III, 1966, 1966, 1966–7; Movimento browniano, 1968; Cinta cita, 1969; Historia de un pueblo por nacer o carta abierta a Vassili Vassilikos y a todos los pesimistas, 1970; Para nascer aqui, 1970–71; Microformóbiles I, 1972–3; Dança das letras, 1983; Interlude no.1 pour Olga, 1993; Agenda pour un petit futur, 1995; Ballade dure, 1995; Vitraux MCMXCV, 1995; La beauté indiscrète d'une note violette, 1995

Integral art: Ambiente I, tape, 1965; Cromoplastofonia II–III, tape, 1966, 1968; 3 comportamentos, pf trio, lamps, projectors, 1969

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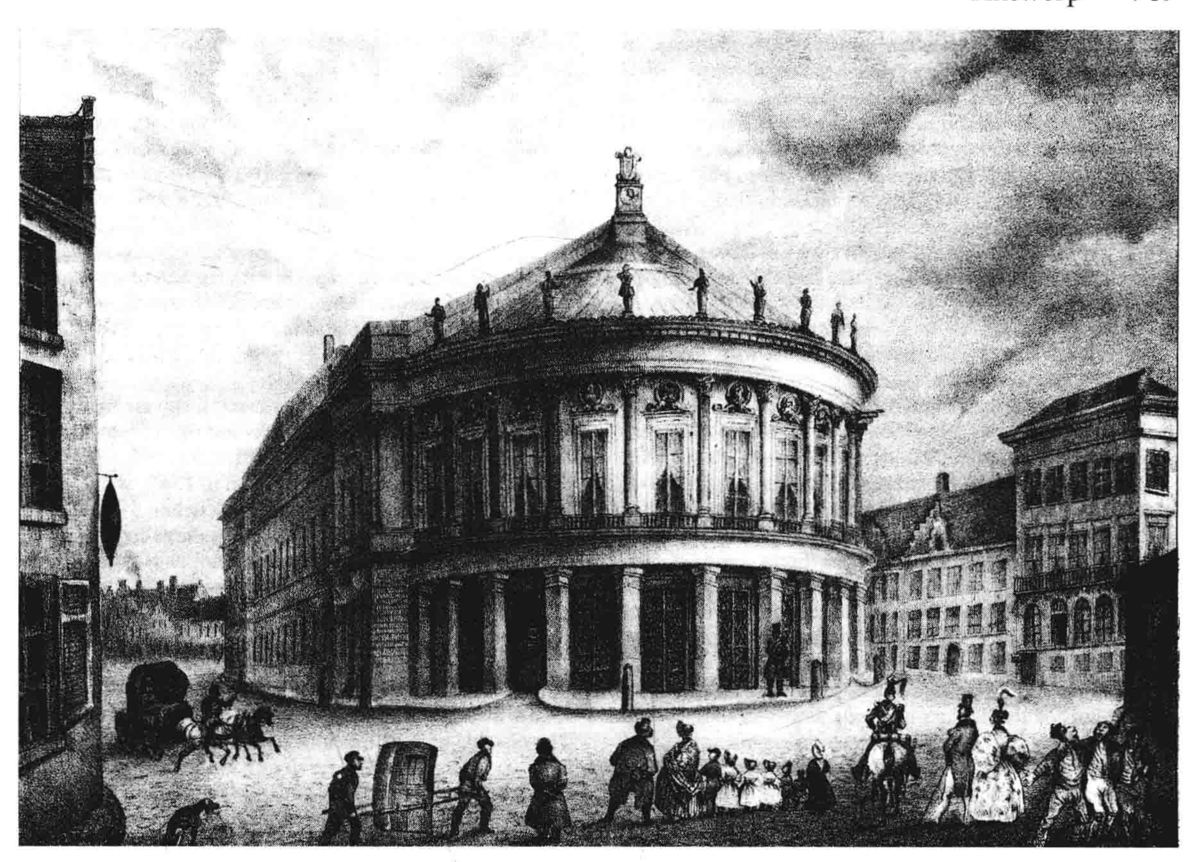
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GERARD BÉHAGUE

Antwerp (Flem. Antwerpen; Fr. Anvers). City in Belgium. For centuries it has been an important musical centre and has played a leading role in the music of the Low Countries. Around 1410 the choir school of the church of



Théâtre Royal, Antwerp: lithograph, c1834

Our Lady (Onze-Lieve-Vrouwekerk; later the cathedral) began to develop an active musical life. Up to the 17th century its choirmasters, organists and singers included such composers as Pullois, Ockeghem, Barbireau, Obrecht, Waelrant, Gérard de Turnhout, Séverin Cornet, Pevernage, Opitiis and John Bull; in addition Rore, Lassus and Monte all spent some time in the city. Secular music was promoted by the establishment of the town players (before 1430) and the formation of a musicians' guild (*c*1500). Musicians who either came from Antwerp or were active there outside the cathedral included the composers Faignient, Hèle, Canis, Verdonck, Luython and Messaus, and the lute virtuosos Adriaenssen, Huet and Hove. Music printing flourished after 1540 through the work of Cock, Susato, Waelrant & Laet, Phalèse & Bellère and Plantin. The Antwerp harpsichord builders of the 17th and 18th centuries were famous: the Ruckers family, Jan Couchet and J.D. Dulcken.

To benefit a fund for the poor, a Theatrum Musicale was founded in 1671 by the city almoners, where operas and later public concerts were given. The first opera performed there was Lully's *Proserpine*. The repertory was mainly French and Italian. Musicians performing on their own account or in other theatres had to pay a third of their income to the poor fund. The almoners listed the performers by name, preserving a precious record of 18th-century opera and concert life in Antwerp.

Following an economic crisis in the 17th century there was a decline in the city's musical life; in the 18th century, however, the musical life of the cathedral flourished once more with composers such as Eve, Fesch, J.-H. Fiocco, Croes, Blavier, Trazegnies, Raick and Bosch. The French Revolution put an end to the dominating position of the Church, and music education was thenceforth entrusted to civic foundations such as the Ecole de Musique de la Ville d'Anvers (1842). Musical taste was dictated by the Italian and French opera performed at the Théâtre Royal (1802–1933, see illustration). Brought up in this atmosphere, Albert Grisar devoted himself to the genre of comic opera, with which he later scored an unrivalled triumph at Paris. Through the auspices of Peter Benoit, champion of Flemish nationalism, the Vlaemsch Muziekschool (1867) was raised in status in 1898, becoming the Koninklijk Vlaemsch Conservatorium. Benoit's Romantic oratorios and cantatas, to Flemish texts, were intended to rouse national consciousness. With his enthusiastic support the Nederlandsch Lyrisch Tooneel was founded in 1890 with the aim of performing the Flemish and other Germanic repertory. In 1893, through the efforts of the bass Hendrik Fontaine and the composer Edward Keurvels, this became the Vlaamsche Opera. Its first production was Weber's *Freischütz*, sung in Flemish. Slavic and Scandinavian works were added to the repertory. In 1907 the company moved to its own building on the Frankrijklei. By 1914 it had given the premières of 16 new Flemish operas, among them *De Herbergprinses* ('The Princess of the Inn', 1896) by Jan Blockx. Renamed the Koninklijke Vlaamsche Opera in 1920, the company won international fame during the 1920s for its Wagner productions with the tenor Ernest van Dijck and ballets with Sonia Korty. The *Ring* has been given regularly and *Parsifal* annually at Easter. Works are now given in the original

language and there are also concert performances. In 1981 the Antwerp and Ghent opera houses were joined as Opera voor Vlaanderen, renamed Vlaamse Operastichting in 1988 under intendant Marc Clémeur, who raised the company to international recognition. One-act operas and works using smaller forces were given by the Vlaamse Kameropera (1958), replaced in 1987 by the touring company Transparant.

The directors of the conservatory who followed Benoit – Blockx, Emiel Wambach (1857–1924), Mortelmans, Flor Alpaerts, Hoof, Vocht and Peeters – adhered to a nationalist style in their compositions, as did Karel Candael and Renaat Veremans (1894–1969). Contemporary composers of more modern outlook included Jong, Baeyens, Karel Albert, Maes, Durme, Velden, Kersters and the avant-garde Goeyvaerts. Notable in the next generation are Luc Van Hove, Luc Brewaeys and Wim Henderickx. In 1970 the structure of the Belgian royal conservatories was fundamentally altered, and they became restricted to the domain of higher education, providing professional tuition of a high standard; the conditions of entry became a certificate of higher secondary education and proof of maturity, in addition to proof of artistic capability. In 1975 this new structuring was adopted at the Antwerp Conservatory. Beginners, amateurs and performers at the pre-professional stage are catered for in the Rijksmuziekacademie (1970), which covers primary and secondary music education. In 1972 the Kunsthumaniora, the music department of the Institute of Higher Secondary Artistic Education, was founded under the auspices of the conservatory. In 1995 the conservatory was incorporated into the University of Antwerp as a department of dramatic art, music and dance (director Michael Scheck). The Halewynstichting (1951) opened the first non-subsidized music schools for young people providing an elementary music education based on the methods of Orff and Kodály, directed towards the performance of music in the home and choral singing. The municipal music academies of the suburbs of Borgerhout, Hoboken, Berchem, Deurne, Wilrijk, Merksem and Mortsel provide primary and secondary music tuition and are held in high regard.

A number of concert organizations cater for an active and diverse concert season: symphony concerts with guest ensembles and soloists (the Cofena and deSingel concerts); early music at the Rubenshuis and Vleeshuis; recitals and chamber music at the conservatory, the Elzenveld concerts and the Middagconcerten; and organ recitals and choral concerts in churches. The Royal Flanders PO (Koninklijk Filharmonisch Orkest van Vlaanderen, 1955) gives subscription concerts, often featuring guest conductors and soloists. Other performing ensembles are Anima Eterna (directed by Jos Van Immerseel) and the clarinet choir (Walter Boeykens). The Antwerp section of Jeunesses Musicales, Jeugd en Muziek (1948), has a senior and a youth orchestra (1962). The regional station of Belgian Radio (Radio 2 Antwerpen) sponsors and organizes public concerts.

The tradition of concert masses with choir, soloists, organ and full orchestra in St Pauluskerk has existed since 1878. The Artiestenmis ('Artists' mass') in the St Carolus-Borromeuskerk, in which vocal and instrumental ensembles and soloists cooperate, was set up in 1943 to benefit needy Antwerp artists. Among the numerous choirs, the oldest surviving is Arti Vocali (1910). Also noteworthy are those of the cathedral (1928), under the direction of Jan Schrooten, and Audite Nova (1961), directed by Kamiel Cooremans. The Chorale and Capella Caecilia (1968), directed by Frans Dubois, is the successor to the Koninklijke Chorale Caecilia (1915–68), which under its founder and director Lodewijk de Vocht gave premières of vocal works of Milhaud, Honegger, Stravinsky, Kodály and others. Antwerp is also the headquarters and documentation centre of the Algemeen Nederlands Zangverbond, a choral federation with the aim of stimulating folksong and choral music through festivals, including the annual Vlaams Nationaal Zangfeest. The annual Festival van Vlaanderen/Antwerpen and Middelheim Jazz Festival (1969) are both broadcast.

Beiaardconcerten (carillon concerts), given by the city carillonneur Geert D'Hollander and by guest carillonneurs, have become a tourist attraction. Because of its pure tone the city carillon, acquired in 1540, is held to be one of the best in the Netherlands. It has 49 bells, the oldest dating from 1459, and a four-octave compass, and chimes mechanically every quarter-hour. The main part, consisting of 36 bells, was made between 1655 and 1658 by the Hemony brothers. The two deepest bass bells were acquired in 1990.

The conservatory library contains a rich music collection, while precious early music prints are also to be found in the Plantinmuseum and the Stadsbibliotheek. The notable music library of J.A. Stellfeld was sold by his heirs in 1952 to the University of Michigan. The Archief en Museum voor Vlaams Cultuurleven offers documentation on all aspects of the musical life of the city, in the form of press cuttings, letters, manuscripts, photographs etc. In addition Antwerp has a public record library and a collection of instruments in the Vleeshuismuseum. The museum is also the headquarters of the Ruckers Genootschap (1970), which promotes the study and restoration of Flemish harpsichords through colloquia and publications. The Koninklijke Antwerpse Vereniging voor Muziekgeschiedenis was founded in 1931 and publishes the important series Monumenta Musicae Belgicae. The Peter Benoit Fund was set up in 1902 with the intention of disseminating and publishing the work of Benoit; Jef van Hoof's work is promoted by De Crans (1917), which also offers a biennial composition prize and publishes the music of other Flemish composers. The Emmanuel Durlet fund (1976) organizes an international biennial piano competition and publishes Durlet's works. The oldest and most important firm of music publishers in Antwerp, Metropolis, publishes mostly instrumental music of contemporary Belgian composers, but also tutors and books on musical history.

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GODELIEVE SPIESSENS

Anvers (Fr.). *See* ANTWERP.

Anvil (Fr. *enclume*; Ger. *Amboss*; It. *incudine*). In the orchestra, a percussion instrument of indefinite pitch; it is classified as a struck idiophone. It may consist of one or two metal bars mounted on a resonating frame, a small length of steel tube or scaffolding, or an actual blacksmith's anvil. The latter is used but rarely an account of its great weight, the substitutes providing a realistic sound. In each case, although definable notes are produced, they are not usually prescribed. Praetorius illustrated a blacksmith's anvil struck with a sledgehammer in his *Theatrum instrumentorum* (1620). An earlier reference to the instrument occurs in Agricola's *Musica instrumentalis deudsch* (1529). In the Anvil Chorus of Verdi's *Il trovatore* two anvils (*incudini*) are required. Wagner scored for one anvil in the forging song in *Siegfried*, and for 18 in *Das Rheingold*. Other notable instances of the use of the anvil in orchestral scores include Auber's *Le maçon*; Gounod's *Philémon et Baucis*; Berlioz's *Benvenuto Cellini*; Bax's Third Symphony; Walton's *Belshazzar's Feast*; Varèse's *Ionisation*; and Britten's church parable *The Burning Fiery Furnace*. George Benjamin used a set of 12 steel tubes in *Antara* (1985–7). Kolberg has produced a two-octave set of these tuned *c–c″*.

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JAMES BLADES/JAMES HOLLAND

Anvilla, Adriano (*fl* 1566–8). Composer active in Italy. His known works comprise six madrigals in two anthologies edited by Giulio Bonagiunta: five for four voices (in RISM 1566[2]) and one for five voices (in 1568[16]). Though his name suggests Italian origin, it is possible that he can be identified with the Flemish musician Adriano Haville who occasionally served Guidubaldo II della Rovere, Duke of Urbino. Bonagiunta was himself a native of nearby S Ginesio, as was the poet Annibale Caro to whose memory one of the anthologies (1568[16]) was dedicated (see F. Piperno: 'Guidubaldo II della Rovere, la musica e il mondo', *Saggiatore musicale*, iv (1997), 249–70, esp. 258).

TIZIANA MORSANUTO

Anzalone [Ansalone, Anzelonus]. Italian family of musicians, teachers and composers. 14 members of this Neapolitan family over four generations were active in the late 16th century and up to the middle of the 17th, notably as wind players. Many of them were employed in the royal chapel at Naples, and several members of the third generation taught in the city's conservatories. The three members of this generation discussed below, of whom the first and third at least were cousins, were also composers; all three, together with at least one other member of the family, died as a result of the plague of 1656. Giacinto (*b* Naples, 13 March 1606; *d* Castelnuovo, 6 July 1656) was from 1630 until his death director of the Conservatorio della Pietà dei Turchini and also *maestro di cappella* of the chiesa di Monteoliveto. His only extant print is *Psalmi de vespere a quattro voci, con un Laudate pueri alla venetiana* op.3 (Naples, 1635), and a *canzona francese* for keyboard survives in the so-called Cemino manuscript (*I-Nc* Mus.str.73; transcr. in Oncley). Francesco (*b* Castelnuovo, 7 Oct 1607; *d* Castelnuovo, 1 Nov 1656) was a violinist in the royal chapel from at least 1640 until his death and *musico di camera* to the viceroy. He was also a *magister lyrae* (teacher of string instruments) at two conservatories: at the Poveri di Gesù Cristo in 1633 and at the Pietà dei Turchini from 1641 until his death. There are several manuscript motets by him (in *I-Nf*). Andrea (*d* Naples, 1656) was a musician at Castelnuovo; four dances by him are extant (in *RISM* 1620[14]; ed. in RRMBE, xxv, 1987).

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ALEXANDER SILBIGER

Aoidos (Gk.: 'singer', 'bard'). A term used by Homer to describe performers of epics (e.g. Phemius and Demodocus in the *Odyssey*) who sang and accompanied themselves on the PHORMINX or kitharis (*see* KITHARA). The language, musical accompaniment and details of performing practice of the *aoidoi* were transmitted orally, and their formulaic practice is believed to underlie the hexameter poetry of the *Iliad* and *Odyssey* themselves. Modern studies have explored the similarities between the practice of the *aoidoi* and that of the modern southern Slav singers of heroic epic accompanied by the *gusli* (see Lord). (In these oral traditions, each telling of a story – even the same story by the same performer – is likely to differ in detail.) *Aoidoi* were presumably independent

artisans, although the *Odyssey* suggests that individuals could be linked to specific households.

The precise relationship between the early *aoidoi* and later performers of epic is not clear. There is evidence that the early kitharodes performed Homeric and other epic poetry (*see* KITHARODE). Pausanias (*Description of Greece*, x.7.2–8) records that Homer and Hesiod, among others, competed in kitharodic contests at Delphi. According to Pseudo-Plutarch (*On Music*, 1132c) Terpander set Homeric and other hexameter verses to music in the kitharodic *nomoi*. The later kitharodes, however, even though the subjects of their songs remained epic, worked within the lyric tradition. From the 6th century BC the recitation of epic became the preserve of the rhapsode, a professional declaimer of Homeric and other epic who performed without musical accompaniment. Changes in epic performance at this time may have been affected by the written transmission and consequent memorization of poetry and an increase in the size of audiences.

See also BARD.

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GEOFFREY CHEW/DENISE DAVIDSON GREAVES

Äolsharfe (i) (Ger.). *See* AEOLIAN HARP.

Äolsharfe (ii) (Ger.). A REED ORGAN stop.

Aosta MS [*I-AO* 15]. *See* SOURCES, MS, §IX, 2.

Apaches, Les. The nickname of an informal Parisian group of musicians, poets, painters, critics and music lovers. Members of the group, born mostly in the mid-1870s, included the composers Ravel, Delage, Séverac, Ladmirault, Florent Schmitt, Edouard Bénédictus and (after 1910) Igor Stravinsky, as well as the pianist Ricardo Viñes, the conductor and composer D.E. Inghelbrecht, the poets Léon-Paul Fargue and Tristan Klingsor and the critics Emile Vuillermoz and M.-D. Calvocoressi. In their independence, their creative freedom and their desire to revolutionize conventional norms, some thought they resembled American Indians, anarchists, or the similarly-named hoodlums from Belleville who roamed the *grands boulevards* at night.

It was music, especially Debussy's *Pelléas et Mélisande*, that first drew the group together. They attended each performance of the opera in spring 1902 as a kind of sacred battalion to assure a positive response. They then began to meet on Saturday nights at the Montmartre apartment of the set-designer Paul Sordes. From 1904 they made use of Delage's wigwam, a small detached dwelling near Auteuil which Stravinsky valued for being 'calm and intimate', 'far from the brouhaha' of the Ballets Russes. Here, as well as providing an audience for each other's new work, they discussed aesthetics, collaborated with one another, and, when necessary, rendered practical help such as with copying parts. In this context, Ravel wrote his song cycle *Shéhérazade* (1904) to poems by Klingsor, and to these friends he dedicated his *Miroirs* (1906) and Stravinsky his *Three Japanese Lyrics* (1913).

What linked Les Apaches was a common belief in Debussy as a musical prophet and in indigenous folksong as a source of artistic renewal, as well as an interest in Russian music, Asian music and art, symbolism and children's music. While the group was nominally opposed to the dogmatism of the Schola Cantorum, a number of its members (Séverac, Ladmirault and Calvocoressi) were closely associated with the Schola. Both groups considered themselves apostles with a mission and used various kinds of propaganda to promote their views. When in 1909 Vincent d'Indy, as president of the Société Nationale, refused to programme a work by Delage, Les Apaches rebelled and created a rival organization, the Société Musicale Indépendante.

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JANN PASLER

Apēchēma. *See* ĒCHĒMA.

Apel, Willi (*b* Konitz, West Prussia [now Chojnice, Poland], 10 Oct 1893; *d* Bloomington, IN, 14 March 1988). American musicologist of German origin. He studied mathematics at the universities of Bonn and Munich (1912–14) and, after war service, at the University of Berlin (1918–22). Active as a pianist and music teacher, his interests turned to musicology while he was at the Freie Schulgemeinde at Wickersdorf (1922–8) and he was largely self-taught as a musicologist. He took the doctorate in Berlin in 1936, the year of his emigration to the USA, with a dissertation on 15th- and 16th-century tonality. He was a lecturer at Harvard University (1938–42) and professor of musicology at Indiana University, Bloomington (1950–70); he was made professor emeritus in 1963, though he continued to teach until 1970, and was awarded an honorary doctorate in 1972.

When Apel arrived in the USA he was just beginning his productive years and his career was thereafter essentially 'American'. His first large books in English, addressed to students in a newly expanding subject, were remarkable for their timeliness and durability. *The Notation of Polyphonic Music* (1942) has served since it was first published as an essential tool for young scholars. The *Harvard Dictionary of Music* (1944) was to many the key to an attitude of 'historical equality' in which earlier and exotic musics received as much attention as the familiar ground. The same attitude was reflected in the *Historical Anthology of Music* (1946), a well-chosen selection of music from ancient times to the 18th century. These three contributions from Apel as generalist and teacher were major agents in changing the climate of higher music education in the USA.

Apel then turned to his favourite studies: the transcription of 14th-century music, Latin chant and the history of keyboard music. The first of these arose out of his interest

in notation. The problems of transcribing late 14th-century music had received full and sympathetic attention in his *Notation of Polyphonic Music*, and a selection of 50 pieces had appeared, with some additional facsimiles, in the edition *French Secular Music of the Late Fourteenth Century* (1950). His work in this sphere culminated in the three-volume collection of 14th-century French secular compositions (1970–71) which, with the work of Schrade, Hoppin and Harder, makes available practically the whole repertory in good modern editions. In his *Gregorian Chant* (1958) Apel provided, for the first time in English, a reliable guide to the entire field of plainsong. Though leaning heavily on Peter Wagner's *Einführung*, the work makes its own substantial contribution and sheds light on the problems posed by tracing the sources of this repertory. In his *Geschichte der Orgel- und Klaviermusik* (1967), an English translation and revision of which appeared in 1972, Apel exhaustively reviewed the entire body of keyboard music to 1700 in what has become an indispensable reference work. He was also the general editor of the Corpus of Early Keyboard Music, to which he contributed ten volumes and his pupils many more. Apel's last major study (1983), a collection of essays originally written between 1973 and 1981, was on violin music and composers of 17th-century Italy. Apel was an important influence in modern musicology of Western music, particularly in the USA and Great Britain, despite his positivist approach and lack of interest in social context. His work on chant, notation and keyboard music, although constantly being revised, continues to serve as a basis for study. His essays have been collected into three volumes.

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Concord Classics for the Piano (Boston, 1938)
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JOHN REEVES WHITE/JOHN CALDWELL

Apel Codex (*D-LEu* 1494). *See* SOURCES, MS, §IX, 6 and SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §4.

Apell [Capelli], **David August von** (*b* Kassel, 23 Feb 1754; *d* Kassel, 30 Jan 1832). German composer and author. The son of a tax official, Apell was employed in the treasury at Kassel; however he also had some musical instruction from local court musicians. Once settled in his profession, Apell concentrated on both composition (public performances date from 1780) and conducting;

he founded and directed a philharmonic society. He received many honours in the course of his career, including honorary membership of the Accademia Filarmonica di Bologna and the Swedish Royal Academy of Music in Stockholm. For the mass composed in 1800 for Pope Pius VII he received the Order of the Golden Spur. From 1815 he was vice-president of the Kassel Academy of Fine Arts. In 1792 Count Wilhelm IX (later Elector Wilhelm I) made him Intendant of the court theatre, and he remained at Kassel throughout the wars with France. Shortly after Elector Wilhelm II took office in 1821, however, Apell was relieved of all theatrical duties. He died alone and in poverty.

Apell's compositions were admired by his contemporaries, including Gerber, but he outlived their fame. His writings include *Gallerie der vorzüglichsten Tonkünstler und merkwürdigsten Musik-Dilettanten in Cassel* (Kassel, 1806), an account of the musicians of Kassel from the 16th century, which remains his principal achievement.

WORKS
(*selective list*)

SACRED

Mass, 4vv, insts, Kassel, 1799, *D-Bsb*
Mass, 4vv, insts, 1817; Magnificat, S, 4vv, insts, 1818: both *D-Dl*
Missa pontificale: Kyrie, Laudamus, Crucifixus, Benedictus, solo vv, 4vv, str, org, *US-Wc*; Crucifixus and Benedictus pubd separately (Erfurt, n.d.)
Te Deum, 4vv, insts (Mainz, 1815); Ave corpus, 4vv (Bologna and Milan, n.d.)
Psalm lxvi (n.p., n.d.); Vespers, 4vv, insts, *US-Wc*
Lasset unsere Lieder erschallen (cant.), 4vv, insts, 1795, *D-Bsb*

SECULAR

Euthyme und Lyris (ballet), Kassel, 1782, *D-DS*
[6] Canzonette di Metastasio (Kassel, 1784)
La tempesta (cant.), 1785
La gelosia (cant., P. Metastasio), 1786, *DS*
La clemenza di Tito (op, 3, Metastasio), Kassel, 1787, lost
Il trionfo della musica (cant.), 4vv, orch (Mainz, *c*1787)
Tancrède (op, after Voltaire), Kassel, 1790, lost
L'amour peintre ou Le jaloux dupé (oc, 1), Kassel, 1794, lost
Anacreon (Spl, 1, C.H. Bindseil), Kassel, 1803, *DS*
Griselda (?cant.), 1 aria in *Bsb*; Basta così, S, orch, *WRgm*; Scena e duetto, S, A, orch (Offenbach, n.d.); Duetto con recitativo, 2vv, kbd (Offenbach, n.d.); La partenza, 2vv, hpd (Erfurt, n.d.); 5 other cants., lost
3 syms., 1783; 3 qts, 1784; pieces for orch and for wind insts: all lost

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JEFFRY MARK/DAVID CHARLTON

Aperghis, Georges (*b* Athens, 23 Dec 1945). French composer of Greek birth. Since taking up residence in Paris in 1963, Aperghis has pursued an original and independent career, dividing his activity between composition in the traditional sense and music theatre based on improvisation. His explorations in the latter field date from 1971, when he composed *La tragique histoire du nécromancien Hiéronimo et de son miroir* for the Avignon Festival, which has regularly featured his work ever since.

He founded the Atelier Théâtre et Musique (ATEM) in 1976 at Bagnolet, moving to the Théâtre Nanterre-Amandiers, Nanterre, in 1991. In this connection, he has completely revised his practice as a composer. Calling equally on musicians and actors, his music theatre works are inspired by everyday life, by social realities transposed to a poetic world that is often also absurd and satirical and which develops as rehearsals progress. All the ingredients (vocal, instrumental, gestural, scenic) have equal status and contribute to the dramaturgy of these stage works, regardless of any pre-existing text. Between 1976 (*La bouteille à la mer*) and 1996, Aperghis created more than 20 such pieces.

He has composed chamber and orchestral music, for a great variety of ensembles, but he has also written a large number of pieces for instruments or for solo voices dedicated to performers close to him. These works often introduce theatrical elements, sometimes purely gestural in nature, which affirm his concern with representation outside the theatre as well as within it.

Opera, for Aperghis, can be regarded as a synthesis of these two poles, fused and determined by the text. He has seven operas to his name to date, drawing on Verne (*Pandoemonium*, 1973), Diderot (*Jacques le fataliste*, 1974), Freud (*Histoire de loups*, 1976), Poe (*Je vous dis que je suis mort*, 1978) and one of Bettina Brentano's letters to Goethe (*Liebestod*, 1981); *L'écharpe rouge* (1984) has a libretto by Alain Badiou and *Tristes tropiques* (1995) is after Lévi-Strauss.

Aperghis is a prolific composer, with over 100 works in his catalogue. With unflagging invention, he is constructing an output that defies classification: serious but stamped with humour, as mindful of tradition as he is free of institutional constraints, he opens horizons of vitality and opportunity to his interpreters and skilfully reconciles the sonorous and the visual.

WORKS
(*selective list*)

DRAMATIC

Théâtre musical:La tragique histoire du nécromancien Hiéronimo et de son miroir, op.13, female vv, lute, vc, 1971; Parcours, op.25, ens, 1974; La bouteille à la mer, op.32, 1976; L'aveugle de Bagnolet, op.41, 1977; Quai no.1, op.44, 1v, pf, 2 perc, 1978; Sans paroles, op.48, 1978; De la nature de la gravité, op.50, 2 actors, 7vv, 3 musicians, 1979; Pièce perdu, op.52, 1979; 7 crimes de l'amour, op.55, 1v, cl, perc, 1979; Self, op.65, 1981; Complainte, op.72, 1v, musical saw, 1982; Société adoucie, op.74, 1983; Conversations, op.79, 2 actors, perc, 1985; Faust et Rangda, op.85, 1987; Enumérations, op.87, 1988; Jojo, op.96, 1990; H, litanie musicale et égalitaire, op.102, 3 comedians, S, 3 perc, 1992; Sexuour, op.103, 5 female vv, vc, 1993; Commentaires, op.119, 2 comedians, 1v, va, vc, pf, perc, 1996
Ops: Pandoemonium (J. Verne), op.22, 1973; Jacques le fataliste (D. Diderot), op.26, 1974; Histoire de loups (S. Freud), op.35, 1976; Je vous dis que je suis mort (E.A. Poe), op.43, 1978; Liebestod (B. Brentano), op.64, 1981; L'écharpe rouge (A. Badiou), op.78, 1984; Tristes tropiques (C. Lévi-Strauss), op.118, 1995
Other dramatic: Phèdre (incid music), 1975; Oedipe et les oiseaux (incid music, Aristophanes), 1989; La fable des continents (film score), op.100, 1992; Woyzeck (incid music, G. Büchner), 1993

INSTRUMENTAL

Orch: Bis, op.4, 2 orchs, 1968; Symplexis, op.7, 22 jazz soloists, orch, 1969; Puzzle, op.12, chbr orch, 1971; Die Wände haben Ohren, op.16, orch, 1972; Conc. grosso, op.18, chbr orch, 1972; Déclamations, op.95, 1990
Chbr and solo inst: Antistixis, op.1, 12 str, 1967; Le fil d'Ariane, op.3, ondes martenot, tape, 1967; Simata, op.6, prep pf/hpd, 1969; Musical Box, op.8, hpd, 1970; Kryptogramma, op.10, 6 perc, 1970; Paranthèses, op.39, ens, 1977; Ilios, op.42, ens, 1978; Le corps á corps, op.49, zarb, 1978; 280 mesures pour clarinette, op.51, 1979; Fragments et essai de reconstruction, op.56, ens, 1980; Les jeteurs de sorts, op.57, any 2 insts, 1980; Graffitis, op.58, perc, 1980; Le velléitaire, op.59, perc, 1980 [second version of Graffitis]; Les guetteurs de son, op.63, 3 perc, 1981; Fidélité, op.68, hp, 1982; Compagnie, op.69, hp, perc, 1982; 10 pièces, op.84, str qt, 1986; 5 petits moments brefs, op.90, hpd, 1989; Triangle carré, op.91, str qt, 3 perc, 1989; A bout de bras, op.92, ob, cl, 1989; Pièce pour 12, op.99, 2 ob, b cl, bn, dbn, 2 hn, tuba,

db, pf, 2 mar, 1991; 4 pièces fébriles, op.115, pf, mar, 1995; Simulacre 4, op.117, b cl, 1995

VOCAL

Choral: Vesper (orat), op.17, 1972; De la nature de l'eau, op.23, 2 actors, 6vv, pf, perc, 1974; Fragments, op.37, 7vv, pf, 2 vib, 1976; Un musée de l'homme, op.66, 1v, chorus, orch, 1982

Solo vocal: B.W.V., op.20, 1v, ens, 1973; Il gigante golia, op.27, S, chbr orch, 1975; rev. 1990; Les lauriers sont coupés, op.28, S, Mez, ens, 1975; Qt, op.30, B/hn, vn, va, vc, 1975; 14 récitations, op.46, 1v, 1978; 5 couplets (Aperghis), op.89, 1988; 5 calmes plats, op.93b, 1v, 1989; Simulacre 1, op.97, S, cl, perc, 1991; Simulacre 2, op.105, S, cl, perc, 1994; L'adieu, op.106, Mez, orch, 1994; Simulacre 3, op.108, S, 2 cl, perc, 1994; 4 chants, op.109, S, 1994

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ANTOINE GINDT

Aperto (i) (It.: 'open', 'clear', 'frank', 'bold', 'plain'). (1) A direction for horn players to return to normal after playing stopped notes (*chiuso*).

(2) A direction in string music to play on the open string.

(3) A direction in piano music to play with the damper pedal down.

DAVID FALLOWS

Aperto (ii) (It.: 'open', 'clear', 'frank', 'bold', 'plain'). In medieval music, particularly in the ESTAMPIE but also in the DUCTIA and in many song forms, *aperto* and *chiuso* are used in the same sense as the modern words 'prima volta' and 'seconda volta'. Normally the open ending (*aperto*) was on a less final pitch than the closed ending.

DAVID FALLOWS

Aperto (iii) (It.: 'open', 'clear', 'frank', 'bold', 'plain'). A word used several times by Mozart in the tempo designation *allegro aperto*. Examples are the first movements of the Violin Concerto in A K219 and the Piano Concerto in B♭ K238, as well as two strikingly similar early arias: 'Per la gloria in questo seno' from *Ascanio in Alba* and 'D'ogni colpa la colpa maggiore' from *Betulia liberata*. Rudolf Steglich ('Mozarts Mailied: Allegro Aperto?', *MJb 1962–3*, 96–107) attempted to draw general conclusions about the meaning of *aperto*. The direction is found very rarely in the work of composers other than Mozart.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Apesō. Sign paired with the *exō* in Byzantine EKPHONETIC NOTATION.

Aphex Twin [James, Richard D.] (*b* Truro, 1971). English composer and DJ. Other pseudonyms include AFX, Caustic Window, Blue Calx, Dice Man, Power-Pill, Q-Chastic, Soit-P.P. and Polygon Window. He started experimenting with electronic hardware and sound in his early teens, releasing these recordings on his acclaimed début album, *Selected Ambient Works 85–92* (R&S, 1992). He next collaborated with Schizophrenia (Tom Middleton; later to record as Global Communication), on the LP *Analogue Bubblebath #1* (Rabbit City, 1991), which was promoted heavily by the club and radio DJ Colin Dale. *Analogue Bubblebath #2* (Rabbit City, 1991) is incessantly fast and, along with early high-speed tracks by Moby, pushed the idea of techno to its limits. He released *Surfing on Sine Waves* (Warp, 1992), then achieved minor success in the UK singles chart with *On* (Warp, 1993). *Selected Ambient Works Vol 2* (Warp, 1994) was entirely 'beat-less' and, despite taking a much darker and less melodic stance than others, was James's reaction to the ambient house boom. The album *I Care Because You Do* (Warp, 1995) coincided with the rise of trip hop and led to work on film soundtracks and TV adverts and a stream of innovative club DJ appearances (in which he has been known to substitute sandpaper for vinyl). A rare collaboration with Mike Paradinas produced *Expert Knob Twiddlers* (1996), released on James's own label, Rephlex. His work in the late 1990s (*Come to Daddy*, 1997, and *Windowlicker*, 1999) received commercial as well as critical recognition.

IAN PEEL

Ap Huw, Robert. *See* ROBERT AP HUW.

A piacere (It.: 'at pleasure'). An indication that the performer may use discretion as to the manner of performance of a passage so marked. It is generally prefixed to a cadenza, or cadenza-like passage, in vocal and instrumental solos, to indicate that the expressions and the alterations, whether of tempo or expression, are left to the will of the individual performer. Liszt, who used the direction more than most, tended to use *giusto* to denote a return to regularity.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

GEORGE GROVE/DAVID FALLOWS

Apiarius [Biener], **Mathias** (*b* Berching, nr Eichstätt, *c*1500; *d* Berne, aut. 1554). German music printer and publisher. He settled in Basle, where he worked as a bookbinder and was given citizenship on 3 April 1527, having been admitted to the Saffran Guild on 10 December 1525. He seems to have been associated with the Reformation at an early stage; he attended the religious debates held in Berne in 1528, and it was possibly at this time that he met the Berne precentor Cosmos Alder. In 1536 he published three four-part songs by Alder, in a book of songs produced jointly with Peter Schoeffer in Strasbourg; in 1553 he also published hymns by Alder. From the middle of 1533 to 1537 he printed numerous Reformation writings (e.g. by W.F. Capito and M. Bucer) in Strasbourg, and he and Schoeffer jointly published works on music theory and practice, their association probably stemming from Apiarius's thorough knowledge of music and his contact with composers. On 19 January 1537 he became a citizen of Berne and opened the first printing press there with music treatises by Listenius and Lampadius. Besides music he published historical, religious and literary works, and also many songsheets (usually without the melodies). Because of their political and religious content these song publications often led to disputes within the Swiss regions. For financial reasons Apiarius worked for many years as a bookbinder to the Berne government. The works published jointly with Schoeffer were printed from two

impressions, but those produced in Berne were single-impression; all were of good quality (see Bloesch for a complete bibliography of Apiarius's output). His son Samuel (*c*1530–90) took over the printing press after his father's death, but apart from a considerable number of songsheets he did not publish any new music. Mathias's second son, Sigfried, also worked as a bookbinder in Berne, where he became a *Stadtpfeifer* in 1553. Wannenmacher's *Bicinia* (RISM 1553[31]) were dedicated to Sigfried and two other *Stadpfeifer* (Michel Copp and Wendlin Schärer). This publication also contained two bicinia by Mathias (*Ach hulff mich leid* and *Es taget vor dem walde*).

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K.J. Lüthi: 'Die Einführung der Buchdruckerkunst in Bern 1537', *Schweizerisches Gutenbergmuseum*, xxiii (1937), 5–58 [with 16 facs.]

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J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Leipzig, 1963, enlarged 2/1982)

JÜRG STENZL

ApIvor, Denis (*b* Collinstown, 14 April 1916). Irish composer of Welsh origin. He was a chorister at Christ Church, Oxford, and Hereford Cathedral. Parental opposition saw to it that he qualified in medicine before turning to music. Private instruction from Rawsthorne and Hadley as well as an astute awareness of contemporary English music helped to clarify his musical thinking, and he was influenced early on by Warlock and Van Dieren. (After the death of Van Dieren's son in 1975, ApIvor was responsible for arranging many of the composer's manuscripts for publication.) ApIvor's *Chaucer Songs* (1936), *Alas Parting* (1936–7) and 19 Songs (1936–40) all combine an assured technique with a discriminating taste for the finest poetry. Like so many composers of his generation, his career was severely set back by the war, but even during his six years of inactivity, he was able to begin the libretto to his opera *She Stoops to Conquer* and a striking arrangement of Busoni's *Fantasia contrappuntistica* for orchestra, first performed in 1952. Friendship with Lambert secured for him a commission to write the ballet *A Mirror for Witches* (1951) for Covent Garden; Lambert also conducted the première of *The Hollow Men* (1939), which sets well-known verse by Eliot for baritone, male voices and orchestra with stark realism. His settings of García Lorca (1945) sparked an enduring interest in writing for the guitar. Among his writings are articles on Van Dieren and Rawsthorne.

ApIvor's early works were typically English in character with their assured light tonal touches and technical fluency. Looking increasingly to continental models after 1947, he included serial elements in his Piano Concerto (1948). While works such as *Landscapes* (1950), the Violin Concerto (1950) and *A Mirror for Witches* retain tonal undertones, they are chromatically freer and form part of a transition towards a more radical style. He was a highly accomplished translator of Spanish verse, and his affinity with García Lorca surfaced in works such as *Thamar and Amnon* (1954) and the three-act opera *Yerma* (1956). *Yerma* was commissioned by the Sadler's Wells Opera Trust in 1954 and broadcast on radio in 1961; though it contains some of his finest music, it remains unstaged. In 1955 his music moved towards a more freely atonal and athematic serialism, and this remained his mode of composition until 1988. The Dylan Thomas settings (1960) display his continuing interest in lyricism and poetic declamation. In 1988 he returned to 'a tonal and textural simplicity, and a reinstallation of recognisable melodic values'. In his rich and varied output he has embraced both English and Second Viennese traditions, while his sincerity and dedication have remained throughout periods of wide-ranging stylistic change.

WORKS
(*selective list*)

Ops: She Stoops to Conquer (4, ApIvor, after O. Goldsmith), op.12, 1942–7; Yerma (3, M. Slater, after F. García Lorca), op.28, 1955–9, BBC, 17 Dec 1961; Ubu roi (op pataphysica, 3, ApIvor, after A. Jarry), op.40, 1966–7; Bouvard et Pécuchet (ApIvor, after G. Flaubert), op.49, 1971–4

Ballets: The Goodman of Paris, op.18, 1951; A Mirror for Witches, op.19, 1951; La belle dame sans merci (TV ballet), op.20 [lost]; Blood Wedding (after García Lorca), op.23, 1953; Saudades, op.27, 1954; Corporal Jan, op.42, 1967; Glide the Dark Door Wide, op.66, 1985

Orch: Fantasia on a Song of Diego Pisador, op.4, str, 1938; Pf Conc., op.13, 1948; Vn Conc. no.1, op.16, vn, 15 insts, 1950; Bouvard et Pécuchet, ov., op.17 [withdrawn]; Suite concertante, op.18a, pf, small orch, 1951; Sym. no.1, op.22, 1952 [withdrawn]; Concertino, op.26, gui, orch, 1954; A Mirror for Witches, sym. suite, op.19a, 1954; Overtones, 9 Variations after Klee, op.33, 1961; Sym. no.2, op.36, 1963; Str Abstract, op.43, str trio, orch, 1967; Tarot, op.46, 22 insts, 1969; Neumes, op.47, 1969; The Tremulous Silence (El silencio ondulado), op.51, gui, chbr orch, 1972; Resonance of the Southern Flora, op.54, 1972; Vn Conc. no.2, op.61, 1975; Vc Conc., op.64, 1976–7; Sym. no.3. op.67, 1978–9; Fantasy Concertante, op.70, hn, orch, 1980; Sym. no.4, op.81, 1985; Sym. no.5, op.87, 1991

Choral: The Hollow Men (T.S. Eliot), op.5, Bar, male chorus, orch, 1939, rev. 1946; Estella Marina (P. de Corban), op.10, small chorus, str/org, 1946; Thamar and Amnon (García Lorca, trans. ApIvor), op.25, solo vv, chorus, orch, 1954; Cant. (D. Thomas: *Altarwise by Owl Light*), op.32, solo vv, spkr, chorus, 21 insts, 1960; Chorales (H. Manning: *The Secret Sea*), op.38, Bar, chorus, orch, 1964–5; Triptych, 3 carols, op.59, SATB, org, 1975; Majestatas dei ultra stellas, op.82, SATB, small orch/pf, 1986; Elegiac Sonnets (H. Belloc), op.94, SATB, 1993; Lady of Silences (Eliot), op.97 (SATB, str orch)/(S, A, T, B, str qt), opt. hp, opt. perc, 1994

Solo vocal (1v, pf, unless otherwise stated): Chaucer Songs, op.1, Bar, str qt, 1936; Alas Parting, op.2 (Elizabethan text), 1v, str qt, 1936–7; 19 Songs, op.3, 2vv, pf, 1936–40; 6 canciones de Federico García Lorca, op.8, 1v, gui/pf, 1945; Here we go Round, children's songs, op.11, 1949; Landscapes, op.15, T, fl, cl, hn, str trio, 1950; 4 Songs, op.24 (T.L. Beddoes), 1953; Fern Hill (Thomas), op.56, T, 11 insts ad lib, 1973; Vox populi, 14 songs, op.58, 1v, opt. pf, 1974–5; Bats (G. MacBeth), op.68, T, pic, vn, perc, 1979; Love's Season (E. Dowson), 14 songs, op.76, 1v, str qnt/pf, 1983; Trodden Leaves (S. Rapoport), op.83, 1987; [5] Songs of T.S. Eliot, op.95, 1994; Canzona della lettere amorose

(medieval text), op.98, S, Bar, a sax, b elec gui, 1994; Sonnet, op.99, 1v, 2 gui, 1995; Lorca Songs, op.100, 1996

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LYN DAVIES

Apollo. Ancient Greek god. The origins of Apollo remain uncertain. In myth he is the child of Leto and Zeus. His worship may have come into Greece from Macedonia; or possibly it travelled westward from Asia Minor. Often he was termed 'Lykeios': if the epithet means 'wolf-god', he may originally have been a god of shepherds. This hypothesis would explain an active concern with music. It leaves unexplained the fact that he is constantly shown in art and literature with the kithara or lyra rather than the shepherd's panpipes (syrinx) or the aulos, although several Greek writers did associate him with reed-blown instruments (e.g. Euripides, *Alcestis*, 576–7).

The Homeric evidence indicates that Apollo's nature was complex. In the early passages of *Iliad*, book i, as the avenging archer-god, he angrily sends shafts of pestilence upon the Greek host, while at its close (603–4) he appears as the lyre-god accompanying the Muses' song; and in the *Odyssey* (xv.410–11) his arrows represent the painless cause of natural death. For Hesiod (*Theogony*, 94–5), writing perhaps during the later 8th century, as for the unknown authors of the *Homeric Hymn to Apollo* (iii, 131, 182–5 are typical) in the succeeding period, his instrument is always the lyre and his musical role that of accompanist, not singer. The *Homeric Hymn to Apollo* also refers to Apollo's feat of seizing Delphi for his abode by destroying its guardian dragon, an adventure memorialized in musical compositions such as the Pythic NOMOS (described by Strabo, *Geography*, ix.3.10) and a paean probably composed for the Pythian games of 138 BCE. The *Homeric Hymn to Hermes* (iv.502) contains the first known reference to his singing; Aeschylus (frag.350) continued the tradition.

During the 5th century Apollo came to be regarded as the most vivid and brilliant figure among the 12 Olympian gods. Pythagorean thought, which credited music with a cosmic significance, had already long embodied many attributes of his worship; there is evidence that these included catharsis and ecstasy. In general, however, the god's province was taken to be all that is serene, ordered and rational. PLATO's preference for 'the instruments of Apollo' (*Republic*, iii.399e1–3) comes out of a belief that precisely such qualities characterized the music of the kithara. Here the contrast is with the aulete MARSYAS; far more commonly, during much of the Hellenic period, it involved DIONYSUS instead.

Vase paintings of the early 5th century show Apollo with the massive kithara. During succeeding decades he was represented as playing the smaller and lighter lyra. Traditions connecting him with music were particularly strong at his cult centre, Delphi, where the Pythian games honouring him began as exclusively musical competitions. Two of the most important surviving fragments of ancient Greek music are the paeans composed for the Pythian games of 128 BCE (the precise dates are debated); the later of these, composed by LIMENIUS, preserves an extended narrative of several deeds of Apollo and a final prayer to the god (*see* GREECE, §I, and HYMN, §I). The earliest form of the paean was apparently a hymn of supplication addressed to him as healer (as in *Iliad*, i.473, and the *Homeric Hymn to Apollo*, iii.513–19). Symbolic references to the lyre by poets and philosophers helped to establish his special place in Greek thought. Later, for the Romans, Apollo embodied the supreme values of music as a performing art and provided an ideal model of the professional musician.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Apollo Academy [Society]. London tavern music club founded in 1731 by Maurice Greene. *See* LONDON, §V, 2.

Apolloni [Apollonio, Appolloni], **Giovanni Filippo** (*b* Arezzo, *c*1635; *d* Arezzo, ?15 May 1688). Italian librettist. The name Apollonio Apolloni is spurious and refers to Giovanni Filippo (see Pirrotta). On the recommendation of Cardinal Giovanni Carlo de' Medici, he entered the service of Archduke Ferdinand Karl of Austria about September 1653, perhaps at the instigation of Cesti. During his service at Innsbruck he wrote the librettos for *Mars und Adonis*, *L'Argia* and *La Dori*. He returned to Italy by 1659 and entered the service of Cardinal Flavio Chigi at Rome in May 1660, remaining in that post until his death; at some point he was given an abbotship, and in April 1668 entered the 'family' of the cardinal. Like Cesti, he belonged to the circle of Salvator Rosa and G.B. Ricciardi. He set to verse *L'empio punito* of FILIPPO ACCIAIUOLI, a friend of Chigi, for the Teatro Tordinona, Rome, in 1669; he apparently did the same for Acciaiuoli's

Girello (Rome, 1668), for which he certainly wrote the prologue. In addition to the secular dramatic works, he wrote three oratorio texts.

Crescimbeni recognized Apolloni as 'one of the best followers' of G.A. Cicognini. The work that most clearly shows him in that tradition is *La Dori*, which rivalled *Il Giasone* and *L'Orontea* as one of the most widely performed Italian operas of the 17th century. *La Dori* relies heavily on mistaken identity and misunderstanding in its concentrated love plot, which makes little use of historical or pseudo-historical superstructure; it has in common with Cicognini's dramas much rapid dialogue, direct and lively language, strong but traditional comic elements and a 'surprise' resolution of the plot.

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SECULAR

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SACRED

all oratorios

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THOMAS WALKER

Apolloni, Giuseppe (*b* Vicenza, 8 April 1822; *d* Vicenza, ?30 Dec 1889). Italian composer. He studied the piano (with F. Cannetti) and composition in Vicenza, where he lived until 1848, when his political involvement forced him to leave the city for Florence. He also lived for a time in Turin. Upon his return to Vicenza in 1852 his first opera, *Adelchi*, was staged there. His most widely produced work was *L'ebreo* (after Bulwer-Lytton's *Leila*), first performed at Venice in 1855, and then in Barcelona and Malta; it was given a different title in Rome and Bologna, *Lida [Leila] di Granata*, at the insistence of the censors. On the strength of its very successful production at La Fenice, the management there invited Apolloni to revise *Adelchi* for a revival. His other operas include *Pietro d'Abano* (1856, Venice), *Il conte di Königsmark* (1866, Florence) and *Gustavo Wasa* (1872, Trieste). Besides his operas, which follow Verdi's middle-period style at a distance, he composed an orchestral rhapsody, *I canti dell'Appennino*, using folk melodies, and a number of religious works.

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WILLIAM ASHBROOK/R

Apolloni [Appoloni, Appolini], **Salvatore** [Salvadore] (*b* Venice, *c*1704). Italian composer. According to Caffi he was closely associated from childhood with Baldassare Galuppi. It is likely that they both received early musical training from Galuppi's father, a barber by trade and a part-time violinist. A libretto of 1727 names him as first violinist of the Teatro S Samuele in Venice, and it seems that Galuppi made a place for him in the orchestra of the ducal chapel of S Marco.

Apolloni is reputed to have had a lively, cheerful disposition, a trait according well with the lighthearted subjects of his music (of which none is known to survive). He gained an early local reputation as a composer of songs in the style of the Venetian gondoliers (barcarolles), serenatas and other occasional works. As a theatrical composer he worked almost exclusively for Giuseppe Imer's troupe of comedians (non-professional singers), suggesting that his musical style must have been relatively simple. His intermezzos and parodies of *opera seria* catered to a taste for musical satire which according to Dent was peculiarly Venetian. Such parodies are a curious mixture of the *opera seria* and *buffa* conventions then current in Venice: the characters are people of high social degree (but one of the kings speaks in Venetian dialect); da capo exit arias are regularly used, but so are ensemble finales and short arias to open scenes. The works are much shorter than normal operas, whether serious or comic, and they contain about half as many musical numbers. Although early historians spoke slightingly of Apolloni's talents as a composer, performance records attest to his popularity at home and even beyond the Alps.

His works, all for the Teatro S Samuele, are: *La fama dell'onore* (M. Miani, May 1727; revived in Vienna, 1730); *Le metamorfosi odiamorose* (A. Gorì, carn. 1732; revived in Dresden, 1747, as *La Contesa di Mestre e Malghera*); and possibly *La Pelerina* (C. Goldoni ?and Gorì, carn. 1734), and *Il pastor fido* (carn. 1739). Both Apolloni and Giacomo Maccari have been suggested as possible composers of settings of Goldoni intermezzos; although Maccari is the more likely, either composer's authorship is doubtful.

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JAMES L. JACKMAN

Apollonicon. A large barrel-and-finger organ (*see* BARREL ORGAN) built by Flight & Robson. It took five years to build and was opened in 1817 at their premises in St Martin's Lane, London. It could be played by up to five organists at once, each from an individual keyboard, or it

could be played automatically using pinned wooden barrels. When played mechanically, the Apollonicon was said to replicate an entire orchestra. It had three barrels, each 61 cm in diameter, which rotated together. The main barrel was 2.44 metres long and occupied the centre front of the machine. A second barrel of the same size was situated at the rear of the instrument while the third, shorter barrel was to the right of the front barrel; this played the lowest two octaves plus two kettledrums. It was at first powered by a steam engine (then a relatively new source of power) but this proved unreliable and was replaced by manual power. The instrument stood 7.31 metres high, 6.1 metres wide and 5.5 metres deep. Stop-changing was automatic, using a toggle mechanism invented by Flight, each register being operated by one special key on the barrel keyframe. Contemporary accounts of the organ being played by six performers at once are based on an early description of the instrument as 'having the effect of six organists'. This effect was in part the result of the provision of a set of 'German pedals', a rarity on a British-made organ at that time. For almost a quarter of a century the Apollonicon was the only concert and public recital organ in London. By 1847 it had fallen into disrepair, was bought by William Hill and rebuilt at the Strand Music Hall, Lowther Arcade. Expanded to allow six players to perform on six manuals, the instrument was exhibited until about 1866 when the building was demolished and the organ disappeared.

The name Apollonicon was also used for a 'grand machine organ' built by Bevington of Greek Street, Soho, for the Cyclorama (a form of moving diorama) at the Colosseum in Regent's Park. That instrument had disappeared by 1855.

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ARTHUR W.J.G. ORD-HUME

Aponte-Ledée, Rafael (*b* Guayama, 15 Oct 1938). Puerto Rican composer. After studying harmony, counterpoint, composition and the piano at the Madrid Conservatory with Cristóbal Halffter and others (1957–64), he attended the Latin American Centre for Higher Musical Studies at the Instituto Torcuato di Tella in Buenos Aires (diploma 1966). In 1966 he returned to Puerto Rico, where with the composer Francis Schwartz he was instrumental in promoting avant-garde music through the organization of the festivals, the Puerto Rico Biennials of 20th-Century Music I (1978), II (1980), III (1982), and IV (1984); he has also taught music theory and composition at the University of Puerto Rico (1968–73) and at the Puerto Rico Conservatory (from 1968). In his compositions Aponte-Ledée has explored many facets of modern expression ranging from electronic music (*Presagio de pájaros muertos, Estravagario*) to experiments in the playing techniques of traditional instruments such as percussive pizzicato and bowing below the bridge on string instruments, blowing through woodwind instruments in manners that create pitchless sounds, and striking the mouthpieces of brass instruments with the palm of the hand (*Elejía, Impulsos*).

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DONALD THOMPSON

Apostel, Hans Erich (*b* Karlsruhe, 22 Jan 1901; *d* Vienna, 30 Nov 1972). Austrian composer of German birth. He studied the piano, theory and conducting with Alfred Lorenz at the Munz Conservatory in his home town of Karlsruhe (1915–19), where he was later appointed musical director and répétiteur at the Badische Landesbühne (1920). In 1921 he went to Vienna where he became a pupil of Schoenberg and, from 1925, of Berg. From 1922 Apostel himself took private pupils, initially in piano, and later also in general music theory and composition. One of his students, taken on at Berg's request, was Alma Mahler's daughter Manon Gropius, whose early death was later to inspire Berg's Violin Concerto. He was much affected by Berg's death in 1935 and, consequently, his creative ability was weakened for a short time.

At the outbreak of World War II Apostel, by then active as a pianist, accompanist and conductor of contemporary music at home and abroad, was in Geneva, but, not being a Jew, he had to leave Switzerland and go into internal exile. Since Apostel was considered part of the Schoenberg circle, his music was branded degenerate (*entartet*) during the war. Nevertheless the composer continued to pursue his own path without compromise: the only performance he received during this period was of *O sage, wo du bist* op.10 no.1, which was sung by the Vienna Boys' Choir under Ferdinand Grossmann in 1942. Directly after the end to the fighting in Vienna, Apostel was authorized by the Austrian resistance group 'o5' on 20 April 1945 to re-establish the Austrian section of the ISCM, of which he went on to become president (1946–8). He also worked as a reader for Universal Edition, revising the scores of, among other works, Berg's *Wozzeck* (in 1955) and *Lulu* (in 1963). In 1960 he became a member of the influential Austrian Art Senate, and in 1962 a corresponding member of the Vienna Secession. Among his friends were not only composers such as Berg and Webern, but also numerous painters, including Emil Nolde, Oskar Kokoschka and Alfred Kubin, whose work was a significant inspiration to Apostel. He received, among other awards, the Emil Hertzka Prize (1937, for

op.4), the Major Art Prize of the City of Vienna (1948), the Major Austrian State Prize (1957) and the Major Monaco Composition Prize (1968, for op.41). These honours, however, had very little effect on the number of performances his music received, which remained low after his death. Among his most important pupils were Rainer Bischof and Eugene Hartzell.

After beginning in the styles of late Romanticism and Expressionism, Apostel was a consistent follower of the techniques developed by Schoenberg and Berg. As is revealed in his sketches, his creative process was closely related to the formal conception and the rhythmic structure of his works. Motivic and thematic elements were bound to the series: contrary to the usual definition of the latter, Apostel tended to equate theme and series ('the series, so to speak the theme, is divided into motives' – see Kaufmann, 1965, p.20). The compositional credo he articulated in 1957 was 'one note – a sound; two notes – a relationship; three notes – a law' (ibid., 23). Despite his often constructivist compositional procedures, Apostel achieved highly elaborate melodic, harmonic and contrapuntal structures – even in strict dodecaphonic pieces – which influenced positively the reception of his work by a mainly conservative public (Apostel called himself a 'Hanslickianer', to whom 'musical beauty is an aesthetic law'). His style can be described as involving an extreme concentration (though not a reduction) of compositional means, which results in a terseness of musical organization and an economy of texture. Rhythmic and metric irregularities and parodies of familiar music (such as waltzes and marches) are likewise characteristic, as are traditional techniques of part-writing. Occasionally (as in op.22, op.26 and op.45) Apostel made use of *Zwölftonfelder*, unordered 12-note sets, in which note repetitions occur freely. Like the composers of the Second Viennese School, Apostel was ambivalent in his attitude towards programmatic descriptions which, once disclosed, were often quickly withdrawn. He also possessed a fine, if at times grotesque and uncontrolled, sense of humour and felt an affinity towards popular songs and the Wiener Lied (as is illustrated in *Der Zecher* of 1964). Much of Apostel's music testifies to the failure of his attempt to reconcile Schoenberg's rigour and Berg's freedom. This made him all the more resentful towards composers, for instance of aleatory and graphic scores, who gave performers an essential role in the creation of the work and thus, in his view, shirked the responsibilities of compositional craftsmanship. He did, however, respect composers, such as Berio, whose work entails an enrichment of sound resources. His uncompromising attitude as well as his oversensitivity caused conflicts which to a certain extent account for why, despite influential advocates, Apostel found himself in an artistic isolation which has continued after his death.

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21	Ballade, 1953–5 [version of pf work Fantasia ritmica, 1951–2]
–	Variationen über 3 Volkslieder, 1956, unpubd
27	Rondo ritmico, 1957
30	Piano Concerto, 1958, unpubd; arr. 2 pf (1960)
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41	Kammersymphonie, 1965–7
43	Epitaph, str, 1969, unpubd
44	Paralipomena dodekaphonika, 1969–70 [2nd part of op.17 variations]
50	Passacaglia, 1972 [2nd movt of unfinished Conc. for Orch]

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6	Vier Lieder (Rilke), low v, pf, 1935
9	Fünf Gesänge (F. Hölderlin), low v, orch, 1939–40
10/1	O sage, wo du bist (F. Rückert), 6 female/boys' vv, 1942 unpubd
10/2	Untreue (J.F. Eichendorff), withdrawn
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–	Jäger-Ballade von der Gams (Ein Sylvesterspuk), spkr, chorus, orch, 1954–5, unpubd
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GEROLD W. GRUBER

Apostles' Creed. *See* CREDO.

Apostolos Konstas of Chios. *See* KONSTAS OF CHIOS, APOSTOLOS.

Apostrophe [strophicus] (Gk.). In Western chant notations, a neume added as an auxiliary to another neume. It was distinguished from the simple PUNCTUM probably by the manner of its performance, although there is no agreement as to what this might have entailed. Because it was practically always used on F, B♭ and C, and because later manuscripts differed in the way they placed it on the staff, Wagner believed its use implied intervals of less than a semitone; but the Dijon tonary (*F-MOf* H.159), which uses special signs possibly signifying quarter-tone steps, does not use them in contexts involving the *apostrophe*. For Cardine the *apostrophe* signified a note performed lightly. Modern Vatican books do not distinguish the *apostrophe* from the *punctum*, but the *Antiphonale monasticum* (Tournai, 1934) uses a special shape. (For illustration *see* NOTATION, Table 1.)

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Apostrophos (Gk.). Sign used in pairs in Byzantine EKPHONETIC NOTATION.

Apothéose (Fr.). An instrumental musical form whose programmatic element honoured a dead musician, usually Lully. In an *apothéose* the favoured dead are welcomed by Apollo (representing Louis XIV) on to Mount Parnassus.

Surviving *apothéoses* are few, and the earliest survive as satirical scenarios. The anonymous *Le triomphe de Lulli aux Champs Elysées* (*F-Pn* 6542, no.173, f.260) dates from 1687, the year of Lully's death. In it Lully, defended by Polyhymnia, is subjected to a trial – examining musical and moral charges brought against him by French musicians – before being honoured by Apollo and the heroes of his operas. The following year François de Callières included an account of Lully's reception on Parnassus in his *Histoire poétique de la guerre nouvellement déclamée entre les anciens et les modernes* (1688), in which an Italian musician tries to thwart Lully's arrival by reporting Lully's sharp practices in the theatre to Orpheus (who can also be taken as representing the king); the ever-confident Lully brushes aside the charges and invites Orpheus to join him in creating 'an opera that will be worth money to us', a proposal Orpheus firmly rejects.

The two finest musical examples of *apothéoses* are both trio sonatas published by François Couperin, which make strong musical reference to the dead composers' styles: *Le Parnasse ou L'Apothéose de Corelli: Grande sonade en Trio* (1724, as part of *Les goûts réünis*) and *Concert instrumental sous le titre d'Apothéose, composé à la mémoire immortelle de l'incomparable Monsieur de Lully* (1725). The latter, the more substantial work, depicts both Lully and Corelli in Elysium. Their decision to agree that French and Italian musical styles are equally good leads to an *Essai en forme d'ouverture*, combining elements of both national styles, closed by a section entitled 'La paix du Parnasse'.

There is nothing sombre about these memorial compositions. Couperin obviously intended to entertain his audience: references to stylistic polarities between Italian and French music had direct relevance for his faction-ridden audience, as did the 'rumeur souteraine, causée par les auteurs contemporains de Lulli' and the subsequent 'plainte des mêmes', a reference to the unpopular control exercised by Lully over royal music. Couperin's preface to the Lully *apothéose* also gives detailed instructions for playing these trios (and many others) as pieces for two harpsichords, with each player taking a melody line and both playing the bass. Each movement is preceded by a

short description which, at least in modern performances, is read out by one of the musicians (or, occasionally, by a narrator). Corelli and Lully both appeared in another work in *apothéose* manner, also from 1725, *Le triomphe des Mélophilètes*, an 'idyll in music' with text by Pierre Bouret; it is not known who composed and arranged the music.

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DAVITT MORONEY/JULIE ANNE SADIE

Apotomē (Gk.: 'segment'). A chromatic semitone in the Pythagorean system of intervals, equal to the difference between seven pure 5ths and four pure octaves, amounting to 113·7 cents and with a theoretical ratio of 2187:2048. According to the definition of Gaudentius (ed. K. von Jan in *Musici scriptores graeci*, Leipzig, 1895–9/*R*, pp.317–56, esp. 344), by subtracting the LIMMA from the whole tone, i.e. (9:8) – (256:244), the apotomē may be obtained. The difference between the two semitones – i.e. between the apotomē and limma – is equal to the difference between 12 pure 5ths and seven pure octaves, the Pythagorean comma.

JULIAN RUSHTON

Apoyamento (Sp.). *See* APPOGGIATURA. *See also* ORNAMENTS, §2.

Appalachian dulcimer [lap dulcimer, mountain dulcimer, Kentucky dulcimer, plucked dulcimer]. A fretted zither traditional to the southern Appalachian mountains of the eastern USA consisting of a narrow fingerboard attached to a larger soundbox underneath. Variant names include 'delcumer', 'dulcymore', 'harmonium', 'hog fiddle', 'music box' and 'harmony box'. Long found only in scattered pockets of tradition, the dulcimer has since the 1950s gained popularity outside the mountains; by the end of the 20th century it was being widely used by both amateur and professional musicians in folk-based repertories.

1. History. 2. Construction, technique and repertory.

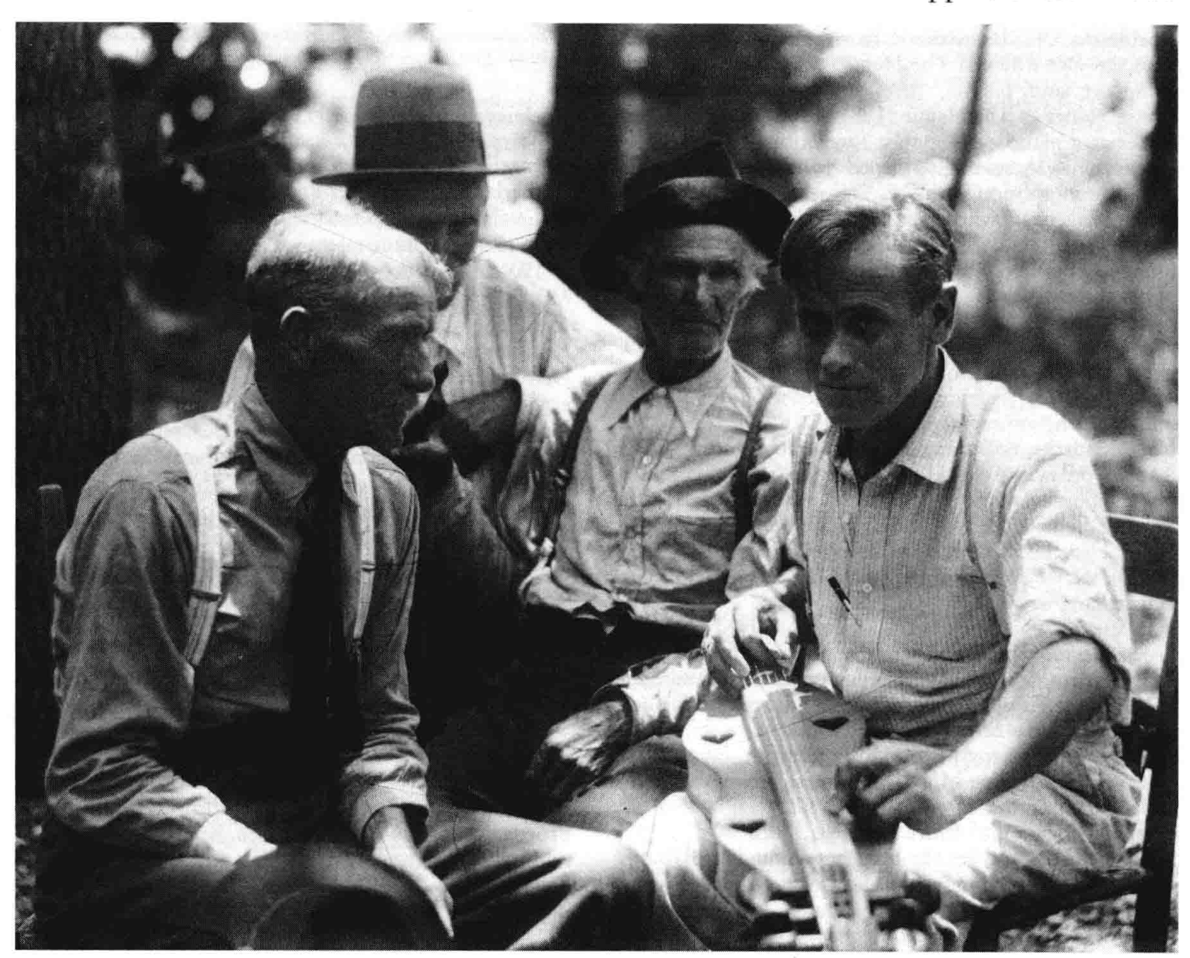
1. HISTORY. The organological development of the Appalachian dulcimer divides into three periods: transitional (1700 to the mid-1800s), traditional (mid-1800s to 1940) and revival or contemporary (after 1940). During the transitional period the dulcimer developed in the Shenandoah River Valley region of southwestern Pennsylvania through the blending of British (predominantly Scottish) musical traditions with those of other immigrants, who brought with them the German *Scheitholt* and possibly the Swedish *hummel*, the Norwegian *langeleik* or the French *épinette des Vosges*. In the traditional period the dulcimer solidified into its present shape. Two makers were probably responsible for the dissemination of the instrument within Appalachia. J. Edward Thomas of Knott County, Kentucky, had connections with the Hindman Settlement School in eastern Kentucky and made dulcimers between 1871 and 1930, many of which he peddled from a mulecart. C.P. Pritchard of Huntington, West Virginia, manufactured what he termed an 'American dulcimer' and offered strings by mail order. Both made instruments in hourglass form with three strings.

Towards the end of the 19th century the Settlement School and crafts movements brought the dulcimer to the attention of outsiders, and the interpretation of Appalachia as the home of America's 'Elizabethan ancestors' encouraged a romanticized view of the instrument as emblematic of an imagined Appalachian culture. This attention encouraged mountain residents to preserve the dulcimer but also discouraged them from developing it any further. In the early 1900s it was taken up by scholars, notably I.G. Greer, and folk music enthusiasts, such as Andrew Rowan Sumner, Mellinger Henry, Maurice Matteson and John Jacob Niles (see illustration.).

Around the middle of the 20th century the dulcimer entered the urban northeast folk revival scene, largely due to the Kentucky-born musician Jean Ritchie, who performed and recorded extensively and published the first important instruction book (1963). The recordings and performances of revivalist (Richard Fariña, Paul Clayton, Howie Mitchell, Betty Smith, Ann Grimes) and traditional players (Frank Proffitt, Frank Proffitt jr, the Melton and Russell families of Galax, Virginia, the Presnell and Hicks families of Beech Mountain, North Carolina, the Ritchie family of eastern Kentucky) introduced the dulcimer to a wide audience and dulcimer making became a hobby and cottage industry thoughout the USA. Makers refined the instrument and developed new variants: a cardboard dulcimer, a 'backpacker's dulcimer' or dulcerine (a fretboard without soundbox) and a electric dulcimer. A magazine, *Dulcimer Players News*, was founded in 1975.

2. CONSTRUCTION, TECHNIQUE AND REPERTORY. The instrument is usually 75 to 90 cm long, its width varying according to the shape of the soundbox, commonly hourglass or teardrop, although oval, diamond, rectangular and other shapes are found. There are many variants, including a child-sized one and a larger one for concerts. The dulcimer has three strings, usually of metal, sometimes with one (the melody string) or more doubled. Contemporary dulcimers frequently add a fourth string, either doubling the melody string or equidistant between the melody and middle strings. The fingerboard is divided by metal frets into two and half to three octaves of the diatonic scale, rendering the dulcimer a modal instrument; the two most common modes seem to have been Ionian (the major scale) and Mixolydian. Two common Ionian tunings have melody and middle strings at the same pitch with the bass string a 5th or an octave below. Other tunings have melody and bass strings an octave apart with the middle string a 5th above the bass, or strings tuned to create a chord. Some contemporary instruments have extra, chromatic, frets, and players have devised more tunings and adopted the *capo tasto* to change key without retuning. On earlier dulcimers the frets were under the first two strings only, but on contemporary instruments they extend the full width of the fingerboard, allowing all strings to be used for the melody or chords.

The instrument was usually placed horizontally across a table or the player's lap. The right hand sounded the strings by plucking with the fingers or a plectrum made from wood or quill (or, occasionally, bowing) while the left hand played a melody by pressing on the fretboard with a noter (a wooden rod used as a slide) or the fingers. Melodies were usually played on the first string only, the others acting as drones. Techniques for using all the strings for melody, for playing chords and for finger-picking have been developed by both traditional and contemporary players. The traditional repertory included British ballads and hymns, dance tunes, play party songs,



Appalachian dulcimer played by John Jacob Niles

minstrel show tunes, sentimental popular songs, gospel, blues and commercial hillbilly music. The older British-derived repertory was emphasized by the romanticists of the instrument and the dulcimer was still associated with those styles at the end of the 20th century, although contemporary players had expanded the repertory enormously. Because of its soft volume, the dulcimer is thought to have been used to accompany singing or for instrumental solos, but it was also in string bands and instrumental duets, where it sometimes played the melody and sometimes provided harmony or a rhythmic accompaniment through the slapping of the pick against the strings. At the end of the century there were numerous clubs, and workshops for playing and making the instrument were common throughout the USA.

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LUCY M. LONG

Appassionato (It.: 'impassioned', 'passionate'). A performance direction denoting an impassioned style. Although the title 'Sonata appassionata' for Beethoven's op.57 is not known any earlier than the 1838 four-hand arrangement published by Cranz of Hamburg, Beethoven did use the word several times. The slow movement of his Piano Sonata in A op.2 no.2 is marked *largo appassionato*; that of the String Quartet in F op.18 no.1 *adagio affettuoso ed appassionato*; that of the Piano Sonata in B♭ op.106 *adagio sostenuto: appassionato e con molto sentimento*; the main section of the first movement of his Piano Sonata in C minor op.111 is marked *allegro con brio ed appassionato*; and the finale of his String Quartet in A minor op.132 is marked *allegro appassionato*. The term was defined in Koch's *Musikalisches Lexikon* of 1802, and many later composers used it, primarily as an expression mark: Schubert marked the opening of his posthumous trio movement (D897) *adagio* with *pp appassionato*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Appeldoorn, Dina [Christina Adriana Arendina] (*b* Rotterdam, 26 Dec 1884; *d* The Hague, 5 Dec 1938). Dutch composer and pianist. After studying at the Royal Conservatory in The Hague (1899–1906), she began her career as a piano accompanist for various choirs in The Hague, but increasingly turned to composition. She studied composition with F.E.A. Koeberg and later with Johan Wagenaar, whom she often consulted throughout her life. Together with the soprano Lena van Diggelen she founded a quintet, which gave first performances of many of her songs.

Appeldoorn's first major work, the symphonic poem *Pêcheurs d'Islande,* was first performed in 1912 by the Utrecht City Orchestra, as was her *Noordzee-symfonie* in 1925. In 1923 *Jubileum-lied,* written for Queen Wilhelmina's 25th anniversary, was awarded a prize by the Nederlandsche Volkszang-bond in Utrecht. In the 1920s Appeldoorn wrote choral works for the popular community singing evenings in The Hague of the Nederlandse Vereniging voor den Volkszang, conducted by Arnold Spoel. Her choral works, including *Het Zwervers' Lied* (1936), were also performed by the male-voice choir Die Haghe Sanghers.

In the 1930s Appeldoorn became involved with the Esperanto movement and wrote a large number of songs in Esperanto. In 1934 the conductor of the Rotterdam PO, Eduard Flipse, promoted her work and performed the *Blijspel-ouverture.* The suite *Woudsproke* shows her predilection for programme music, with its four movements entitled 'Forest Mood', 'Gnomes', 'Funeral Music', and 'Dance of the Satyrs'. In her energetic works for amateur singers and choruses Appeldoorn used simple tonal melodies and set the texts predominantly syllabically. Her accompaniments, however, show a spicy harmonic language filled with dissonances which illustrate the text, such as in *Frissche bloemen.* Appeldoorn wrote a number of patriotic works, such as the Hollandsche Overture and the *Loflied aan Nederland.*

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HELEN METZELAAR

Appelmeyer, Franz. *See* ASPLMAYR, FRANZ.

Appenzeller, Benedictus (*b c*1480–88; *d* after 1558). South Netherlandish composer and singer. The earliest known archival documents mention him in 1518 as a singer and in 1519 as the choirmaster at St Jacob in Bruges. After 1519, contemporary publications by Attaingnant and Moderne are the only source of evidence of his activity until February 1536, when he became a singer in Mary of Hungary's chapel choir in Brussels. Soon afterwards, in October 1537, he succeeded Jehan Gossins (who had died earlier that year) as master of the choirboys. In this function, which was indistinguishable from that of *maître de la chapelle*, Appenzeller served more than 15 years, composing many works for the Brussels chapel. The composer is last mentioned in Mary of Hungary's service in December 1551 in a list of chapel members who accompanied Mary to Augsburg and Munich. It would seem, however, that he continued to serve her until she relinquished her position in October 1555.

By the time Mary of Hungary retired to Spain, Appenzeller had already found new employment as choirmaster of Ste Gudule, Brussels (from 28 December 1555 until December 1558). Appenzeller's last contact with his former patroness is a request dated 8 July 1558 for a tax exemption, in which he gave his age as over 70. According to the records of the Illustre Lieve Vrouwe Broederschap at 's-Hertogenbosch, Appenzeller was married to a woman named Liennaertken and performed a mass with the six choirboys of his chapel in that city in the summer of 1545.

With the exception of one chanson (in *GB-Lbl* Add.35087) and six motets (in 1554[8], 1555[9] and 1557[3]), Appenzeller's compositions are transmitted in the sources with the simple attribution 'Benedictus', which has caused confusion with the works of the contemporary German composer Benedictus Ducis and, to a lesser extent, with those of the Netherlandish organist Benedictus de Opitiis. However, as Bartha demonstrated, the works of these three composers can be distinguished without much difficulty. The earliest evidence of Appenzeller's compositional activity is the three-voice chanson *Buvons ma comere*, which is transmitted in a Flemish manuscript dating from about 1506 (*GB-Lbl* Add.35087). The most important source for his secular music is *Des chansons a quattre parties* (Antwerp, 1542), which is devoted exclusively to chansons by Appenzeller. In these works he used both polyphonic and homophonic textures to produce sensitive interpretations of the texts, while refrains and other repetition patterns show the continued influence of the lyric forms. The dense polyphonic texture of Appenzeller's sacred music is characterized by the use both of modern techniques such as pervading imitation, and of somewhat old-fashioned traits such as the use of *tempus perfectum*, cantus firmi, ostinatos and complicated canon structures.

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Missa 'Benedictus dominus deus', 4vv, *E-MO 765* (on plainchant antiphon)
Missa 'Pardonne moy', 4vv, *MO 765* (on chanson by A. de Févin)
Missa 'Vous larez', 4vv, *NL-L* 1443 (on chanson by Josquin)

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in E-MO 769 and for 4 voices unless otherwise indicated

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Ave regina coelorum mater, 4vv, 1547[6]
Ave verum corpus, 5vv, ed. in SCMot, xviii (1997)
Beati omnes, 4vv, ed. in SCMot, ix (1998)
Benedic domine domum istam, 5vv, 1545[3]
Benedictus dominus deus meus, 4vv, 1539[11]
Christus passus est, 6vv, *E-MO 765*
Cor mundum crea in me, 5vv, ed. in SCMot, xviii (1997)
Corde et animo, 5vv, 1545[3]
Da pacem, 4vv, *F-CA* 125–8 (attrib. Verdelot in *H-Bn* Bártfa 23)
Doleo super te Jesu, 4vv, 1540[7]
Doleo super te Absalon, 4vv, 1559[2] [= Doleo super te Jesu]
Et nunc domine, 3vv, 1560[7]
Foelix es regno Francisce, 4vv, ed. in SCMot, ix (1998)
In illo tempore dixit Jesus, 4vv, 1554[8]
Inviolata integra et casta es, 4vv, *E-MO 765*
Jesu Christe verbum patris, 5vv, 1538[3]
Musae Jovis, 4vv, *F-CA* 125–8, ed. in *Werken van Josquin des Prés*, i: *Klaagliederen op den dood van Josquin* (1921), p.4
O decus nostrum, 5vv, 1542[5] (attrib. Gerardus in 1558[3])
Oramus te rex gloriae, 5vv, ed. in SCMot, xviii (1997)
Peccantem me quotidie [i], 4vv, 1545[2]
Peccantem me quotidie [ii], 4vv, *E-MO 765*
Plangite pierides, 5vv, 1538[2]
Quam pulchra es, 6vv, 1545[2] (attrib. Ducis in 1568[7])
Salve regina, 5vv, *NL-L* 1442
Sancta Maria succurre miseris, 4vv, linen tablecloth, 1548 (facs. in Schreurs), *D-Mbs* 156/5&10 (facs. in Jas, 1993)
Sancte Jesu Christe succurre miseris, 1567[1] (contrafactum of Sancta Maria succurre miseris; attrib. Ducis)
Super flumina Babilonis, 5vv, 1546[6]
Surge aquilo et veni, 5vv, 1554[4]
Veni sponsa Christi, 7vv, attrib. Ducis in *D-Mbs* Mus.ms.1536 and 1564[2], but by Appenzeller
Verbum caro factum est, 5vv, 1546[7] (attrib. Josquin in *D-Z* LXXIII, 1549[16]), ed. in *Werken van Josquin des Prés, Motetten*, v, afl.51, no.88

SECULAR
for 4 voices unless otherwise indicated; all ed. in Goss Thompson (1975)

Edition: *Benedictus Appenzeller: Chansons*, ed. G. Goss Thompson, MMN, xiv (1982) [G]

Des chansons a quattre parties, composez par M. Benedictus (Antwerp, 1542)
A vous me rendz, G; Amour et moy, G; Arousez voz violier, 5vv, 1544[13], ed. in SCChanson, ix (1994); Au fons d'enfer, *F-CA* 125–8, ed. with alternate text in Trésor musical, xiv (Brussels, 1878), 42; Buvons ma comere, 3vv, *GB-Lbl* Add.35087, G; Considerant que par droicte, G; Contre raison, G; Cueurs desolez (attrib. Josquin in *c*1528[6]), G
De moy avez le cueur, G; De moy n'aurez aucun, *F-CA* 125–8, ed. with alternate text in Trésor musical, xv (Brussels, 1879), 12; Du fond de ma pensée, G; Een venus dierken, ed. in RRMR, cviii (1997), 173; En ce joly mois (attrib. Sohier in 1534[13]), G; Est ce raison, G; Fors vous n'entens jamais, 5vv, 1545[14]
Gentilz galans compaignons, G; Humble se tient, *CA* 125–8, ed. with alternate text in Trésor musical, xv (1879), 14; J'ay mis mon cueur, G; Je ne me puis tenir, 5vv, 1544[13]; Je ne scay pas, 6vv, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963), 115; Je pers espoir, 5vv, 1545[14], ed. in SCChanson, xxix (1994)
L'aultre jour jouer, G; Le printemps faict florir, G; Myns liefkens bruyn ooghen, 5vv, ed. in Cw, xcii (1962), p.2; Morir d'aymer, 4vv, G; Nous sommes de loisir, G; Paine et travail, 6vv, 1545[14], ed. in SCChanson, xxix (1994); Par trop aymer, P. Attaingnant: *Chansons musicales à quatre parties* (Paris, 1533); Pavane, *CA* 125–8, ed. as 'La rote' in Trésor musical, xv (Brussels, 1879), 3; Petite fleur, G; Pourquoy languir, G
Qui l'ara gentille brunette, *CA* 125–8, ed. with alternate text in Trésor musical, xiv (Brussels, 1878), 40; Sans avoir faict nul desplaisir, G; Se dire je l'osoie, G; Se je me plains, 5vv, 1545[14], ed. in SCChanson, ix (1994); Si je n'estois, *CA* 125–8; Tant veuillies vostre amant, *CA* 125–8, ed. with alternate text in Trésor musical, xiv (Brussels, 1878), 48; Tous les plaisirs, 6vv, 1540[7]
Tous loyaulx amoreulx, G; Tout plain d'ennuy, 3vv, 1552[11]; ed. after *GB-Lbl* Add.35087 in RRMR, lxviii (1985), p.57; Trop me dure, G; Ung hu deux hu, 1544[12], ed. in SCChanson, xxix (1994); Viens tost (attrib. Sermisy in *F-CA* 125–8; attrib. Jacotin in *Pn* n.a.fr.4599), G; Voyant le cueur, G

ANONYMOUS BUT PROBABLY BY APPENZELLER
all in E-MO 765

Missa 'Hodie beata virgo Maria', 5vv (on plainchant antiphon); Missa 'Paschalis', 6vv (on plainchant); Requiem, 4vv (on plainchant)
Asperges me, 4vv; Mater digna dei, 6vv; Sicut erat in principio (fragm.); Vidi aquam, 4vv

DOUBTFUL WORKS

Magnificat sexti toni, 4vv, *E-MO* 769 (original attrib. 'Benedictus' crossed through; in different hand 'Rogerus' ?= Rogier Pathie)
Clama ne cesses, 4vv, 1547[6]; attrib. Canis in 1548[2]
Da pacem Domine, 5vv, 1555[4]; 6vv, attrib. Layolle, in 1538[2], ed. in CMM, xxxii/5 (1973), 28
Domini est terra, 4vv, *D-GRu* BW 640–41; attrib. Josquin in *Kl* 4° Mus.24; attrib. Vinders in 1542[7]
O magnum misterium, 4vv, *NL-L* 1438; attrib. Werrecore in *I-BGc* 1209, ed. in MMN, ix/1 (1970), no.9
Quam pulchra es, 5vv, 1546[7]; attrib. Crecquillon (and Clemens non Papa) in 1554[5], ed. in CMM, lxiii/9 (1997), 61
Je m'y levay, 5vv, 1572[2], ed. in SCChanson, ix (1994); attrib. Verdelot in 1560c
La rousée du mois de may, 5vv, 1540[7]; attrib. Mouton in 1543[15]; attrib. Willaert in *D-Mbs* Mus.ms.1508
Pleusist a dieu, 5vv, attrib. Benedictus and Courtois in 1545[14], ed. in SCChanson, xxix (1994)

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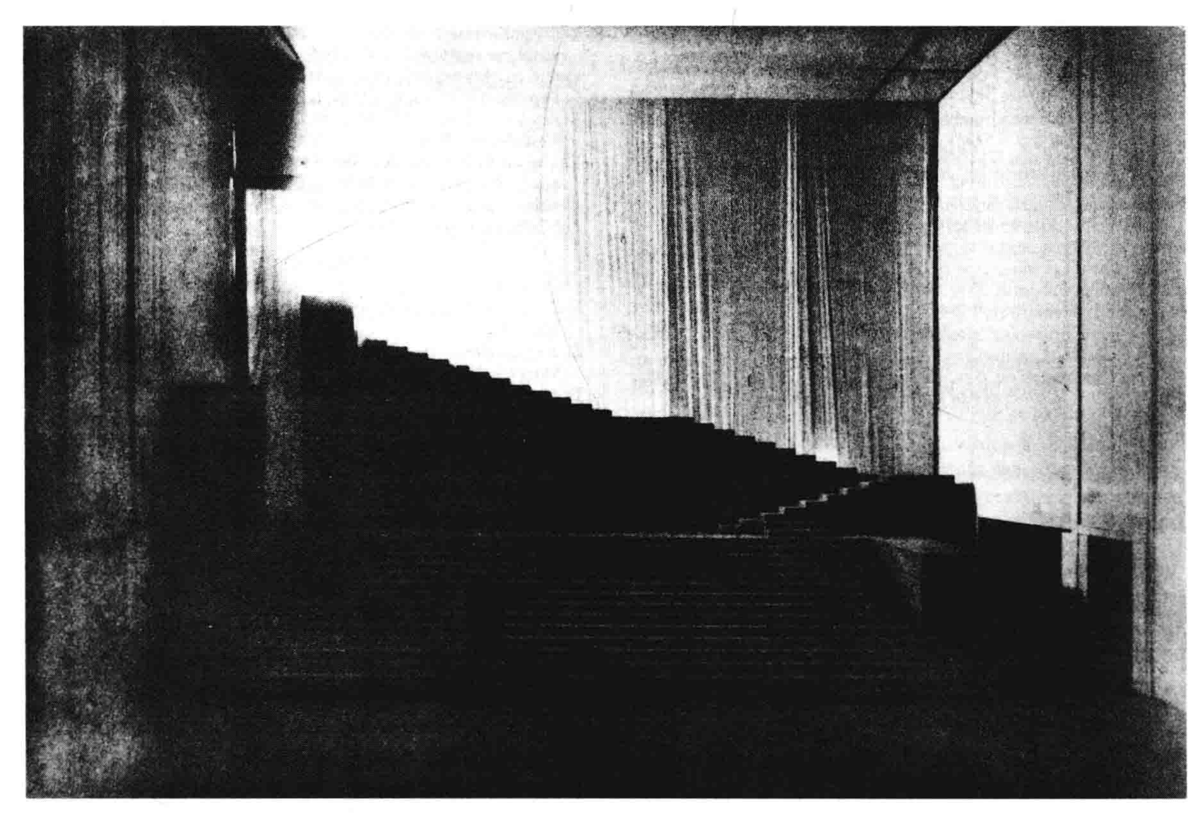
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ERIC JAS

Appia, Adolphe (François) (*b* Geneva, 1 Sept 1862; *d* Nyon, 29 Feb 1928). Swiss theatrical theorist and stage designer. He studied at Geneva (1879–89), and at the conservatories of Leipzig and Dresden, at the same time acquainting himself with contemporary theatrical practice by attendance at the Bayreuth Festival (from 1882), and the court opera houses of Dresden (1889) and Vienna (1890). After 1890 he pursued his interests as a writer and artist and led a secluded existence in the vicinity of Lake Geneva.

Like many contemporary artists Appia reacted against the economic and social conditions of his day, registering a Romantic protest by aspiring to a theatrical art independent of reality and determined solely by the creative imagination of the artist. Wagner's music dramas were the focal point of his ideas. Whereas Wagner's music and text as a product of the 'first and primordial idea of creation' was to his mind free from the conventions of the real world, its stage representation had been taken over by the 'conventional influence of the milieu'. For Appia, the solution followed on from the insight that in Wagner the music constituted not only the time element but also that of space, taking on 'bodily form' in the staging itself. However, this could come about only if there were a hierarchical order of the factors of presentation to guarantee that the music, as the prime revelation of the artist's soul, would determine all the relationships on the stage. Appia's hierarchical synthesis – a departure from the equal participation of the arts in Wagner's *Gesamtkunstwerk* – gives the central role to the actor trained in dance and rhythm. His actions, pre-formed by the score, transfer the music on to the stage, whose 'arrangement' must match its physical properties: a 'scenic construction set up in an ad hoc manner, with its surfaces and their various angles extending unconcealed in space'; electrical lighting takes on the function of articulating the stage area, while painting and costumes are reduced to a colouring agent with the task of 'simplification'. His aesthetics, which appear to turn away from the conventions of the industrial era, are however subservient to them, because his stage art was not only dominated by the new technology of electricity, but (as a result of his negation of the producer's creativity) ultimately aimed at an automatic process, at an art of machines set in motion by the music. Appia had his first opportunity of trying out his theories at the theatre of the Comtesse de Béarn in Paris in 1903 with scenes from Schumann's *Manfred* and Bizet's *Carmen*, using a new lighting system developed by Mariano Fortuny. A decisive influence on his later work was his encounter (1906) with Emile Jaques-Dalcroze, in whose rhythmical gymnastics he saw the realization of the synthesis of music with the living body that was essential to his theatrical ideas – reflected in his 'espaces



Stage design by Adolphe Appia for Gluck's 'Orfeo ed Euridice', 1913 (Institut für Theaterwissenschaft, University of Cologne)

rythmiques' from 1909 onwards. They demonstrated the principles of 'living space', not formulated until *L'oeuvre d'art vivant* (1921). In order to correspond to the form and movements of the living actors, this space consists of freely adaptable, purpose-built stage structures formed of a limited number of linear elements, on which each transformation or each fresh combination happens in full view of the audience. The concept was demonstrated in Jaques-Dalcroze's *Echo und Narzissus* (1912) and Gluck's *Orfeo ed Euridice* (1913; see illustration) in the Jaques-Dalcroze educational institute in Dresden.

Appia is the father of non-illusionist musical theatre. All anti-realistic tendencies of the moderns can more or less be traced back to him. Like EDWARD GORDON CRAIG, who was comparable to him in many respects, his influence found a more effective medium in his theoretical writings than in his practical activities. Only after his ideas were already widespread and to some extent even superseded was he recalled to the public stage: in 1923 he designed *Tristan und Isolde* for La Scala and in 1924 and 1925 *Das Rheingold* and *Die Walküre* for the Stadttheater at Basle. In Bayreuth, Cosima Wagner, to whom his reforming projects were primarily addressed, rejected them; it was only with the 'new' Bayreuth of Wieland and Wolfgang Wagner that his ideas made a deep mark on stage design at the Festspielhaus.

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MANFRED BOETZKES

Appia, Edmond (*b* Turin, 7 May 1894; *d* Geneva, 12 Feb 1961). Swiss conductor. He studied the violin with Marteau in Geneva, Rémy and Capet in Paris (1908–13) and César Thomson at the Brussels Conservatory (1920), gaining a *premier prix*. He became leader of the Geneva Opera House orchestra, and made his début as an international soloist. From 1928 to 1943 he held masterclasses at the conservatories of Lausanne and La Chaux-de-Fonds. While leader of the Orchestre de la Suisse Romande (1932–5) he also began, in 1935, to conduct. In 1938 Geneva radio engaged him as permanent conductor; in addition to contemporary music, he championed French and Italian music of the 17th and 18th centuries, particularly the operas of Lully and Rameau, of which he was considered a stylish and elegant interpreter. He also introduced the Jeunesses Musicales into Switzerland. In 1952 he was appointed Chevalier de la Légion d'Honneur. His writings include a number of essays on French Classical music (mainly in *SMz*, 1949–52); the most important appeared in *De Palestrina à Bartók: études musicologiques* (Paris, 1965).

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JÜRG STENZL

Appignani, Adelaide Orsola [Aspri, Orsola] (*b* Rome, *c*1807; *d* Rome, 30 Sept 1884). Italian composer, singer and conductor. After her father's death, her mother married the violinist Andrea Aspri and Appignani adopted her stepfather's surname and used Orsola as her first name. She studied with Valentino Fioravanti. In 1833 she sang Smeton in a performance of Donizetti's *Anna Bolena*, given by the Roman Accademia Filarmonica at Palazzo Lancellotti; already a member of that academy, she was offered honorary membership of the Accademia di S Cecilia, Rome, in 1842. As a conductor she was active in Rome and Florence (1839). She was also a singing teacher and had among her pupils the tenor Settimio Malvezzi. She married Count Girolamo Cenci-Bolognetti. Her *melodrammi* include *Le avventure di una giornata* (1827), *I pirati* (1843) and *Clara di Clevers* (1876); she also wrote a Sinfonia, a cantata *La redenzione di Roma* and piano pieces.

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MATTEO SANSONE

Applausus musicus (Lat.). A genre of 18th-century Austrian cloister theatre: a compact, Latin operetta or semi-dramatic cantata in one act or part, of a congratulatory character. It consisted of a series of solo ariosos or arias alternating with recitative, with at least one ensemble number (duet, trio or quartet), as well as a final chorus that usually functioned as an encomiastic *licenza* (*see* LICENZA (i)). The arias, ensembles and choruses were cast predominantly in da capo form, and the whole was introduced by an orchestral overture ('intrada', 'introduzione', 'sinfonia') that typically followed the Italian three-movement pattern. The weight of the concluding chorus and the elaborate scoring (a feature possibly derived from the Italian serenata) were characteristic. Joseph Haydn's *Applausus* HXXIVa:6, composed in 1768 for the Cistercian monastery at Zwettl, is in many respects representative.

The *applausus* was often performed scenically on a stage with costumes. It may have evolved out of the musical prologue and epilogue encasing the acts of the old Baroque cloister drama (*ludi caesarei*), the plots of which had increasingly become more independent. It had in common with the old prologue–epilogue the mythological and allegorical characters and the *licenza*-like function of the final chorus. After the imperial decree of 1765 banning Latin school dramas, the applausus lived on

briefly in the form of the *Singgedichte* ('sung poems'), in effect German-texted *applausus*. Important composers of the genre before Haydn were Donberger, Zechner and Albrechtsberger.

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ROBERT N. FREEMAN

Applebaum, Louis (*b* Toronto, 3 April 1918, *d* Toronto, 20 April 2000). Canadian composer and arts administrator. He studied the piano with Boris Berlin, and theory and composition with Healey Willan, Ernest MacMillan and Leo Smith, before continuing composition studies with Roy Harris and Bernard Wagenaar in New York (1940–41). For the next eight years, Applebaum worked for the National Film Board of Canada, producing some 250 film scores. During this period he became increasingly concerned with improving the position of professional musicians in Canada. His combined interests in creative and socio-economic development led to a career that influenced every aspect of Canadian music. During the 1960s he served as consultant for CBC television and chair of the planning committee for the National Arts Centre, Ottawa. His 1965 *Proposal for the Musical Development of the Capital Region* led to the formation of the National Arts Centre Orchestra and the University of Ottawa music department. Throughout the 1970s he served as executive director of the Ontario Arts Council and in 1980 became co-chair of the Federal Cultural Review Committee.

Applebaum has composed incidental music for more than 50 productions of the Stratford (Ontario) Shakespearean Festival (1953–90) and written fanfares to announce performances at the Festival Theatre. In 1955, partly to supplement the work of theatre musicians, he founded the music wing of the festival, which consists of concerts, opera workshops and conferences. In addition to a steady stream of theatre music (including four ballets), film and television scores, he has written many instrumental and vocal works. His numerous honours include the Canadian Centennial Medal (1967) and appointment to the Order of Canada (1995). In 1998, in celebration of his 80th birthday, a concert of his works was performed in Toronto.

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(*selective list*)

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KENNETH WINTERS

Appleby, Thomas (*d* Lincoln, 1563/4). English church musician and composer. He was appointed organist and Master of the Choristers at Lincoln Cathedral in June 1537, but moved to Oxford in the autumn of 1538 to become *informator choristarum* at Magdalen College. Thomas Whythorne was then one of the choristers and, writing *c*1593, he loyally listed his three successive choirmasters – Appleby, Preston and John Sheppard – among the famous musicians of his time. Appleby returned to his former appointment at Lincoln in the autumn of 1541 and held it until 1550, and yet again from 1559 until succeeded by William Byrd in March 1563. His whereabouts between 1550 and 1559 are unknown; he died in 1563 or 1564.

His surviving compositions are both for the Latin rite. A five-part *Magnificat* setting for men's voices, now lacking the tenor, is in *GB-Cu* Peterhouse 471–4 (ed. N. Sandon, Newton Abbot, 1995); its part-writing is rough in places, but on occasions its resort to points of imitation can be quite deft. A setting of the mass, described as 'for a mene' and for four men's voices, is in *Lbl* Add.17802–5. It is in a more imitative style, and includes a Kyrie set for *alternatim* performance and a brief Alleluia, of which the tenor appears to be derived from the plainsong of the *Alleluia, Confitemini domino*. (D. Owen, ed.: *A History of Lincoln Minster* (Cambridge, 1994), 60–1)

ROGER BOWERS

Appleton, Jon (Howard) (*b* Los Angeles, 4 Jan 1939). American composer. Born into a family of musicians, he studied the piano and began composing as a child. He attended Reed College (BA 1961) and studied privately in Berkeley with Imbrie (1961–2). While at the University of Oregon (MA 1965), he worked with Homer Keller and began composing electronic music, an interest that led him to the Columbia-Princeton Electronic Music Center (1965–6), where his teachers included Ussachevsky. After teaching for a year at Oakland University (Rochester, Michigan), he joined the music department at Dartmouth College (1967), where he founded the Bregman Electronic Music Studio. In the 1970s he collaborated on the development of the Synclavier, a polyphonic digital synthesizer used in live performance. Based on the Dartmouth Digital Synthesizer designed for use at the Bregman Studio, the Synclavier was the first commercially manufactured instrument to use microcomputers. Appleton has also served as director of the Stiftelsen Elektronmusikstudion, Stockholm (1976) and taught at Keio University, Japan, the Theremin Center for Electronic Music, Moscow and MIT. In 1973 and 1979 he participated in projects to record and broadcast traditional Polynesian and Micronesian music. His honours include Guggenheim and Fulbright fellowships.

Appleton's electronic compositions are often tonally rooted and his compositional techniques remain those

traditional to Western music, but implemented with the aid of technological innovation. In some of his works of *musique concrète* he exploits the tension between the extra-musical allusions of recorded sounds and their potential for musical development. His later works are primarily tonal compositions for instrumental and electro-acoustic ensembles. His writings focus on the aesthetics, theory, technology and social role of music; these include *The Development and Practice of Electronic Music* (Englewood Cliffs, NJ, 1975) and *21st-Century Music Instruments: Hardware and Software* (Brooklyn, NY, 1989).

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Dance scores: Pilobolus, 1971; Anaendrom, 1972; Aubade, 1972; Cameo, 1972; Spyrogyra, 1972; Ciona, 1974–7; Otahiti, 1978; The Sydsing Camklang, 1978; Prelude, 1979; Beginnings, 1980; Nukuoro, 1980; The Tale of William Mariner, 1980

INSTRUMENTAL

Ens: 2 Movts, ww qnt, 1963; 4 Explorations, vn, pf, 1964; 6 Movts, ww qnt, 1964; After 'Nude Descending a Staircase', orch, 1965; 4 Inventions, 2 fl, 1965; The Bremen Town Musicians, 12 toy insts, toy pf, 1971; Winesburg, Ohio, fl, cl, vn, vc, pf, 1972; Str Qt, 1976; Soviet-American Dances, fl, cl, vn, va, vc, perc, sync, 1984; Duo for Oscar, pf, sync, 1985; The Endless Melody, cl, sync, 1986; Fanfare for a New President, brass qnt, 1987; … to the Islands, vn, sax, db, accdn, 1989; Duobatoni, 2 pf, 1994; Quatre regards sur le Parc du Roy d'Espagne, pf 4 hands, 1995; Eight Hands, 2 pf 8 hands, 1996

Solo: 3 Lyrics, pf, 1963; Pf Sonata no.2, 1968; The Day Jesus Kissed Me, hp, 1986; A Summer's Lullaby for Molly, pf, 1991; The Turkina Suite, pf, 1995; Nihon no omide (Japanese Memories), vn, 1996

VOCAL

2 Songs (B. Brecht, J.B. Friedman), 1v, pf, 1964; The Dying Christian to His Soul, 1v, pf, 1965; The American Songs (E. Dickinson, H. Crane), T, orch, 1966 [arr. T, pf, 1966]; A Swedish Love Song, 1v, sync, 1985; 3 canciones Cubanas, 1991; Canciones Latinas, 1991; The Green Wave (E. Baker), SATB, 1964; Ballad of the Soldier (Brecht), TTBB, 1974; This is America (C. Watson), SATB, 1976; Sonaria (Appleton), 4vv, sync, 1978; Le dernier voyage, nar, children's chorus, sync, 1989; Our Voyage to America, SATB, 1992; HOPI: La naissance du désert, children's chorus, orch, 1993

ELECTRO-ACOUSTIC AND MULTIMEDIA

Georganna's Fancy, 1966; Infantasy, 1966; Chef d'oeuvre, 1967; Spuyten duyvil, 1967; Nyckelharpen, 1968; Second Scene Unobserved, 1968; Boghosian's Piece, a.k.a. Hommage to Orpheus, 1969; Burdock Birds, 1969; C.C.C.P., In memoriam Anatoly Kuznetsov, 1969; Newark Airport Rock, 1969; Scenes Unobserved, wind, str, perc, pf, tape, film, 1969; Times Square Times Ten, 1969; Apolliana, 1970; Hommage to G.R.M., 1970; Double Structure, 1971, collab. C. Wolff; Dr Quisling in Stockholm, 1971; Kungsgatan 8, 1971; Nevsehir, 1971; Sones de son blas, 1972; Stereopticon, 1972; Ofa atu Tonga, 1973; Otahiti, 1973; Rodluvan, 1973; Zoetrope, 1974; Georganna's Farewell, 1975; Mussems Song, 1976; The Sydsing Camklang, 1976; In deserto, 1977; Syntrophia, 1977; In medias res, 1978; Prelude, live elec, 1978; Kapingamarangi, live elec, 1979; Nukuoro, live elec, 1979; [Untitled], live elec, 1979; The Tale of William Mariner, live elec, 1980; Vava'u, live elec, 1980; Sashasonjon, live elec, 1981; The Snow Queen, live elec, 1981; The Sweet Dreams of Miss Pamela Beach, 1981; Boum Sha Boom, 1983; Degitaru ongaku, live elec, 1983; Kamuela, Return to Waimea, 1983; The Lament of Kamuela, Hawaiian singer, Jap. classical singer, SATB, rock band, tape, film, video, 1983; Oskuldens drøm, 1985; Brush Canyon, live elec, 1986; Eros ex machina, live elec, 1987; Homenaje á Milanes, 1987; Borrego Springs, live elec, 1988; Happening USA 1968, dancers, mime, tape, live elec, 1988; A Summer's Lullaby, live elec, 1989; Ce que signifie la déclaration des droits de l'homme et du citoyen de 1789 pour les hommes et les citoyens des îles Marquises, 1989; Sudden Death, 1989; Pacific Rimbómbo, live elec, 1991; Dva Interview, 1993, collab. S. Kossenko; 'Uha 'amata 'atou i te himene, 1996; Yamanotesen to ko, 1997

COLBY LEIDER

Appleton, Thomas (*b* Boston, 26 Dec 1785; *d* Reading, MA, 11 July 1872). American organ builder. Apprenticed as a young man to a Boston cabinet maker, Appleton entered the workshop of William Marcellus Goodrich in 1805. From 1810 to 1820 both men were associated with the Franklin Musical Warehouse, building church and chamber organs, pianos and claviorgans. During this period Appleton assisted Goodrich in building organs, but also made pianos in partnership with Lewis and Alpheus Babcock (Babcock, Appleton & Babcock, 1811–14) and Charles and Elna Hayt (Hayts, Babcock & Appleton, 1814–15). In 1821 Appleton became an independent organ builder, quickly gaining a reputation and securing important commissions. Between 1847 and 1850 Thomas D. WARREN was his partner, having served with him as an apprentice; in the latter year Appleton moved his workshop from Boston to Reading, Massachusetts, where he worked until his retirement in 1868. Appleton's most important work was carried out between 1825 and about 1850, and includes instruments made for the Bowdoin Street Church (1831), where Lowell Mason was organist; one for the Handel and Haydn Society in Boston (1832), for the Center Church, Hartford, Connecticut (1835), and for the Church of the Pilgrims, Brooklyn, New York (1846). His work is characterized by its meticulous craftsmanship, refined tone and, during his most active period, strikingly handsome casework, often executed in mahogany in the Greek revival style.

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BARBARA OWEN

Application (Ger. *Applicatur*; Lat. *applicatio*). In violin playing, a term used mainly in the 18th century for position playing or position fingering. *Halb Applicatur* (literally, 'half position') meant either 2nd position or, collectively, 2nd, 4th and 6th positions. *Ganz Applicatur* (literally, 'whole position') meant 3rd, 5th and 7th positions. *Vermischte Applicatur* (mixed position) was a term employed when 'now the whole, now the half position is used' (Leopold Mozart, 1756).

See also POSITION.

DAVID D. BOYDEN

Applied dominant [secondary dominant] (Ger. *Zwischendominante*). The dominant of a degree other than the tonic, usually indicated by the symbol 'V/'. Thus in the key of C major, for instance, a D major triad may function as V/V, an E major triad as V/VI, an A major triad as V/II and a B major triad as V/III. Dominant 7th chords often function as applied dominants; again in C major, the

chord C–E–G–B♭ may function as the dominant 7th of IV, and A♭–C–E♭–G♭ as the dominant 7th of ♭II, the 'Neapolitan 6th chord'. For an illustration *see* CADENCE, ex.15.

JULIAN RUSHTON

Appo, William (*b* Philadelphia, *c*1808; *d* New York State, after 1871). American composer, horn player and conductor. One of the earliest black American composers, he worked in New York, as teacher and performer, and Philadelphia, where he played with the Walnut Street Theater Orchestra (1826) and was a member of the Frank Johnson band (1830s), with which he toured England. He conducted the first performance of instrumental music in the African Methodist Episcopal Church (1848) and was described by Bishop Alexander Payne as 'the most learned musician of the race'. His best-known compositions are an anthem, *Sing unto God*, and *John Tyler's Lamentation*, commissioned by the Utica (New York) Glee Club, probably with reference to the presidential election campaign of 1844.

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DORIS EVANS McGINTY

Appoggiatura (It.; Fr. *appoggiature*; Ger. *Vorschlag*). A 'leaning-note'. As a melodic ornament, it usually implies a note one step above or below the 'main' note. It usually creates a dissonance with the prevailing harmony, and resolves by step on the following weak beat. It may be notated as an ornament or in normal notation. In the Baroque and Classical periods, and the early Romantic period, the appoggiatura, even when not notated, was taken for granted in certain contexts, particularly in recitative. *See* ORNAMENTS for a full discussion; *see also* NON-HARMONIC NOTE.

□

Appolloni, Gioseffo (*b* Arezzo; *fl* 1591–*c*1600). Italian composer. The appearance of his earliest known work, *Raggio di pura luce*, in Orazio Tigrini's *Secondo libro de madrigali a sei voci* (RISM 1591[24]) suggests that he may have been a pupil of Tigrini, who was at that time *maestro di cappella* at Arezzo Cathedral. Appolloni's *Primo libro de madrigali a quattro voci* (Venice, 1600), announced in its dedication as 'questi miei primi Madrigali', is dated from Arezzo on 22 November 1599, and dedicated to Girolamo Albergotti, a member of the Medici order of the Cavalieri di S Stefano. These pieces are not so much madrigals as *madrigaletti*; light in style and tone and heavily dependent upon syllabic writing, they are largely settings of unremarkable pastoral and amorous texts, though occasionally a more pathetic vein intrudes. The one sacred piece attributed to 'J. Appoloni' (in 1612[2]) is also probably by Gioseffo Appolloni rather than Giovanni Apolloni, noted by Fétis as the composer of *Il primo libro de' madrigali a cinque voci* (Venice, 1607) presumably on the basis of the copy (now lost) recorded in the catalogue of King João IV of Portugal and also known to Pitoni.

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IAIN FENLON

Appoloni [Appolini], **Salvatore.** *See* APOLLONI, SALVATORE.

Appunn, Anton (*b* Hanau, 20 June 1839; *d* Hanau, 13 Jan 1900). German acoustician, son of Georg Appunn. At the Leipzig Conservatory he continued the acoustical experiments of his father, especially the determination of vibration ratios of very high tones by optical means, and constructed fine acoustic apparatus. He devised a new shape for the glockenspiel, with right-angled metal rods in a circular arrangement and a metal half-sphere above as a resonator.

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MARK HOFFMAN

Appunn, Georg August Ignatius (*b* Hanau, 1 Sept 1816; *d* Hanau, 14 Jan 1888). German musical theorist and acoustician. He studied theory with Anton André and Schnyder von Wartensee, the piano with Suppus and Alois Schmitt, the organ with Rinck and the cello with Mangold. He became a well-rounded musician who could play almost every instrument. Until 1860 he was a popular teacher of singing, theory and instruments in Hanau and Frankfurt. Later he worked exclusively on acoustical research (e.g. harmoniums tuned with 36 and 53 intervals to the octave). His research was acclaimed by such scholars as Helmholtz, Oettingen and Engel.

WRITINGS

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MARK HOFFMAN

Appuy (Fr.). APPOGGIATURA. *See* ORNAMENTS, §7.

APRA [Australasian Performing Rights Association]. *See* COPYRIGHT, §IV, 1.

Aprahamian, Felix (*b* London, 5 June 1914). English critic, writer and concert organizer. In 1931 he was appointed assistant secretary of the Organ Music Society; he became secretary in 1935 and invited Marchal, Tournemire, Messiaen and Duruflé to perform in the society's concerts. He was concert director of the LPO (1940–46) and from 1942 organizer of the Concerts de musique française for the Free French in London. Among the artists whom he invited to appear at these remarkable concerts were Teyte, Goodall, Pears, Britten and Tippett, and following the liberation of Paris many outstanding French musicians also performed in the series, including Poulenc, Bernac, Souzay, Neveu, Thibaud, Fournier, Gendron, Messiaen, Loriod and Dutilleux, several of whom established firm friendships with Aprahamian.

Aprahamian was deputy music critic of the *Sunday Times* (1948–89) and a regular contributor to *Gramophone*. Throughout his career he did much to foster French music in Britain; he was Messiaen's earliest British advocate (they corresponded from 1936), arranging the

composer's first visit to London in 1938. He wrote the entry on Messiaen for the fifth edition of *Grove's Dictionary of Music and Musicians*, an article which remains valuable for its documentation of Messiaen's early career. He has written prefaces to books on Bax, Delius, Szymanowski and Widor and has also published a translation of Claude Samuel's *Conversations with Olivier Messiaen* (London, 1976). He co-edited the 20th-century volume in the series Heritage of Music (1989) and during the 1990s wrote articles containing his reminiscences of Messiaen and Poulenc. He was made an honorary member of the Royal Philharmonic Society in 1994.

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NIGEL SIMEONE

Ap Rhys [Apryce], **Philip.** *See* RHYS, PHILIP AP.

Aprile, Giuseppe [Scirolo, Sciroletto, Scirolino] (*b* Martina Franca, Taranto, 28 Oct 1732; *d* Martina Franca, 11 Jan 1813). Italian soprano castrato and composer. His early musical training from his father, Fortunato (a notary and church singer), was followed when he was 19 by study with Gregorio Sciroli in Naples (thus his nickname). He made his début in Sciroli's *Il barone deluso* (1752, Rome). Until 1757 he sang in Naples (in the royal chapel, 1752–6, though librettos continue to list him in the service of the court until 1758), Turin and Rome (where in 1754–5 he became primo uomo); during the next few years he travelled, visiting Venice, Madrid and Stuttgart. After returning briefly to Italy, he was appointed primo uomo in Stuttgart for the period 1762–9 (with one Italian interlude), appearing in Jommelli's *Didone abbandonata* (1763), *Demofoonte* (1764) and *Fetonte* (1768), among other works, and enjoying a salary comparable to Jommelli's own. His brother Raffaele, a violinist, was also engaged at court. The depletion of the duke's *cappella* provoked his departure; he left behind him considerable debts. In 1770 Burney heard him in Naples; Mozart heard him there, in Bologna and Milan, remarking that 'Aprile, first man, sings well and has a beautiful, even voice', which was 'unsurpassed'. In Naples Aprile again collaborated with Jommelli on several operas and in 1783 replaced Caffarelli as first soprano in the royal chapel. From 1774 to 1780 his operatic appearances were primarily in Florence, Turin and Rome. His last known performance was in 1785 in Naples, where he was pensioned in 1798. Aprile was well known as a teacher (his students included Michael Kelly, Cimarosa and the younger Manuel García). His 1791 vocal method – published in English, as *The Modern Italian Method of Singing* – reprints his 36 *solfeggi*, found in many other contemporary sources. Its prefatory rules and 'progressive examples' are copied from Tenducci's *Instruction ... to his Scholars* (1782), which in turn reflects ideas espoused early in the centry by Tosi. Aprile wrote a great deal of music (though no operas), as did many singers of his day, most very simple duets in thirds, possibly as pedagogical tools. He possessed an agile voice, with a wide range and diversity of expression, and he was a good actor. Schubart, writing in Stuttgart, praised his manner of varying arias and noted his great importance to Jommelli.

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VOCAL EXERCISES

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DALE E. MONSON

Apthorp, William Foster (*b* Boston, 24 Oct 1848; *d* Vevey, Switzerland, 19 Feb 1913). American critic and writer on music. In 1869 he graduated from Harvard College, where he studied music with J.K. Paine. He was the influencial music critic of the *Boston Evening Transcript* from 1881 to 1903 and also wrote programme annotations for the Boston SO. Apthorp sought to elevate standards of musical appreciation and performance. His criticism consisted essentially of enlightened opinion intended largely for the general public. Apthorp was a modernist who helped to disseminate information about new music and ideas to Americans in the later 19th century. He translated writings by, and wrote a biographical sketch of, Berlioz (New York, 1879/*R*), and compiled a catalogue of Wagner's published works which appeared in E.L. Burlingame, ed.: *Art Life and Theories of Richard Wagner* (New York, 1875). He published *Musicians and Music Lovers* (New York, 1894/*R*), *By the Way, being a Collection of Short Essays about Music and Art in General* (Boston, 1898), *The Opera, Past and Present* (New York, 1901/*R*). He was editor, with John Denison Champlin, of Scribner's *Cyclopaedia of Music and Musicians* (New York, 1888–90).

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RICHARD ALDRICH/ORA FRISHBERG SALOMAN

Aptitude, musical. *See* PSYCHOLOGY OF MUSIC, §VI.

Apt Manuscript (F–APT 16bis). *See* SOURCES, MS, §VII, 3.

Aquanus [Loer, Luyr], **Adam** (*b* Aachen, *c*1492). South Netherlandish composer. He came from the diocese of Liège and studied music under Thomas Tzamen of Aachen. On 23 November 1510 he entered the University of Cologne where he met Heinrich Glarean, who later published Aquanus's humanistic motet, *Juppiter omnipotens* for three voices, in the *Dodecachordon*. The superius part of another motet, *Sub tuum praesidium* for four voices, is found in Tschudi's Songbook (*CH-SGs* 463).

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CLEMENT A. MILLER

Aquanus, Thomas. *See* TZAMEN, THOMAS.

Aquila, Marco dall'. *See* DALL'AQUILA, MARCO.

Aquileia. Town in Italy. From early Christian times and during the Middle Ages it was an important city in the Friuli region of Northern Italy, giving its name to the patriarchate it governed. It is known to have been a major liturgical centre and probably developed a distinctive tradition of plainchant. The patriarchate of Aquileia was suppressed in the 18th century. The town is of Roman origin.

1. History. 2. Early rite. 3. Medieval chant.

1. HISTORY. According to tradition the episcopal see of Aquileia was founded by St Mark and from the 5th century was established as an archbishopric. The earliest known evidence for the use of the title of patriarch for the bishop of Aquileia dates from the reign of Pope Pelagius I (556–61) and the term 'ritus aquileiensis' or 'partiarchinus' for the Aquileian rite is documented from the 7th century. In 606 the patriarchate was divided and a double sequence of patriarchs instituted: one governed from the city of Aquileia and was subsequently controlled by the Lombards and Frankish Empire; the other from Grado and was ruled by Byzantium and, later, Venice. From about 737 the patriarch of Aquileia was based at Cividale del Friuli and from 1348 at Udine. Between the 11th and 13th centuries, from the reigns of Poppo (Wolfgang von Treffen, 1019–42) to Berthold von Andechs-Meran (1218–51), almost all the patriarchs of Aquileia were of German origin. Poppo reconstructed the basilica of Aquileia and consecrated it on 13 July 1031. However, as the support of the Holy Roman Emperors declined from the 13th century onwards, so too did the temporal power of the patriarchs and in 1420 Aquileia passed into the control of the Venetians. In 1751 Pope Benedict XIV dissolved the patriarchate and divided its ecclesiastical jurisdiction between the new archbishoprics of Udine and Gorizia.

2. EARLY RITE. Most of the evidence concerning the liturgical traditions of the Aquileian Church dates from the later Middle Ages; only a few sources survive that indicate the nature of the rite before the introduction of the Roman rite and Gregorian chant into the patriarchate during the 9th century. However, these early sources suggest that the city had already developed its own traditions, which may also have included a distinctive repertory of chant. Evidence for the early rite includes: a *capitulare evangeliorum* from the time of Bishop Fortunatianus (*c*342–after 360); a reference by St Jerome to a body of clerics known as the 'Chorus beatorum' that surrounded Bishop Valerianus (371–88); a collection of homilies compiled by Valerianus's successor, Cromatius (387–407); an anonymous 7th-century treatise on the origins of chant that contains a reference to Cromatius; a pamphlet, *Ad virginem lapsam* (possibly the work of the 5th-century bishop Niceta), that seems to confirm the importance of plainchant at Aquileia; Canon 13 of the Council of Cividale in 796 alluding to the Sabbath day of rest 'quod et nostri rustici observant' ('that our country folk observe'); and the treatise of Patriarch Massentius (811–33) and the *Ordo scrutinii* by Lupus I (*c*870), both of which mention the Aquileian baptismal rites. The possibility that there was also a distinctive chant tradition is supported by a fragment of music for a pre-Carolingian baptismal rite preserved in an 11th-century manuscript (*I-Ma* T27 suppl.) and notated in *campo aperto*. This melody is considered a 'liturgico-musical combination not belonging to any group so far identified and dating from a period before the establishment of Gregorian chant in Upper Italy' (Huglo, 1955).

3. MEDIEVAL CHANT. The Roman rite and Gregorian chant repertory were introduced into Aquileia by Paulinus II (787–802), who was appointed patriarch by Charlemagne and who had formerly served at the Frankish court. Some poetry by Paulinus has survived set to melodies in neumatic notation (see Norberg). Although from this time the Roman rite constituted the basis of the liturgy at Aquileia, certain directions in liturgical manuscripts indicate that some distinctive features were retained. Several 13th- and 14th-century manuscripts, for example, contain rubrics suggesting that in some respects that Church followed its own practices: 'secundum morem et consuetudinem aquilegensis ecclesiae' ('following the practice and custom of the church of Aquileia'; *I-GO* B and D), 'iuxta consuetudinem aquilegensis ecclesiae' ('according to the custom of the Church of Aquileia'; *UDcap* 7), 'in hoc non observamus romanum ordinem' ('in this [practice] we do not observe the Roman ordo'; *GO* B); 'sed aquilegiensis ecclesia hoc non utitur' ('but the Church of Aquileia does not use this [practice]'; *GO* B).

According to one manuscript (*GO* B) the feast of the Holy Innocents was celebrated with some solemnity in Aquileia by singing the *Ite missa est* and Gloria in excelsis, chants the Roman Church was accustomed to omit ('romano more solent amitti'). In this respect the Aquileian liturgy diverged from the general Italian tradition, which considered the feast of the Holy Innocents to be a day of mourning and therefore celebrated Mass without the Gloria and alleluia. There is also evidence that the rite celebrated in the city of Aquileia differed in some respects from that used in other cities in the patriarchate, notably CIVIDALE DEL FRIULI; the trope for the feast of the Holy Innocents, *Hodie pro Domino*, found in the Aquileian troper (*GO* I, 14th century) was not performed in Cividale. The Cividale sources also display considerable differences from the Aquileian manuscripts in the repertory of chant melodies.

The liturgical manuscripts also contain characteristic Aquileian recitatives, for example, the Announcement of Easter (*I-UDcap* 17, 13th century; *UD* 31, a 14th-century addition) and the Lamentations of Jeremiah can be counted among the particularly distinctive elements of the repertory; the Lamentations exist in both the Aquileian

(*Vsmc* Lit.4, 14th century; *UDcap* 21, 1243 with 14th-century addition) and Cividale versions (*CFm* 91, 93 and 98; 12th, 13th and 14th centuries). Some pieces of late medieval origin, particularly Offices and sequences dedicated to local saints, are probably local in origin. In 1245 Patriarch Berthold von Andechs had assigned to the Cividale chapter an annual sum for the celebration of the feast of the saints Ermagora and Fortunato and in 1282 Patriarch Raimondo della Torre extended the annual celebration to the entire diocese and province of Aquileia; the Office for these saints was probably composed for this occasion. In 1251 Berthold had also assigned a sum to the Aquileian chapter for the feast of his niece, St Elisabeth Landgrave of Thuringia; the sequence *Florem mundus protulit* (*GO* I and *CFm* 56, 58 and 79) was possibly written for this celebration.

The influence of the Holy Roman Empire can be seen in Aquileian rites, particularly those dating from the 11th to the 13th centuries. Certain Aquileian manuscripts of this period are notated *cum nota theutonica*, several Germanic saints were celebrated and the chant repertory itself was influenced by Germanic compositions. Many pieces from St Gallen found in Aquileian sources, especially tropes and sequences, may have been introduced during the reform of the Aquileian missal ordered perhaps by Patriarch Ulrich von Eppenstein (1086–1121), who had been abbot of St Gallen from 1077 (see Vale, 1933). The responsories for the Sundays in Advent display elements in common with those of transalpine dioceses and it is possible that some chants, for example, *Sanctus Georgius* for the Office of St George (*CFm* 41), originated in southern Germany.

Concurrent with the political events of the 13th century and the election of Gregorio di Montelongo (1251–69) and Raimondo della Torre (1273–99) as patriarchs, the repertory of liturgical music in Aquileia gradually grew closer to the Venetian tradition. One 14th-century manuscript (*CFm* 41) contains responsories matching those in sources from Venice, Verona and Padua that were added to the existing liturgy for the Sundays in Advent. The Mass tropes for the Christmas cycle sung in Aquileia during the 13th century (*Rvat* Ross.76 and *UD* 2; both 13th century), all originating from St Gallen, have additions in the 14th-century troper (*GO* I) in the form of other tropes for the Easter season and the saints' feast days. These additions are of Italian and Eastern derivation, the latter reaching Aquileia by way of Padua (see Haug, forthcoming). The liturgical dramas transmitted by the processionals of Cividale (see Young) and Aquileia (Cattin, 1994) belong to a tradition characteristic of the Veneto region. The examples of two-part polyphony preserved in liturgical manuscripts from Cividale also conform to the polyphonic traditions found in many other Italian cities.

In Aquileia the chant was sung by the *chorus* and *chorarii*, who are often indicated in the rubrics in liturgical manuscripts (for example, in *I-GO* A, B, D and K and *UDcap* 7; all 13th and 14th century). 12 prebends were established in 1245 for the same number of singers. In 1252, with papal approval, the cantor leading the singers was elevated to capitular rank; the first name to be recorded is that of 'Albericus cantor' in a patriarchal document of 1260. Some names of *maestri* and *cantori* are also known, particularly those from the mid-15th century (Pressacco, 1981). With the suppression of the chapter in 1751 the singers of the church at Aquileia were divided between the new archbishoprics of Udine and Gorizia. The basilica of Aquileia is known to have owned an organ by 1328, which was repaired in 1480. The Aquileian Processional (*UDcap* 7) provides interesting information on the city churches and on the altars and chapels of the basilica in the 14th century. The sepulchre within the basilica provided the setting for the *Elevatio crucis* and the *Visitatio sepulchri* (see Lipphardt; Cattin, 1994).

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RAFFAELLA CAMILOT-OSWALD

Aquilino Dano, Jacomo. *See* ØRN, JACOB.

Aquin, Louis-Claude d'. *See* DAQUIN, LOUIS-CLAUDE.

Aquinas, Thomas (*b* Roccasecca, 1226; *d* Fossanova, 7 March 1274). Italian Dominican priest and theologian.

He was described as 'Doctor Angelicus'. He led a life of intense study, lecturing and writing at Cologne, Paris and Naples. His works form the most profound, comprehensive and ordered scholastic synthesis of the scriptures, patristic teaching and philosophy; his philosophical work consists primarily of a judicious interpretation of Aristotle and his Greek and Arab commentators, integrated with an often neglected element of Platonist thought (mostly derived through St Augustine and neo-Platonist intermediaries). He was canonized in 1323.

Although Aquinas wrote no treatise specifically on music (the *Ars musica* is spurious), there are passages scattered throughout his works that suggest a musical aesthetic consistent with his whole system and predicated on his broader definitions of both the essence and the effects of beauty. This musical aesthetic, though, is austere in its Aristotelian terms of expression, but reveals nevertheless an awareness of the affective power of music. In devotional contexts this could manifest itself both positively and negatively. Thus he could approve of singing, so long as it was not done merely to provoke pleasure, since 'vocal praise arouses the interior affection of the one praising and prompts others to praise God' (*Summa theologica*, II/ii, question xci, article 1 ad 2). However he rejected the use of musical instruments in religious services because these 'usually move the soul to pleasure rather than create a good disposition in it' (ibid., article 2 ad 4). Here Aquinas's ambivalence towards liturgical music echoes that of Augustine of Hippo (*Confessions*, X, 33).

Aquinas's interpretation of the distinction Aristotle made between mathematical and acoustical harmony (*Analytica posteriora*, 79*a* 1–2) did not cause him, as Boethius's did, to pursue 'musica intelligibilis' as distinct from audible music, even though he believed that music must be studied within arithmetic, which is 'prior and more certain' (*In libros posteriorum analyticorum*, i, lesson 41), as part of the Quadrivium. His concern was not with the division between concrete sound and abstract pattern but with their factual union: music is concerned with 'numerical proportions applied to sound' (*In VIII libros physicorum*, ii, lesson 5). Following a number metaphysic from Aristotle, he insisted that a normative unit of sound (diesis) is as essential to melody as a normative unit of colour is to painting (*In XII libros metaphysicorum*, x, lesson 3).

As used by Aquinas the term 'harmony', with respect to physical things, includes the notion of 'absence of contrariety', and consequently of being more easily destructible: 'stones and metals are more durable because there is less harmony in them' (*Quaestio disputata de anima*, article 8 ad 11), and the harmony of the human body is disturbed by violent stimuli (*Summa contra Gentiles*, ii, chap.82). It is in this equivocal and physical sense that music of the spheres should be understood (*In libros de coelo et mundo*, ii, lesson 14). He maintained that as beauty is found in 'integritas sive perfectio, debita proportio sive consonantia' and 'claritas' (*Summa theologica*, I, question xxxix, article 8), so music moves in distinct notes and with harmony which is *consonantia sonorum* (*In libros de anima*, i, lesson 9) and, in both its simultaneous and consecutive aspects, involves numerical ratios. Moreover the ordering of all things by God gives them their *consonantia* (*Expositio in Dionysium De divinis nominibus*, iv, 5), and that in God the three persons are 'per consonantiam unum' (*Commentum in IV libros sententiarum magistri Petri Lombardi*, i, 31, question 3, article 2). Thus the divinity and all creation are seen together under a musical analogy according to which, at the highest level, all variety is gathered together in perfect unity of sound.

Aquinas deliberately rejected the Pythagorean-Platonic theory of the presence of numbers in the soul (*In libros de anima*, i, lesson 9) as having immediate connections with cosmic or purely intellectual and mathematical harmonies. For Aquinas musical education was not the awakening of dormant knowledge and capacities, but, as for Aristotle, the passing on of knowledge from someone competent in music, which he regarded more as a skill than as a fine art (*In XII libros metaphysicorum*, ix, lesson 7); nevertheless he maintained that subjective good taste is needed in order to find pleasure in music (*In X libros ethicorum*, x, lesson 4).

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Aquitaine. Region of south-west France with an important and distinctive repertory of both monophonic and polyphonic music in the Middle Ages. *See* ANTIPHONER, §3(iii); GALLICAN CHANT; GRADUAL (ii), §4(ii); NOTATION, §III, 1(iv)(g); ORGANUM, §7; REPROACHES; ST MARTIAL; SEQUENCE (i), §2; TONARY, esp. §§1–2, 6; TROPE (i).

Arabesque (Ger. *Arabeske*). A term, apparently introduced into Europe during the Moorish conquest of Spain, first applied to architecture and painting to describe an ornamental frieze or border, whose elaborations, foliate and curlicued, have their counterparts in music in ornamentation and complex figuration. In music the term has been implied in, if not applied to, three musical devices: (1) the contrapuntal decoration of a basic theme, e.g. the obbligato to the chorus 'Jesus bleibet meine Freude' in Bach's Cantata no.147, *Herz und Mund und Tat und Leben*; (2) an elaboration by *gruppetti*, scale figures and so on, of the theme itself which was to lead to the variation techniques of the 19th century – an excellent example is Schubert's Andante in A D604; (3) a rapidly changing series of harmonies that decorate, without

furthering, a point in the progress of a composition, such as is found in, for example, the nocturnes of Field and Chopin.

To the Romantics the concept of the arabesque was particularly attractive in the light of the idea, first popularized by F.W.J. Schelling (1802) and by Goethe, of architecture as 'frozen music'. The term was used for piano pieces by Stephen Heller (op.49) and Schumann, whose op.18 is in the form of a rondo with recurring episodes, which are in marked contrast to the main theme. Gade's op.27 is similarly entitled, but the most typical examples of the form are Debussy's *Deux arabesques* (1888–91), whose charm and delicacy reflect perfectly the conception of the arabesque as a piece in which the composer aims at a decorative rather than emotional effect.

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Arabian Gulf. Region encompassing south-eastern IRAQ, Kuwait, the Hasa province of SAUDI ARABIA, Bahrain, Qatar, the United Arab Emirates (UAE) and the southern coast of IRAN. Since prehistoric times, the Arabian (or Persian) Gulf has been an important link on the trade routes between East Africa, the Mediterranean, India and East Asia. The population is predominantly Arab, except in Iran. Until the 20th century, Gulf Arabs were nomads, pearl-divers and – to some extent – fishermen, shipbuilders and merchants. Since World War II, wealth from the region's abundant oil resources has attracted many foreigners to the area, mostly from other Arab countries.

Since ancient times, many non-Arab minority groups have settled in the region. Some have roots in East Africa and eastern parts of Central Africa; they are often (but not always) descendants of freed slaves. A fairly large Persian group lives in Qatar and Bahrain, and many Baluchis may be found in the United Arab Emirates, where UAE citizens represent less than 20% of the population. In the Emirates and Bahrain, Indians and Pakistanis are doctors, tailors and bankers. This demographic diversity is reflected in the variety of the music in the Gulf area.

Classical Arab music is a rarity, mostly performed by Egyptians, who probably brought the short-necked lute (*'ūd*) to the Gulf in the 19th century. Classical *'ūd* music is performed by musicians from Bahrain and – to a lesser degree – Abu Dhabi. The lute is also played by singers of the traditional urban genre known as *ṣawt*, which is popular throughout the Arabian coast of the Gulf. Other classical musical instruments, such as the *nay* (flute) and *qānūn* (zither), have no traditional connections with the area.

Chorus singing plays a predominant role among musical genres in the Gulf area. The war dances called *'arḍa* (Bahrain) or *'ayyāla* (UAE) are accompanied by a double chorus. Like most dances of Bedouin origin that have become popular among the sedentary population, they are associated with festive occasions. The dances are accompanied by a percussion ensemble consisting of one or two double-headed barrel-shaped drums (*ṭabl*), which are carried on the shoulder and struck on one side with a stick, and on the other with the hand; several frame drums (*ṭār*), some with small bells or iron rings inside the frame (fig.1); and one pair of small cymbals (*ṭūs*). *Funūn al-ṭār* ('the arts of the frame drum') or simply *fann* ('art') is the generic term for those genres in Kuwait and southern Iraq. The vocal parts of the soloist and chorus are performed in a responsorial manner. Group handclapping (*ṣafqa*) is interspersed periodically in a style characteristic of the whole Arab Gulf area: regularly spaced clap beats of two performer groups interlock in a loud and rapid sequence of sounds.

A great variety of Bedouin song genres is found in the desert areas of the United Arab Emirates (*radḥa*, *sāmirī*, *mader*, *maqāl*, *mangūs*, *ghazal* etc.) and of Kuwait *(giṣīd*, *shirīya*, *mashūh*, *freisnī* etc.). These may be performed by two or more alternating male soloists or a single singer. Many sung texts follow the verse structure of the classical ode (*qaṣīda*). The solo poet-singer (*shā'ir*) provides his own accompaniment on a *rabāb* (spike fiddle with one or two strings). This type of performer is very common in the whole of eastern Arabia. A popular song style performed at wedding festivities by a double chorus



1. *Players of frame drum (ṭār), Qatar, 1998*

without instrumental accompaniment is called *razfa*. Shepherds in the desert sometimes play a small double clarinet, widely known in the Arab world, called *zummāra* or *jiftī* (a Turkish-derived word).

A variant of the Bedouin *rabāb* spike fiddle has a colourful oil canister as its soundbox. It is played in Gypsy (*kawlīyya*) ensembles which focus on a female singer and dancer. Together with a group of drummers, these ensembles roamed throughout Kuwait, southern Iraq and the north-western region of the Iranian Gulf coast until the late 1970s.

The most refined music-making of the area, that of the pearl-divers, is no longer performed in its original context. With growing competition from the East Asian pearl industry and the increasing importance of Gulf oil production, pearl-diving lost its economic basis. By 1950 the fleet of fishing boats at Bahrain – one of the traditional centres of pearl-diving – had dwindled from several hundred to a few dozen.

The pearl-divers were mostly of African or Indo-Iranian descent. They used to practise diving all over the Arab part of the Gulf, and to a minor extent on the Iranian coast. When leaving for the oyster-banks, where they stayed for a couple of months, they took one or two professional singers. For every stage of the work (such as rowing, setting sails etc.), there were corresponding work-songs (*fijrī*). Some of these were sung by the soloist (*nahhām*), while the chorus of divers and sailors produced a vocal drone in a very low register – two octaves below the fundamental singing tone of the *nahhām*. Other songs were performed only at night, accompanied by percussion instruments (fig.2): one or two *ṭabl* drums; four or five small double-headed cylindrical drums (*mirwas*, pl. *marāwīs*); three large open clay pots (*jaḥla, pl. jaḥlāt*), and cymbals (*ṭus*). The rhythms of the *fijrī* work-songs are cyclical and of remarkable length: in some subgenres (e.g. *baḥrī* and *'adsānī*) each cycle covers 32 beats. Nowadays the musical legacy of the old pearl-diving business is kept alive by singers and instrumentalists performing ashore in a special type of communal house (*dār*), where they gather regularly and also perform other kinds of music.

Ṣawt, the major genre of traditional urban music in the Gulf, is performed in communal houses belonging to a group of musicians, or at informal parties in private houses. The traditional performance of a *ṣawt* requires a singer, who accompanies his own voice on the *'ūd*, and four *marāwīs* players. Concerts may include cycles of several *ṣawts* (Arabic, pl. *aṣwāt*), which are differentiated according to their use of rhythmic patterns. *Ṣawt* is probably Yemeni in origin. 'Abdallah Muḥammad al-Faraj (1836–1903) is considered to have been the first outstanding performer who successfully promoted this new genre. Singers such as Muḥammad Fāris and Ḍahī bin Walīd, who made the first commercial recordings around 1930, are considered as outstanding.

The dance-song *basta* is of Iraqi derivation (*pesta* in Iraq). The *basta* ends a *ṣawt* cycle, but it is heard in other contexts as well. The traditional *basta* performance requires a singer playing the *'ūd* and two drummers with a single-headed vase-shaped drum (*darbukka*) and frame drum with cymbals (*duff*). *Ṣawt* and *basta* may also sometimes be played with *ṭabl* and *ṭār* drums.

In the Gulf, Baluchi people are considered good shawm (*surnāy*) players. As in many other Islamic-influenced areas, the *surnāy* is mainly used at festive occasions, particularly weddings. It is accompanied by two double-headed drums (*ṭabl*).

For the minority groups in the Arabian Gulf region, music is important in preserving social cohesion and group identity. But some of this music has had a wider social impact, particularly some African-derived genres. The *leiwah* is a cycle of short strophic dance-songs, a genre originating from Kenya and Tanzania. It is performed in the African quarters of large Gulf towns such as Basra (Iraq) and Manama (Bahrain) and may also feature as an entertainment at important Arab wedding festivities. The ensemble consists of shawm (*surnāy* or *mizmār*), four or five percussion instruments and a chorus of dancer-singers. In the Basra area, the shawm used in the *leiwah* ensembles has a quadruple reed made of two folded strips of date palm.

Other genres of African-derived music are self-contained within the black community. *Nūbān*, for example, is played on the bowl lyre *ṭunbūra (ṭambūra)*, a large six-string instrument originally from Sudan and Somalia, accompanied by four or five flat cylindrical drums and/or kettledrums beaten with the hand and a stick. Percussion



2. Pearl-divers' ensemble playing the water-pot, Bahrain, 1998

effects are achieved on the *manjur*, a belt with rattling goat-hooves strung around the player's hips. The *ṭunbūra* player also sings; his solos alternate with choral sections sung by the other members of the ensemble. *Ṭunbūra* music is a rare case of anhemitonic-pentatonic music from this area. A healing ceremony that uses *ṭunbūra* playing is derived from the East African *zār* cult, in which sickness is considered as a sign of spirit possession. As a 'spirited' object, the lyre functions as a tool for communication with the spirit world.

The *jirba* (bagpipe) is a common instrument in Bahrain and on the Kuwaiti island of Faylaka. It has no drone-pipe, and its chanter is a double clarinet of the *jiftī* type. It is generally accompanied by four or five cylindrical drums, whose rhythms are often very subtle and complicated. It is particularly popular with the Iranian minorities and is sometimes called the 'Persian bagpipe'.

See also ARAB MUSIC.

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Arab music. Music traditions in the Arabic-speaking world. For discussions of the music of specific areas, see also individual country articles.

The art music/folk (or popular) music opposition is a blunt instrument at best, and at various times and places in the Arab world it would be unrealistic or unhelpful to seek to draw a clear dividing line. In Arabic the terminological distinction is a modern importation, and while the earlier textual tradition may recognize regional differences it is more frequently concerned with an ultimately ethical evaluation of the various purposes for which music may be used. However, these imply distinctions of function and social context, and as one major constant in Arab and Middle Eastern Islamic culture generally we may identify a form of entertainment music for which, in fact, the label 'art music' is quite apt. Nurtured at courts, patronized by urban élites, performed by professionals (and aristocratic amateurs) and described in explicitly theoretical terms, art music constituted an integral element of sophisticated high culture and, consequently, could be regarded as a suitable subject for scientific and philosophical enquiry.

The term 'folk', in contrast, is used here to cover a multiplicity of musical idioms and vocal and instrumental genres. These include several forms of religious chanting, work-songs, narrative pieces, didactic and lyric songs, and songs and dances that provide entertainment at weddings and other special occasions or social events. Performed by amateurs and professional or semi-professional specialists, these disparate genres reflect a wide range of human responses to varying social conditions – from nomad encampments in desolate arid zones to small villages and urban centres.

I. Art music

1. INTRODUCTION. Viewed historically, Arab art music needs to be related to a wider set of traditions in the MIDDLE EAST embracing also the art musics of Persia/Iran and Turkey. Although these various traditions are now quite clearly distinct, their development has been marked to an unusual extent by periods of reciprocal influence and convergence, and they still have much in common. Furthermore, they have all suffered (if in varying degrees) from the ambiguities and tensions resulting from the generally hostile attitude of Islam to entertainment music and its practitioners (*see* ISLAMIC RELIGIOUS MUSIC).

Within the Arab world, two major complexes may be distinguished, each with internal subdivisions: that of the eastern Arab world (principally Egypt, Lebanon, Syria and Iraq), and that of the western (principally Morocco, Algeria and Tunisia). Both may derive ultimately from the court music that evolved during the Umayyad and early Abbasid periods (7th to 9th centuries), but they probably began gradually to diverge not long thereafter. The western tradition, which is often considered by its modern practitioners to represent a direct descendant – or even a survival – of the Andalusian music of Moorish Spain, was certainly perceived to be distinct in certain respects from the eastern by the early 13th century, and it remained largely insulated from the effects of the process of interaction between Arab and Persian (and, subsequently, Turkish) elements that characterized developments in the eastern Arab world.

The precise contribution of each tradition is impossible to assess, but the eventual result was a musical *lingua franca*, tolerant of local variation but evolving in a fairly uniform fashion. From the 13th century (if not before) to the 17th it was propagated and appreciated at cultural

centres stretching across a vast area from Egypt through the Fertile Crescent to Anatolia, Persia and parts of Central Asia. At different stages in its development this composite idiom was patronized at, for example, the courts of the last Abbasids in 13th-century Baghdad, the Jalairids in 14th-century Tabriz, the Timurids in 15th-century Samarkand and Herat, the Ottomans in 16th-century Istanbul and the Moghuls in 16th-century Delhi. It is only from the 17th century that we encounter increasing evidence of regional differentiation.

For the most part patrons and practitioners of Arab art music have been concentrated in major cities, and there are large areas within the Arab world where it has made little impact. Beyond the boundaries of effective influence lie Mauritania, with its own separate *griot* tradition; Sudan, whose local traditions include strong Nilotic African elements; and Arabia, which has been peripheral to the development of art music during the last millennium, but nevertheless serves as the inevitable starting-point for any survey of its historical development.

2. THE EARLY PERIOD (TO 900 CE).

(i) The pre-Islamic period (before 622). However fragmentary, the earliest available sources for West Asia and the eastern Mediterranean offer a tantalizing variety of materials: textual references (e.g. Old Testament), iconography (e.g. ancient Egyptian representations of instruments, musicians and dancers), archaeological evidence (e.g. surviving Mesopotamian instruments) and fragments of notation (e.g. Ugaritic and Greek). But Arabia has yielded no such material remains, and even if Arabic contains a few instrument names for which there are cognates in other Semitic languages, such evidence indicates only that certain generic instrument types were widely diffused at an early date.

The fertile and relatively densely populated south-west of Arabia yields an extensive body of inscriptions that reveals aspects of the society and culture that flourished there from the 1st millennium BCE to the 6th century CE. But music, unfortunately, is not among them; and no comparable record can be found in the arid and inhospitable centre and north, thinly populated by nomadic pastoralists and settled oasis-dwelling agriculturalists. Yet the Arabs of this area were not culturally isolated: links both north and south were reinforced by population movements, kinship and by the maintenance of important trade routes. Contacts were cultivated not only with the south but also with the northern buffer kingdoms of al-Ḥīra and Ghassān through which, respectively, Persian and Byzantine influences could percolate.

Nevertheless, it is not until the 6th century CE that we can discern anything about Arab musical practices, and even then there is no contemporary evidence. The earliest testimony is exclusively textual and consists of a few incidental references in poetry, recorded later but reflecting pre-Islamic Bedouin values and mores, and of more substantial prose writings of no earlier than the 9th century which, given their date, need to be treated with considerable caution as repositories of information for the pre-Islamic period. Reflected in them is a general concern with origins: the origin of song is credited to the Old Testament ancestor Jubal, while the inventor of the most important of all art music instruments, the *ʿūd* (short-necked lute), is identified as Lamak (Lamech), who took as his model body parts of the dead son he mourned.

Early textual sources also supply brief and not very revealing references to what are supposed to be the earliest genres of music. The most ancient, for which is proposed the rather more prosaic origin of a cry of pain, is claimed to be the *ḥudāʾ* (caravan or cameleer's song), and together with the *naṣb*, of which no description is given, it was associated with male performers. The *naṣb* is subsumed under the wider heading of *ghināʾ* ('song', later sometimes used generically for musical practice), which is clearly differentiated from the *ḥudāʾ* (although, according to one account, derived from it).

Of the two other subcategories of *ghināʾ* mentioned, one is characterized as 'heavy' and ornate, the other as 'light' and gay. These two types were probably normally performed by the QAYNA ('singing slave-girl'), with whom may be associated the emergence of entertainment music in the nascent urban centres of the Hijaz, possibly under the influence of the court fashions of al-Ḥīra and Ghassān. In early poetry the *qayna* is sometimes depicted playing an instrument, and instrumental accompaniment to song may have provided a further contrast with the performing practice norms of the *ḥudāʾ*. Women also performed the *nawḥ* (funeral lament), although, again, there is no description of this genre. Its apparently separate status possibly reflected its special function and ritual context. The contrast between *ḥudāʾ* and *ghināʾ* might likewise encode a distinction between the categories of work-song and entertainment music. On the other hand, the 'heavy'–'light' opposition within the latter may be a projection back of a later stylistic discrimination: it can hardly be expected that the spasmodic transmission of information about an area of cultural expression that had undergone dramatic changes during the intervening centuries would have ensured an accurate record of pre-Islamic distinctions.

Unfortunately, very little can be added from other sources to supplement the meagre textual record. A degree of familiarity with certain forms of liturgical chant may be inferred from contact with scattered Jewish and Christian communities. But our knowledge of pagan pre-Islamic religious practices is scanty, and in the absence of iconographical evidence only the most obvious conclusions can be drawn, for example that chant and possibly also dance were probably integral to ritual occasions and worship at certain pagan shrines. The extent of overlap between chant and the other genres is impossible to assess, but the range of instrument names mentioned in relation to entertainment music is at least compatible with the equally obvious supposition that it was in this context that the highest levels of technical proficiency were required. The instruments played by the *qayna* included the frame drum (*duff*), the lute (*kirān*, *muwattar*; presumably types with a skin table) and reed instruments (*mizmār*). Other terms found in poetry – not all of which can be indentified with confidence – include the *miʿzafa* (?psaltery), *mizhar* (lute or frame drum), *quṣṣāba* (end-blown flute), *jalājil* (bells), *ṣanj* (cymbals) and *jank* (harp).

(ii) The early Islamic period and the Umayyad caliphate (622–750). By 650, less than 20 years after the death of the Prophet Muhammad, Muslim armies had swept aside Byzantine resistance in Syria and Palestine, conquered Egypt and destroyed Sassanian power, seizing Iraq and pressing on into the heartlands of Persia itself. The dramatic transformation of the political map soon instigated (or accelerated) musical developments.

These represent another major theme in 9th-century writings, which acknowledge change and, where the source was thought to be external, identify it. In fact, innovation was stressed, new techniques or practices being associated with particular named individuals; and whether or not the particular ascriptions are well founded the general emphasis is surely justified, both in relation to the introduction of novel elements and to changes in the social role and identity of the musician.

Early Persian influence is associated with Nashīṭ, who is said to have gained popularity in Medina with his Persian songs, but in order to maintain his reputation was obliged to add to them a repertory in Arabic. The same conjunction of change and cultural symbiosis is developed further and more subtly in the portrayal of two of the most famous singers of the next generation, Ibn Misjaḥ and Ibn Muḥriz (both *d c*715). They are described, albeit in suspiciously similar terms, as having travelled through former Byzantine and Persian territories, adopting the more readily acceptable features of the music they encountered. Such accounts ring true, at least in so far as they point to a period of transition during which the emerging art music idiom was characterized by the capacity to assimilate new elements without compromising what were perceived to be the essentials of the Arab tradition that lay at its core. At the same time, they imply that the differences between the Byzantine, Persian and Arab traditions were not so radical as to impede borrowings. (Indeed, a degree of familiarity with aspects of Byzantine and Persian practice may already have developed in the pre-Islamic buffer states of al-Ḥīra and Ghassān.)

With the establishment of the Umayyad dynasty in 661, the political centre of power shifted to Syria. Innovation in music, however, continued to be associated with the Hijaz, and especially the cities of Mecca and Medina. Here, patterns of social behaviour were affected by the new level of affluence, which had as one consequence an increased demand for (and appreciation of) entertainment music. Previously the preserve of the female entertainer (*qayna*), this gradually came to be dominated by male performers, being associated in the first stages of transfer with the effeminate *mukhannath*s, some of whom were as renowned for their immoral behaviour as for their artistic accomplishments.

For the pious, entertainment music could hardly fail to be tainted by such links. Reports identifying certain *qayna*s as conveyors in song of opposition to the Prophet articulate a negative image that would have been reinforced (if authentic) or provoked (if not) by later associations of the *qayna* and the *mukhannath* with increasingly unacceptable patterns of behaviour involving frivolity, licentiousness and wine-drinking. Ultimately, however, it was a social rather than a moral code that made music an unsuitable profession for a free-born Arab, and the important male singers who dominated the scene towards the end of the 7th century, supplanting the *mukhannath*s, were still generally non-Arabs of low social status. There is, however, another side to the coin: even if, again, the possibility of historiographical refraction cannot be excluded, it should be noted that certain female performers of the 7th century, notably ʻAzza al-Maylā' and Jamīla, were celebrated not only for their musical achievements but also for the propriety that characterized both their performances and the behaviour expected of their audiences.

Little is known about the technical qualities of the musicians. Among the innovations mentioned are cases of musical diffusion, as with the introduction of a Persian type of short-necked lute with a wooden table (*ʻūd fārisī*); aspects of performing practice, as in the shift towards a norm of singers accompanying themselves on a melody instrument (usually a lute); and technical features, such as the introduction of a particular rhythmic cycle.

The major source for this period, the monumental *Kitāb al-aghānī* ('Book of songs') by AL-IṢFAHĀNĪ (897–967), provides evidence of the evolution of an increasingly precise theoretical vocabulary. Song texts are accompanied by an identification of the rhythmic cycle and sometimes also the melodic mode. But no definitions are offered, and despite the evidence of a keen interest in assessing the characteristics and relative merits of various singers, the judgements made are generally lapidary.

The most extensive catalogue of discriminations comes in the form of a succinct list of the qualities needed in a good singer, which is ascribed to another major Umayyad figure, Ibn Surayj (*c*637–726). It begins, instructively, with accuracy of diction and grammar and then proceeds to binary oppositions that suggest a precise conceptualization both of vocal control and of a distinction between fundamental rhythmic and melodic structures and ways in which they can be embellished. Important to the singer-composer was not only rhythmic and formal fidelity to the text but also the ability to select from a wide range of poetry. Contemporary verse was frequently drawn upon, and several Umayyad singers had close contacts with poets: they may, indeed, have contributed to the creation of the new sensibility that Hijazi poetry reveals. There is no convincing evidence, however, to suggest that musicians influenced poets in the specific sense that certain rhythmic cycles or patterns inspired innovations in poetic metre.

(iii) The early Abbasids and Baghdad (750–900). Many of the anecdotes making up the biographical notices of great Umayyad musicians revolve around journeys, not just within the Hijaz but far beyond. Several were invited to Syria to perform before caliphs, but they do not appear to have been permanently attached to their courts, so that even if we can reasonably speak of an increasingly distinct form of art music (recognized in the phrase *ghinā' mutqan*: 'perfected song') it would be only partially true to call it a court tradition. But with the defeat of the Umayyads by the Abbasids in 750 and the subsequent founding of a new capital at Baghdad the pattern changed: prominent musicians were closely connected to the caliphal court, and the sources – again principally al-Iṣfahānī's *Kitāb al-aghānī* – concentrate overwhelmingly upon persons and events in the imperial capital. This perspective reflects, in addition to the crucial role of the caliph and other notables as patrons, the wider importance of Baghdad as the preeminent centre of an increasingly mature and self-confident culture. The early Abbasid period was one of immense activity, a coming of age when, as a result of rapid development involving both the acquisition of new knowledge through translation (e.g. in science and philosophy) and the elaboration of indigenous systems (e.g. in law and grammar), Islam established itself fully as a major intellectual as well as religious and political enterprise.

Something of this vitality and variety is evident in the surviving 9th-century textual corpus dealing with music. It contains historical and biographical material characterized by wide-ranging curiosity, psychological analysis and the elaboration of theory, and the earliest surviving treatise debating the legal position of music. This last, by Ibn Abī al-Dunyā (823–94), is unremittingly hostile, classing music not only with idle pastimes such as chess but also with unacceptable sexual practices. The link with sexuality was explored further, and far more subtly, by al-Jāḥiẓ (*d* 868–9) in his *Risālat al-qiyān* ('Epistle on singing slave girls'), which also illustrates the cultural sophistication of the *qayna* and the profits to be made from producing such a highly desirable commodity. A similar sophistication was expected from her teachers, prominent among whom was the eminent musician IBRĀHĪM AL-MAWṢILĪ (742–804). But it was his son, Isḥāq al-Mawṣilī (767–850), who was the supreme example of the cultivated musician-courtier: the foremost composer and performer of his day, he was also an accomplished poet and an expert in philology and jurisprudence.

In addition to information about the careers of such musicians, the events portrayed in Al-Iṣfahānī's *Kitāb al-aghānī* give us some insight into the relationship between patron and singer and the norms of performing practice. Often performers would be summoned at short notice to appear at court and to take part, usually with others, in a *majlis* ('assembly'). More prominent musicians may also have been assigned their *nawba* ('turn'), a particular day of the week on which to perform. But this term does not imply the existence of the cyclical form it later came to designate: at this stage there is no hint of songs being organized into sequences governed by modal, rhythmic or other structural criteria. In any case, a patron would frequently desire to hear a song repeated several times over, to the exclusion of others. Songs needed to fit a particular mood or occasion, but appropriateness was primarily textual; identity of mode or rhythmic cycle does not appear to have been a determining factor. The patron would also often demand a particular song or an extempore setting of a specific text, so the best performers needed to possess both an extensive repertory and the ability to improvise. Their reactions to such tests of expertise are the subject of several anecdotes, especially where competition was involved, with rivalry sharpened by the considerable material rewards that might be lavished on the successful. These stories thus offer comparative evaluations of style and technical competence.

Despite one or two intriguing references to the use of some form of notation, transmission was essentially oral, a song being repeated until mastered. However, the effectiveness of some musicians as teachers was reduced by their tendency to vary each repetition, while others deliberately practised variation as a means of preventing piracy.

But the extent to which variation might be either cultivated or avoided was also coloured by attitudes to tradition, and in parallel with the literary debate on the respective merits of the ancients and moderns, we find advocates of faithful musical transmission opposed to innovators. Chief among the latter was Isḥāq al-Mawṣilī's great rival, the princely amateur IBRĀHĪM IBN AL-MAHDĪ (779–839). Renowned for the quality and reputed four-octave range of his voice, he was portrayed as a champion of greater freedom of expression. The innovations espoused appear to have involved a further injection of Persian elements, but exactly what these might have been is by no means clear, for again we encounter curt indications of stylistic contrast rather than analysis. When used in relation to Umayyad musicians, the distinction between 'heavy' (*thaqīl*) and 'light' (*khafīf*) appears to have implied a contrast between a more complex and serious style and a simpler, gayer one, the former commanding more prestige, the latter greater popularity. In its Abbasid manifestation, however, it appears that the lighter, more Persianate style involved an association of freedom of interpretation with greater melodic elaboration, in contrast to the sobriety of the traditionalists. But whatever its nature further Persian influence was only to be expected: the Abbasid revolt had begun in Khorasan, and the shift of the capital eastwards from Syria to Iraq symbolized a new cultural as well as political balance, in which the Persian contribution would became more prominent. No trace, however, seems to have remained of the two different types of ensemble portrayed on the Sassanian reliefs (*c*600 CE) at Ṭāq-i Bustān, one an outdoor wind and percussion band (including, as a striking early example of the diffusion of instruments across the breadth of Asia, *sheng*-type mouth organs), the other a court ensemble dominated by harps (*see* IRAN, §I).

Although occasional references are made to a number of musicians singing or playing together (in unison), the norm for Abbasid court performances remained the solo singer, accompanying him- or herself, or with another accompanist. Despite the often-emphasized importance of rhythmic accuracy, accompaniment on percussion instruments appears to have been the exception rather than the rule. With the decline of the earlier use by some singers of a *qaḍīb* (percussion stick), it is the ubiquitous *duff* (frame drum) that tends to be mentioned, while the sporadic references to the *ṭabl* possibly refer in this context to a double-headed waisted drum. There are also occasional references to aerophones, *nāy* and *mizmār*, although it is not certain that at this period these terms are always to be identified with, respectively, the end-blown flute and the shawm: they may refer to single-reed instruments as well. But among melodic instruments plucked chordophones generally predominated, even if the open-stringed harp and psaltery remained marginal. By far the most common instrument was the *'ūd* (which, in the absence of percussion, may have played a rhythmic as well as melodic role in accompaniment). The only serious rival to its supremacy was the increasingly popular *ṭunbūr*, a long-necked lute, which was indentified particularly with certain Persian provinces and on which a number of *qayna*s excelled.

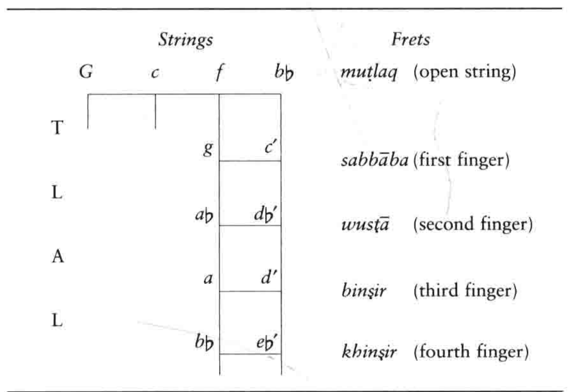
(iv) Early theory. While Persian influences seem to have had a significant impact on performance context and aspects of practice, references by Arab writers to the seven 'royal' Persian modes may merely reflect an antiquarian interest in Sassanian culture (*see* IRAN, §I, 5). The organization, or at least the classification, of the modal system of Umayyad and early Abbasid music seems, rather, to have been influenced by the recently formulated Byzantine OKTŌĒCHOS. Some features of the Arab system, which likewise consisted of eight modes, are described by AL-MUNAJJIM (856–912), who discussed them in terms of the diatonic fretting, to which their names relate, on the

two upper strings of the *'ūd*. Assuming a tuning in perfect 4ths, the fretting yields a series of intervals consisting of the Pythagorean whole tone (T) of 204 cents, the limma (L) of 90 cents and (by subtraction) the apotome (A) of 114 cents (Table 1).

The eight modes are divided into two sets (termed *majrā*: 'course') of four, distinguished by the occurrence in one set of the note produced by the second-finger fret, and in the other of that produced by the third-finger fret, these two being mutually exclusive. Each string thus supplies two pitch sets: 1 2 3♭ 4 and 1 2 3 4. The names of the modes (e.g. *muṭlaq fī majrā al-binṣir*: 'open string in the course of the third finger') are a descriptive shorthand, specification of the set being preceded by a term that presumably refers to a note of particular importance.

Although applied to some of the Umayyad repertory, the final formulation of this nomenclature may be rather later. It has been attributed to Isḥāq al-Mawṣilī, who was al-Munajjim's principal authority; it is certainly the case that where Isḥāq is not the source for the technical description of a song only the classification according to set may be given.

TABLE 1: Fretting for the two upper strings of the *'ūd* (al-Munajjim, 9th century); the choice of *G* to represent the lowest note is arbitrary



During the Umayyad period, therefore, the internal differentiation between the members of each set was possibly not very clear-cut. Even when the boundaries became more securely established, the fact that only eight modes were recognized, as against the far higher numbers recorded later, suggests that at this period the concept of mode was probably located nearer to the pitch set rather than the specific melody end of the spectrum. Modal distinctions could have served initially as a classificatory tool for segmenting a pre-existing repertory and may not yet have evolved into complexes of guidelines enabling and governing the production of new songs. On the other hand, accounts of virtually extempore composition suggest the extensive use of melodic formulae; and whereas seven diatonic modes can be distinguished on the basis of intervallic structure alone, eight cannot. It is plausible, therefore, to conjecture the presence of criteria of differentiation (for example authentic versus plagal, position of prominent notes, identity of *finalis*) or a contrastive emphasis on ascending versus descending melodic movement.

Al-Munajjim's neat 2 x 4 scheme probably also tidies up a more complex reality. One evident anomaly is that it takes no account of the neutral 3rd fret said to have been introduced by ZALZAL (*d* after 842), the *'ūd* teacher of Isḥāq al-Mawṣilī himself, and named after him (*wusṭā zalzal*) (see Table 4 below). Even if it was irrelevant to the codification of the Umayyad repertory one would not expect a precise description of 9th-century songs to ignore it. The adoption of Isḥāq al-Mawṣilī's terminology throughout the *Kitāb al-aghānī* also serves to conceal the existence of another set of mode names – one that later resurfaced and, in fact, proved more durable. But of greater significance is the fact that as a means of identification (or at least labelling), specifying the melodic mode of a song seems to have been less crucial than indicating the rhythmic cycle. In addition, there is some evidence that for musicians a melodic mode was not readily conceived of in abstraction from the particular rhythmic structures through which it was manifested. Nevertheless, as early as the Umayyad period analytical categories were clearly being developed, whether separately or together, for both melodic mode and rhythmic cycle, and on the modal side the formulations of Isḥāq al-Mawṣilī represent the culmination of this process.

Contemporary with his final formulations, however, was a new development: the emergence, during the 9th century, of a theoretical literature incorporating ideas disseminated through translation and derived in the main from Greek sources. Of particular importance are several short treatises of the philosopher AL-KINDĪ (*c*801–*c*866), the first major theorist whose works are extant. Eclectic in approach, they adumbrate two of the most significant areas of concern to the later theoretical literature: cosmological speculation and the analysis of intervals and scales.

Al-Kindī's cosmological interest focussed upon numerical correlations. He ordered chordophones according to the number of their strings, giving geographical and ethnic as well as cosmological associations for each instrument. He also initiated what became a major strand in later speculation by relating the (normal) four strings of the *'ūd* to, amongst others, the elements, seasons, points of the compass and the humours. He introduced, further, the frequently recurring notion of appropriate correspondences (e.g. relating a certain structural feature of music to the time of day supposedly best suited to it), although there is no evidence that this was of any relevance to contemporary practice.

Al-Kindī also provided a model that was followed by the later theoretical tradition in discussing intervals and scales, for even when Greek-derived concepts are used his form of presentation involved projecting scale structures onto the fingerboard of the *'ūd*. To the basic diatonic tuning, in terms of which the pitch sets of the early modal system were defined (Table 1), he added a notional 5th string, which extended the *'ūd*'s theoretical range to the two octaves of the ancient Greek Greater Perfect System (*see* GREECE, §§I, 6(iii)(a) and (b)), and a hypothetical fret supplying certain octave equivalences (and other notes lacking them; see Table 2).

It has been argued that the diatonic scale structures al-Kindī presented are relatable to the contemporary system of eight modes, even if he himself did not make the connection. He certainly referred to actual practice when noting possible variations in the tuning of the lowest string, an aspect ignored by many later theorists, who also frequently failed to follow his example by disregarding the physical reality of instruments, thus making his

description of the dimensions and construction of the *ʿūd* all the more valuable.

TABLE 2: Fretting for the *ʿūd* (al-Kindī, 9th century)

	Strings					*Frets*
	G	*c*	*f*	*b♭*	*e♭′*	*muṭlaq* (open string)
L	A♭	*d♭*	*g♭*	b^{-c}	$e^{-c'}$	
A	A	*d*	*g*	*c′*	*f′*	*sabbāba* (first finger)
L	B♭	*e♭*	*a♭*	*d♭′*	*g♭′*	*wusṭā* (second finger)
A	B	*e*	*a*	*d′*	*g′*	*binṣir* (third finger)
L	*c*	*f*	*b♭*	*e♭′*	*a♭′*	*khinṣir* (fourth finger)
					a′	

Al-Kindī was also the first theorist to illustrate (even if only fitfully) rhythm or, more precisely, the internal articulation of the various rhythmic cycles (*īqāʿāt*), which constituted the primary system of classification for the Umayyad repertory. The inclusion of the terms *thaqīl* ('heavy') and *khafīf* ('light') in the names of certain cycles suggests not only that they may have been divided, like the melodic modes, into two sets, but also that the identity of the cycle was possibly important in coding stylistic differences. The pioneering definitions supplied by al-Kindī, which presumably relate to early Abbasid practice, exhibit none of the later terminological indebtedness to prosody and are somewhat approximate, so that the version given in Table 3, showing relative durations only, must be considered tentative.

TABLE 3: Rhythmic cycles (8th–9th centuries)

'heavy'/slow		*'light'/fast*	
thaqīl awwal	O O O .	khafīf al-thaqīl	O O O .
thaqīl thānī	O O O . O	mākhūrī	O O . O .
ramal	O . O O .	khafīf al-ramal	O O O
		khafīf al-khafīf	O O .
		hazaj	O O . .

O – sounded beat; . – unsounded beat

3. The later Abbasids (900–1258).

(i) Political fragmentation. Towards the end of the 9th century the power of the Abbasid caliphs was much reduced. Unable to prevent the establishment of virtually independent dynasties in various provinces, they increasingly became puppets in the hands of their Turkish generals. Political fragmentation and cultural efflorescence, however, often go hand in hand. The break-up of the empire probably accelerated the diffusion of artistic norms established in Baghdad to the regional centres vying with it. Many of these centres lay outside the Arabic-speaking heartlands, and although those writers who had produced the early texts on music were mostly Arabs, the greatest theorists from the 10th century to the 13th were of Persian and Turkish origin. During this period, therefore, and especially with regard to the practitioners and theorists of the eastern tradition, the label 'Arab' becomes increasingly restrictive and misleading, even if Arabic remained the dominant language of religion, culture and science and was the preferred vehicle for articulating aspects of what was evolving into a more generalized Near and Middle Eastern court music tradition.

Abbasid control in the far western Arab world was equally tenuous, and Spain, which had been conquered under the Umayyads, served as a refuge for a surviving member of the Umayyad house who succeeded in founding a dynasty (756–1031) there. Although Córdoba, its capital, soon rivalled Baghdad in prosperity, the eastern Arab world was still regarded as culturally superior, and it is against this background that the mostly late and largely fragmentary materials on the early history of music in Muslim Spain need to be judged. They provide a narrative of beginnings according to which the legacy of the first important singers – *qayna*s coming or returning from the Hijaz – was eclipsed by that of Ziryāb (*d* 850), who arrived at the Umayyad court in Córdoba in 822.

Ziryāb is portrayed as a supremely dominant cultural figure, not only as a performer and teacher but also as an arbiter of taste, setting standards in, for example, fashion and cuisine. But to dismiss some of the material surrounding him as apocryphal is not to deny his historical importance; rather, it is to ask where his significance truly lies, and as a cultural icon he symbolized, ultimately, parity between Córdoba and its erstwhile model Baghdad. On a more mundane level, even if the details of his reported changes to the *ʿūd* are unreliable, he was possibly associated with improvements in both the construction and playing technique of the instrument. It is also tempting to ascribe his fame as a teacher not just to novel methods of vocal training, but also to the wider access he is reported as promoting.

In the century following Ziryāb's period of influence at Córdoba, North Africa became the testing ground for the Fatimid cause, a sectarian movement that rejected the legitimacy of the Abbasid caliphs, and was to pose one of the most serious threats to their position. Advancing eastwards from Tunisia, the Fatimids seized Egypt in 969, creating a new capital city, Cairo. For the greater part of the next two centuries they also held much of Palestine/Syria, until they were finally extinguished by Saladin in 1171.

Information on musical patronage in Fatimid Egypt is scanty, despite the substantial evidence of mercantile activity, a flourishing economy, and the large-scale production of luxury goods. Although the personal attitudes of rulers could have a significant effect on the standing of music at court, we should not conclude from this paucity of evidence that there was any marked diminution of patronage. The phrase 'golden age', used in relation to music in the early Abbasid era, reflects not so much a pinnacle of status or quality of performance and invention but rather a comparative wealth of documentation: thereafter the picture simply becomes much sketchier. The continuing importance of art music as integral to the opulent court life during the Fatimid period is certainly attested, but historical sources refer more frequently to spectacular public ceremonies and the wind and percussion ensembles that accompanied them.

Only one text that is specifically about music survives from the Fatimid period. By Ibn al-Ṭaḥḥān (*d* after 1057), a court musician and teacher, it is rather unrevealing as a historical source: it has more to say about Isḥāq

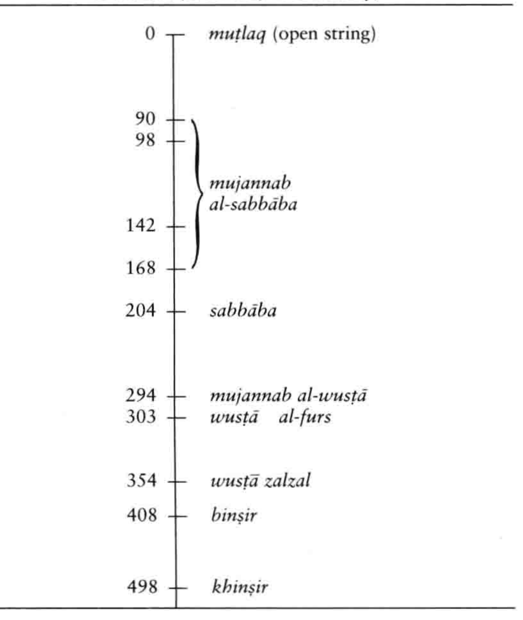
al-Mawṣilī than the author's own contemporaries, and the lists of musicians active in Fatimid Egypt and Syria, while useful, provide nothing beyond their names.

(ii) Theory: al-Fārābī to Ibn Sīnā. Despite the fascination of al-Kindī's wide-ranging and exploratory treatises, it is the works of the great philosophers who succeeded him that contain the most sustained and elaborate theoretical analyses. In fact, nothing in the preceding literature anticipates the scope and intellectual rigour of the *Kitāb al-mūsīqī al-kabīr* ('Great book on music') of AL-FĀRĀBĪ (*d* 950).

The introduction, which contains speculations on the origins of music and the nature of musical talent, sets an Aristotelian tone and is important for its general methodology. But despite its recognition of the priority of practice, the main body of the work is determinedly theoretical and much of its material, whether on intervals and their combinations or the elaboration of rhythmic and melodic structures, is at some remove from contemporary realities. Thus al-Fārābī went beyond al-Kindī's adoption of the framework of the Greater Perfect System to codify in detail the various tetrachord types that can be combined within it, providing a numerical analysis of their constituent intervals. Since many of these tetrachords were not in current use, the amount of attention paid to them points to a new concentration on theory for its own sake – a development of the purely speculative side of music viewed as one of the mathematical sciences (the Western medieval Quadrivium).

Compared with al-Kindī's diatonic fretting, al-Fārābī's seems extraordinarily complex (Table 4). But the complexity is not gratuitous: it results from the superimposition of different analytical strands. Thus to the diatonic values inherited from al-Kindī are added (at 98 and 303 cents) variant definitions of the semitone and minor 3rd, arrived at not by ratios but by an empirical technique of halving the distance between other frets. Of the remainder, 142 and 168 are again alternative approximations to a value one whole tone below the neutral 3rd at 354. The introduction of this last, the *wusṭā zalzal* ('Zalzal's second-finger fret'), is a clear reflection of current practice, and on a single string (e.g. tuned to *c*), the fretting as a whole corresponds to the following set of functional discriminations (the symbol 𝄳 representing a value roughly halfway between ♭ and ♮): *c* (*d*♭, *d*𝄳), *d*, *e*♭, *e*𝄳, *e*, *f*. The hesitation over the values to be assigned to *d*♭ and *d*𝄳 suggests that at this period performers were only just beginning to explore the area between open string and first-finger fret.

TABLE 4: Series of intervals, given in cents, for any string of the lute (al-Fārābī, 10th century)



Reference is again made to the modal distinction provided by the mutual exclusivity of the notes produced by the second and third fingers. However, aside from the suggestion that on any given string the pitch set 1 2 3𝄳 4 now enjoyed equal status with 1 2 3 4 and 1 2 3♭ 4, little insight is afforded into the development of the modal system since its codification by Isḥāq al-Mawṣilī a century earlier.

Matters are further complicated by the fact that the other main melody instruments are each described as having their own distinctive scales, even if, in most cases, these can be reconciled with structures derived from the *'ūd* scale norm. Those that differ most markedly are associated with two varieties of long-necked lute, the *ṭunbūr baghdādī* and *ṭunbūr khurāsānī* (of Baghdad and Khorasan). The former is said originally to have had a scale proceeding by approximate quarter-tone steps over a range of little more than a minor 3rd, while the scale of the latter, which may in reality have included neutral intervals, is analysed in terms of limma and comma (comma being the 24 cents difference between apotome and limma). Whereas al-Fārābī provided a composite fretting for the *'ūd*, he was content simply to juxtapose the varied scalar resources of the other instruments; and from this we might infer the coexistence of various regional traditions. But al-Fārābī is silent on this subject, as on practical organological matters. Indeed, his initial classification of instruments identifies only chordophones and aerophones. However, his recognition of the category of bowed strings is of particular historical significance, his account of the *rabāb* being the earliest attestation of a bowed instrument.

Also highly theoretical is the treatment of rhythm in the *Kitāb al-mūsīqī al-kabīr*. This makes an initial distinction between conjunct and disjunct cycles, the former equating essentially with a pulse set at various tempi. The latter, on the other hand, incorporate both variables and the concept of a disjunction relating to the analysis of a cycle as ending with the last marked time unit rather than with the one preceding the onset of the next cycle. The result is a generative framework, analogous in some respects to the variable schema of South Indian theory, from which a vast number of possible cycles can be derived (*see* INDIA, §III, 4(iii)).

Al-Fārābī turned more directly to existing cycles in two later works. His treatment suggests that variability was a marked feature of contemporary practice, involving not only the predictable addition of supplementary and timbrally differentiated percussions within a standard grid of marked time units, or the omission from certain time units of the percussions normally associated with them, but also, and far more radically, the repetition or suppression of segments of the cycle, thereby altering the total number of time units. This suggests that the early categorization of rhythm could represent a sophisticated
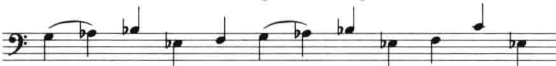
segmentation of spectra perceived as having common core elements, despite the markedly different surface structures produced by various transformational processes. However, although later writers may also have acknowledged the existence of variants, most of them reverted to the more straightforward type of definition offered by al-Kindī, having no apparent difficulty in deciding on the most representative form of any given cycle.

Al-Fārābī also treated melodic typology schematically, but not in relation to the general binary conceptualization of fundamental structure plus embellishment. Rather, he considered two aspects, on the one hand distinguishing between melismatic and syllabic styles of text setting, and on the other establishing various abstract series of pitch changes that offer an analytical parallel to the elaboration of possible rhythmic structures.

Somewhat closer to practice is his treatment of vocal quality. This aspect was further developed in treatises by AL-ḤASAN IBN AḤMAD (late 10th/early 11th century) and Ibn al-Ṭaḥḥān. The former, even if unoriginal and somewhat confused in his discussion of abstract topics, had much to say about such practical issues as appropriate behaviour. He also touched upon the interaction of performer and audience, and marshalled an extensive range of descriptive and evaluative terms relating to features of both vocal and instrumental technique. His treatise, therefore, points to a considerable subtlety of aesthetic discrimination among discerning listeners. His treatment of mode confirms the independence (on any given string) of the pitch sets 1 2 3 4, 1 2 3♭̶ 4 and 1 2 3♭ 4, but it also suggests that other neutral intervals functioned as variants of diatonic ones and did not yet serve to identify discrete structures.

Ibn al-Ṭaḥḥān covered much of the same ground, concentrating particularly on the character, technique and care of the voice (including diet). He followed al-Kindī in providing quite a full account of the dimensions and construction of the *'ūd* and in listing various other instruments, several of which are stated to be specific to the Byzantine Greeks (*rūm*). For the rhythmic cycles, he gave a symmetrical set of four 'heavy' and 'light' pairs, adding that each has two fourfold subdivisions. The vocabulary for these, however, is modal, which suggests that for practising musicians the parameters of pitch (mode) and rhythm (cycle) were still conceptually wedded. That the perception of a modal outline was habitually projected onto a particular rhythmic organization is also suggested by a Judaeo-Arabic fragment of this period (from the Cairo Geniza, a store in the synagogue), which contains an elementary *'ūd* exercise. Durations are not given in this fragment, but a particular rhythmic cycle is identified and the text spells out the physical pattern of plectrum strokes, as in ex.1, a representation of the *thānī thaqīl* cycle in its *muṭlaq* modal configuration.

Ex.1 Elementary modal/rhythmic outline (𝅘𝅥 = downstroke; ♩ = up stroke; the the second note in each slurred pair has no separate stroke)



The mode names in the Geniza fragment are the same as those of Ibn al-Ṭaḥḥān and al-Ḥasan ibn Aḥmad. They provide evidence for the survival in the eastern Arab world, at least until the early 11th century, of the terminology that continued in use thereafter in Spain. In the light of contemporary evidence for the emergence of a new modal nomenclature in Persia, it would thus appear that at this very early stage in the differentiation between the western and eastern art music traditions, the dividing line could well have corresponded to the geographical, ethnic and linguistic demarcations between Arabs and Persians.

The new Persian terminology first appeared in the chapter on music within the section on the mathematical sciences in the *Kitāb al-shifā'*, an encyclopedia by another great philosopher, IBN SĪNĀ (*d* 1037) – known in Europe as Avicenna. Inevitably more compressed than that of al-Fārābī, his treatment of the subject is nevertheless comparable in scope, and its organization is in some respects more logical. The introduction considers musical sound a means of aesthetic expression ultimately derived from a signalling device helping to preserve the species. It is followed by an exhaustive analysis of intervals and tetrachordal combinations thereof, then by a section on rhythm that models itself on the work of al-Fārābī in its application to a given base of variables that generate cycles of differing lengths. When dealing with instruments, Ibn Sīnā refined al-Fārābī's criteria in classifying both chordophones and aerophones, noting, for example, the presence or absence of a reed, but he followed his predecessor in ignoring membranophones.

Ibn Sīnā's chapter on music concludes with an *'ūd* fretting followed by outline sketches of a number of common modes, and it is here that the new terminology appears. Noteworthy is the first mention of one of the principal Middle Eastern modes, *rāst* ('straight'; *mustaqīm* in Ibn Sīnā's Arabic translation), here defined as a series of conjunct 1 2 3♭̶ 4 tetrachords. Despite the inclusion of some basic diatonic structures that presumably survive from the earlier system, the prevailing impression conveyed by Ibn Sīnā is of a somewhat heterogeneous stage of transition which is still some distance from the more complex system codified by theorists from the 13th century onwards.

The Neo-Platonic tradition was largely ignored by al-Fārābī and expressly rejected by Ibn Sīnā. Nevertheless it proved just as important as the Aristotelian, and cosmology and numerology reappear in another encyclopedic work, the *Rasā'il* ('Epistles') of the 10th-century IKHWĀN AL-ṢAFĀ' ('Brethren of Purity'), a group of scholars based in Basra. This covers much the same ground as al-Kindī's writings, touching on various aspects of practice and also propounding the theory of the spherical propagation of sound. Its most striking feature, however, is an overarching concept of cosmic harmony and balance. The earlier sets of associations for the four strings of the *'ūd* are further elaborated; Platonic numerical relationships invoke the music of the spheres; and a claim is made for the medical and moral efficacy of music. The cosmological views of the Ikhwān al-Ṣafā' remained significant in the culture for many centuries and were echoed in several subsequent works; and there is also a later literature on the therapeutic value of music.

(iii) Music and religion. Here we seem to have reached a position diametrically opposed to that of the 9th-century tract condemning music. Yet any notion of an ideological reversal would be illusory: for those who dominated religious discourse, such views were esoteric and, at best, marginal. As before, performance of art music normally involved patterns of behaviour that ran counter to orthodoxy. Such music could not fail to be seen as an

adjunct or incitement to immorality, being intimately linked with hedonism and wine-drinking, and intensifying the charge of the erotic verse it generally set (especially when performed by a *qayna*, who was expected to be physically attractive as well as accomplished). Consequently, entertainment music provoked continuing condemnation among Muslim legists.

Much of the literature on the permissability of music – still a live issue today – rehearses essentially the same arguments and often uses instruments as symbolic representations. The grudging acceptance normally afforded the music associated with important ceremonies integral to social life was articulated by declaring the frame drum licit, since it is central to, for example, marriage celebrations. Lutes and flutes, however, have particular associations with entertainment music, and the legists universally condemn them.

Not surprisingly, specifically religious usages provoked a conceptual rupture. The core phenomenon of the cantillation of the Qur'an was excluded from the domain of music and accorded a separate terminology. While the technical literature prescribes in great detail how the sacred text should be realized phonetically, there is no mention of pitch organization, despite the implications for intonation in the rules for pause and juncture. Yet the very fact that several authorities warn against the use of secular melodies for Qur'anic cantillation indicates that, in practice, such separation was not always rigorously maintained, and it later became quite common for male performers to excel in both secular and religious repertories.

The elaboration of a fundamentally negative ideology nevertheless had an important consequence: music theory became excluded from the citadel of religious scholarship. As the tradition of philosophical and scientific enquiry began to weaken, the intellectual territory of music shrank. Among its professional practitioners, who remained for the most part of low social status, with a significant number later coming from marginal or non-Muslim minority communities (e.g. *see* JEWISH MUSIC, §V, 1), theory increasingly became practical rather than speculative, and was transmitted orally. For its cultured patrons, the horizons of musical discussion gradually dwindled to a core set of literary *topoi*, ranging from entertaining anecdotes to philosophical dicta and cosmological lore, the materials in either case being fundamentally derivative.

That mainstream Islamic thought eschewed further engagement with the rationalist Aristotelian philosophical tradition is largely attributable to ABŪ ḤĀMID MUḤAMMAD AL-GHAZĀLĪ (1058–1111), whose major contribution was to integrate the spiritual and emotional core of Sufism within an orthodoxy tending towards the drily legalistic. His *Iḥyā' 'ulūm al-dīn* ('Revival of religious sciences') contains an extended defence of music which articulates a Sufi standpoint, essentially arguing that it is possible to use music in a morally positive way, despite its potential for erotic arousal. Al-Ghazālī drew a distinction with regard to the listener's reactions, stressing the possibility of a spiritual apprehension legitimizing music as an aid to progress on the Sufi path. (A parallel may be drawn with Islamic mystical literature, where the language of profane love became a recognized vehicle for the expression of religious and yearnings.)

See also ISLAMIC RELIGIOUS MUSIC, §I, 2.

(iv) The Arabs and Europe. The philosophical riposte to al-Ghazālī came from the Córdoban IBN RUSHD (also known by the Europeanized name Averroes; 1126–98), who influenced the development of medieval scholasticism in Europe. But it was his predecessor IBN BĀJJA (Avempace; *d c*1139) who provided an explicitly musical link with Europe. The western conterpart of al-Fārābī as a philosopher-musician, Ibn Bājja is credited as a composer with the creation of an influential new style representing a synthesis of 'Christian' and 'Eastern' song. Both he and Ibn Rushd illustrate facets of the relationship between Christian and Islamic (to which should also be added Jewish) culture during the medieval period. Though by no means exclusive to Spain, it was there that contact was most intense and prolonged, involving both the intellectual world of translators and, more importantly, social interchange over several centuries between the ethnically mixed populations of Christians, Muslims and Jews (with the Muslim population consisting more of converts and Berbers than Arabs).

Scholarship has tended to concentrate on the nature and extent of Arab musical influences on Europe, an area where paucity of evidence allows conflicting interpretations. But one thing is clear: European interest in the Arab intellectual heritage did not extend to music theory, and none of the major texts was translated.

Turning to practice, however, a very different picture emerges. There is abundant lexical and iconographic evidence for the European acquisition of a wide range of instruments, the lute (*'ūd*), rebec (*rabāb*) and nakers (*naqqāra*) being only the most obvious. Depictions of these and others are provided by the miniatures of the *Cantigas de Santa Maria*, which represent Christian and Moorish musicians at the court of Alfonso el Sabio (1252–84; *see* CANTIGA, fig.1). In parallel to the synthesis achieved by Ibn Bājja, it seems that their melodic, rhythmic and formal conventions were sufficiently similar to allow mutual comprehensibility and transfer. But despite the likelihood of a considerable degree of cross-fertilization it is impossible to tell what specific melodic, rhythmic and/or formal structures might have been involved: we have the *Cantigas de Santa Maria* and a number of surviving troubadour melodies, but no comparable record of a medieval Arab repertory. Many of the *Cantigas* are in the *zajal* form, and it is likely that the strophic Arabic MUWASHSHAḤ and ZAJAL were also normally sung, but the parallel may be variously interpreted. Within Arabic poetry, these forms are Spanish innovations: there is no evidence for the emergence of strophic forms in Umayyad and early Abbasid court music, and although other Arabic literary antecedents have been mooted it is legitimate to speculate that they may have originated in *contrafactum* songs based on Romance prototypes. In short, although the music of the Arab courts must have provided a cultural model to be emulated, musical influences were probably not unidirectional.

4. MONGOLS AND MAMLUKS (1258–1517). Within the Mongol empire, which stretched from Russia to China, the part that included Persia and Iraq was ruled for a century by Hulegu and his descendents, the Il-Khans (1256–1353). Hulegu sacked Baghdad in 1258, executed

the last Abbasid caliph, and then proceeded to invade Syria, but the westward advance of the Mongols was halted in 1260 by the Mamluks of Egypt, who dominated the eastern Arab world until the early 16th century. The Mamluk rulers were something of a caste apart, a military dynasty constantly replenished by slave recruits of Turkish (and later Circassian) origin. Little is known of their tastes in music, despite the occasional references of chroniclers to musicians at court.

Confrontation with the Mongols did not entail lack of contact: the Mamluks maintained diplomatic and artistic ties with the Il-Khans and musicians were invited from Iraq to Cairo. It is thus possible that rather than maintaining the tradition that had been fostered by the Fatimids, the Mamluks encouraged the further westward expansion of the eastern tradition, already dominant in Iraq by the beginning of the 13th century if not before.

Wherever the boundary between eastern and western art music traditions was situated, by the late 12th century they were clearly divergent. A major witness to the differences between them is AL-TĪFĀSHĪ (1184–1253), a North African who lived for some years in Egypt and Syria. Echoing earlier contrastive encapsulations, he characterized the eastern tradition as more innovative and more affected by Persian taste, and the western as more conservative and, by implication, more complex. He underlined this distinction by identifying an intermediate style in Tunisia that was lighter than the Spanish but more florid than the eastern. He also confirmed differences in modal nomenclature and norms of formal organization, but supplied no definitions – for these we have to turn to the more specifically theoretical literature.

(i) Eastern tradition: theory of the Systematist school. With the loss of the treatise by Ibn Bājja, virtually nothing of theoretical interest survives from the 200 year period between the works of Ibn Sīnā and his pupil IBN ZAYLA (*d* 1048) and the appearance in 1235–6 of the *Kitāb al-adwār* ('Book of cycles') by ṢAFĪ AL-DĪN (*d* 1294). If ultimately indebted to the earlier theoretical tradition, the immediate antecedents of this work are unknown, although the particular combination of rigour and clarity of presentation that characterizes it is probably original to the author. This treatise inaugurated the school of 'Systematist' theorists (as conventionally termed by Western scholars), providing a model that profoundly influenced analytical writing until the end of the 15th century (and even some 20th-century ideas; *see* IRAN, §II, 2).

The *Kitāb al-adwār* concentrates initially on the analysis of scale, and derives from al-Fārābī's first tetrachord division on the *ṭunbūr khurāsānī* (Khorasan long-necked lute) an octave division of 17 pitches arranged in three symmetrical layers of two identical larger elements followed by one smaller one:

octave = tetrachord + tetrachord + whole tone
tetrachord = whole tone + whole tone + limma
whole tone = limma + limma + comma.

Accordingly, the neutral intervals of practice, which were difficult to reconcile with the traditional analytical stress on the primacy of simple ratios, were now treated virtually as just intonation intervals. Ṣafī al-Dīn then elaborated combinatorial consonance rules generating in the first instance all and only those tetrachords occurring in practice. From these and a largely overlapping set of pentachords he produced a series of 84 possible octave scales, and it is largely in terms of these that the principal melodic modes are presented.

Ṣafī al-Dīn's analysis of rhythm was also innovative, at least in its clear and unambiguous use of a traditional prosodic terminology. It also set the fashion for displaying the structure of rhythmic cycles in circular format. Other areas are, however, ignored: there is nothing on melodic structure, form, vocal quality or technique, and instruments. The *Kitāb al-adwār* ends, nevertheless, with yet another innovation – the inclusion of a few fragments of notation.

After Ṣafī al-Dīn, theoretical writing is less original and tends to rework an existing body of material. But several later Systematist treatises are important in their own right, whether for the critical elaboration of ideas or for the additional information they include. Like those of Ṣafī al-Dīn, all such treatises relate specifically to the eastern art music tradition. Most are written in Persian, and in several the factual content corresponds in the first instance to musical practice at the 15th-century Timurid courts of Samarkand and, later, Herat, while the use in others of Arabic reflects its continuing importance as a language of scientific discourse rather than a geographical locus within the Arabic-speaking world. Of the major texts in Arabic, the*Risāla al-fatḥiyya* of AL-LĀDHIQĪ (*fl* late 15th century) was dedicated to an Ottoman sultan; the *Majalla* of AL-SHIRWĀNĪ (*d* *c*1453) was probably written in Anatolia; and the *Sharḥ mawlānā mubārak shāh* was dedicated, in 1375, to Shāh Shujā' of Kirman, in west Persia. (This last is an extensive commentary of the *Kitāb al-adwār*, and in its general coverage of the thoretical domain, to which it adds the anatomy of the larynx, perhaps stands second only to al-Fārābi's *Kitāb al-mūsīqī al-kabīr*.)

Given their origins and destinations, such texts do not relate directly to the norms of court music in Cairo and the major cultural centres of the Fertile Crescent. But in the eastern tradition a broad uniformity of idiom was maintained from the 13th century to the 16th, and much of the information in works such as those of the first great Timurid theorist 'ABD AL-QĀDIR AL-MARĀGHĪ (*d* 1435) is as valid for the eastern Arab world as that found in the treatises of Ṣafī al-Dīn, who had performed before the last Abbasid caliphs in Baghdad.
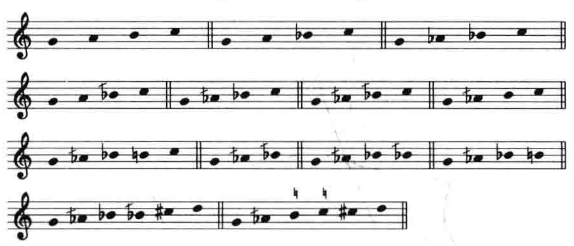
(ii) Eastern tradition: practice. The material contained in Systematist treatises, while selective, provides a more detailed picture than hitherto of the structural bases of the various modal, rhythmic and formal parameters of the eastern art music tradition in the course of their evolution from the beginning of the 13th century to the end of the 15th.

(a) Mode. Ṣafī al-Dīn cited 20 modes in all. Among these, two canonic groups predominate: the 12 *shudūd* (sing. *shadd*) and the six (later seven) *āwāzāt* (sing. *āwāz*). (The obvious association of the number 12 with the zodiac was, however, generally disregarded by Systematist writers, few of whom touched upon cosmology.) The names of the 12 *shudūd* are (in alphabetical order): *abūsalīk*, *buzurk*, *ḥijāzī*, *ḥusaynī*, *'irāq*, *iṣfahān*, *nawā*, *rahāwī*, *rāst*, *'ushshāq*, *zankūla* and *zīrafkand*. The six *āwāzāt* are *kardāniya*, *kawāsht*, *māya*, *nawrūz*, *salmak* and *shahnāz*. Wherever possible (distortions notwithstanding), Ṣafī al-Dīn described modes in terms of octave

scales, that is, as fixed combinations of tetrachord and pentachord species. From the chapter on music in an encyclopaedia by the next major Systematist theorist, the polymath QUTB AL-DĪN (1236–1311), it is also possible to discern the importance of certain non-tetrachordal species and non-octave structures.

The basic units from which more extended modal structures were formed in practice are shown in ex.2. (In both this example and those below the appropriate neutral values have been recuperated from the virtual just intonation equivalents of the theorists.) These structures were not combined at random: (Pythagorean) diatonic units, for example, were normally segregated from those containing neutral intervals. But the most important controlling factor was consonance: nearly all the recognized scalar combinations of these units are characterized by complete or partial parallelism (normally at the 4th, less frequently the 5th). Similarly, Quṭb al-Dīn described analogous combinations at the same pitch level, which are likewise characterized by minimum differentiation.

Ex.2 Basic units of the modal system (13th century)



Within this general framework, more specific features contributed to modal identity. A few modes were characterized by particular melodic movements, while a common convention concerned the identity of the initial and/or *finalis*, so that in some cases the order of occurrence of the constituent units was fixed. They might also be variably weighted, and the note linking the two units would frequently be prominent, as with the *g* in *rāst* (ex.3).

Ex3. The mode *rāst* (13th century). ‡ indicates an intonation approximately half way between ♮ and ♯.
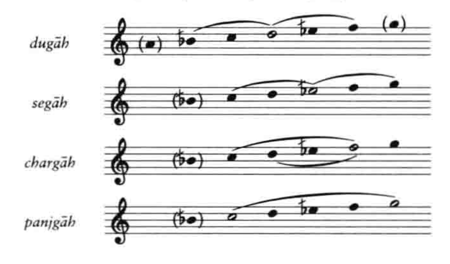


The pivotal importance of this linking note was such that it led to the creation of a new mode, and *kardāniya* (ex.4) may well have evolved from *rāst* in this way.

Ex.4 The mode *kardāniya* (13th century)



A different form of derivation is represented by a set of modes that probably emerged during the 13th century. This was undoubtedly derived from *rāst* (now with an optional additional major 7th). The new modes were differentiated from *rāst* by a successive raising of the locus of prominence to the 2nd, 3rd, 4th and 5th degrees above the originally prominent 4th (ex.5). It is from these degrees that they take their names: *dugāh* ('second place'), *segāh* ('third place'), and so on.

Ex.5 The modes *dugāh*, *segāh*, *chargāh* and *panjgāh* (13th century)

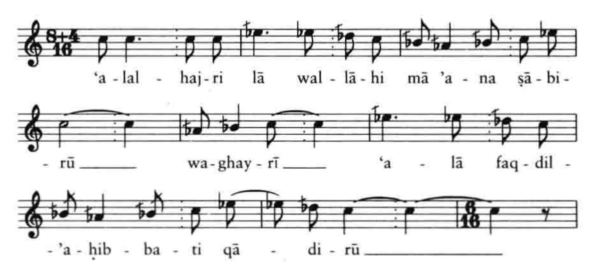


During the 14th and 15th centuries the system was further enlarged, partly because changes in its structural basis allowed slightly different patterns to develop. Two new sets, *shu'ab* (sing. *shu'ba*: 'branch') and *tarkībāt* (sing. *tarkīb*: 'combination') supplemented the canonical *shudūd* and *āwāzāt* sets. Some modes were identified with particular units, and melodies were probably articulated in terms of unit-based segments. One segment would be explored, at least to the extent of establishing its identity, before passing on to the next in a sequence that might also modulate through units not intrinsic to the mode in question.

(b) Notation. Some faint idea of such processes of composition can be gleaned from the surviving examples of notation, even if their primary (and essentially didactic) purpose was no more than to demonstrate how notation could be done. As in the analysis of scale, the examples provided by Ṣafī al-Dīn define pitch by single or paired letters of the alphabet arranged in a conventional sequence that assigns them numerical values. Relative duration is indicated by adding numerals below. The examples begin with a deliberately elementary descending sequence repeated in slightly varied form as a text-setting and continue with a further instrumental and vocal pair. They are followed by two instrumental fragments which unexpectedly have ancient mode designations otherwise preserved only in the western traditions. Recalling the Geniza outline (ex.1), they appear to preserve archaic and otherwise abandoned features in the context of a set of elementary *'ūd* exercises. Ex.6 is the second vocal piece, a song about love and the pain of separation. It shows a modal structure in which the melody is confined to a 5th and is dominated by the prominent central *c*, which is both initial and *finalis*.

For a more accurate reflection of 13th-century practice we must turn to the one example that transcends such limitations: the extraordinarily detailed, wholly unprecedented, and sadly unique example of notation – of a song

Ex.6 Second vocal example from *Kitāb al-adwār*

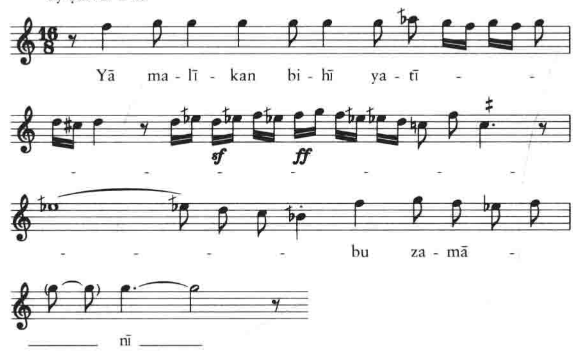


['No, by God, I am unable to bear separation patiently, even if others can withstand the loss of those they love']

ascribed to Ṣafī al-Dīn (*yā malīkan bihī yaṭību zamānī*, 'O sovereign, through whom fortune smiles on me') – which concludes Quṭb al-Dīn's chapter on music. He used a grid with vertical divisions for time units and five discrete horizontal layers for, respectively and in descending order: pitch (in Ṣafī al-Dīn's alphabetic-numerical represention); a percussion part differentiating two layers (presumably representing timbral contrast); changes of mode; indications of prolongations, pauses, expression and dynamics; and the song text.

Ex.7 gives the setting of the first hemistich, which displays a compositional technique that is presumably typical of the period. Thus the setting of the first seven syllables of the text, containing just the one initial pitch change, can be contrasted with the extended melismatic treatment of the next syllable. One may also note the segmentation signalled by breath pauses, the first phrase outlining a *g–d* tetrachord unit, the second filling it in but suggesting a shift of emphasis to *f–c* and the third beginning with a further shift to *e*♭, which the descent to *B*♭ then confirms as a modulation, only to end by restoring the original mode with a prominent *g*. The percussion part closely follows the two dimensions of syllabic versus melismatic and short versus long duration in the vocal part. The piece also contains an extended modulatory nonsense-syllable section, and the evidence of 15th- and 16th-century song text collections suggests that this was a typical feature.

Ex.7 Transcription of the setting of *yā malīkan bihī yaṭību zamānī* by Ṣafī al-Dīn



(c) Rhythm. Following Ṣafī al-Dīn, Systematist theorists normally defined rhythmic cycles in two ways. One was to divide a circle into the same number of segments as there are time units and add symbols indicating those normally sounded. The other, parallel to the standard presentation of poetic metres in prosody, was to employ the syllables *ta*, *na* (each equivalent to one time unit) and *tan*, *nan* (each equivalent to two time units) and to divide the rhythmic cycle into feet of two to four time units, *ta* and *tan* always being initial in a foot, *na* medial and *nan* final. A representation such as *tanan tanan tananan tan tananan* suggests, accordingly, an internal 3 + 3 + 4 + 2 + 4 division and an associated distribution of percussions, with the initial time unit in a foot always sounded, the final one almost always not and the sounding of any medial ones generally optional. Not indicated, however, is how such schema would be varied in performance, and it is only from Quṭb al-Dīn's notation that some insight can be gained into the ways in which percussions could be added (or suppressed) and contrasts of timbre employed. Table 5 gives Ṣafī al-Dīn's definitions of the eight rhythmic cycles listed in the *Kitāb al-adwār*. Several have variants, and the versions in his other treatise, the *Risāla al-sharafiyya*, are sometimes different again so that rather than definitive versions the list gives representative examples taken from sets of related forms.

The relationship between members of a set is sometimes obvious: another form of *ramal*, for example, is 2 + 2 + 2 + 2 + 4, and a variant of *thaqīl thānī* is 3 + 3 + 2. Other cases, however, recall transformational processes adumbrated by al-Fārābī, for it appears that there might have been considerable flexibility in the arrangement and even the identity of feet: there are cases of reordering (2 + 4 + 2 + 4 and 4 + 2 + 4 + 2 are listed as variants of *ramal*); substitution (2 + 4 + 2 + 4 is also listed as a variant of *khafīf al-ramal*, given in Table 5 as 2 + 3 + 2 + 3); elision (a variant of *hazaj* is 4 + 2); and extension (*fākhitī* has a reordered variant with two extra feet: 2 + 4 + 4 + 4 + 2 + 4 + 4 + 4).

After Ṣafī al-Dīn, writers generally presented a greater number of rhythmic cycles than his eight, but with fewer or no variations. Quṭb al-Dīn added a further five cycles, while towards the end of the 15th century al-Lādhiqī asserted that 18 cycles were in common use, and listed a further nine rarer ones. Several are extremely complex, involving an exceptionally large number of time units: *thaqīl*, 48; *ḍarb al-fatḥ*, 88; and *chahār ḍarb*, 96. The longer cycles are mostly duple (combinations of feet of 2, 4 and 8 time units), and *aksak* combinations of duple and triple occur mainly among the shorter cycles (e.g. *rawān* 2 + 3 + 4 and *samā'ī* 3 + 3 + 4). The incidence of the various cycles in the song-text collections reinforces al-Lādhiqī's perception that several were peripheral, but also suggests that the core cycles were not primarily the shorter ones: *thaqīl*, *ḍarb al-fatḥ* and *chahār ḍarb*, for example, all occur frequently.

Several modes (e.g. *iṣfahān*, *ḥijāzī* and *'irāq*) are named after cities and regions, but there is no suggestion that they were specific to them. The great majority was widely known throughout the domain of the eastern tradition. In rhythmic cycles, on the other hand, there were clear regional preferences, at least during the 13th century. Ṣafī al-Dīn stated explicitly that the Arabs used all the cycles here presented in Table 5, except the final one (*fākhitī*), while the Persians preferred the *thaqīl al-ramal* and also used *fākhitī* (if less frequently). Later, Quṭb al-Dīn introduced a cycle called *turkī* (which may indicate use by Turks). However, such regional distinctions probably became less marked: the cycle *ḍarb al-fatḥ*, created by

TABLE 5: Rhythmic cycles (Ṣafī al-Dīn, 13th century)

thaqīl awwal	Oo.Oo.Ooo.O.Ooo.	(3+3+4+2+4)
thaqīl thānī	Oo.Oo.O.Oo.Oo.O.	(3+3+2+3+3+2)
khafīf al thaqīl	O.OxO.OxO.OxO.Ox	(2+2+2+2+2+2+2+2)
thaqīl al-ramal	Ooo.Ooo.O.O.O.O.O.O.Ooo.	(4+4+2+2+2+2+2+2+4)
ramal	O.O.O.O.O.O.	(2+2+2+2+2+2)
khafīf al-ramal	O.Oo.O.Oo.	(2+3+2+3)
hazaj	Ooo.Oo.Oo.O.	(4+3+3+2)
fākhitī	O...O.O...O...O.O...	(4+2+4+4+2+4)

O = initial time unit of foot (always sounded); o = medial time unit (optionally sounded); . = final time unit (not sounded); x = final time unit (sounded)

'Abd al-Qādir al-Marāghī in Tabriz, was known both by Al-Lādhiqī and his contemporaries in Herat, and survived into the later Ottoman system.

(d) Form. The fullest account of forms provided by a Systematist theorist is that of 'Abd al-Qādir al-Marāghī. His definitions single out as significant whether the form or section in question is set to words or not and whether the language of the verse is Arabic or Persian. But they also refer to structural features: differences between various sections, their presence or absence in a given form, and whether or not a fixed rhythmic cycle is used. The initial analysis of section types is accompanied by simple notated examples that contrast declamatory with slightly more florid styles of text-settings in a manner reminiscent of the much fuller notation of Quṭb al-Dīn (ex.7).

The most common structural pattern seems to have been *AABA*, with *B* providing contrast through a shift to a higher register and/or modulation. As the song-text collections confirm, each of sections *A* and *B* might be characterized by internal contrast, both between styles of setting for different segments of the verse and between levels of textual specificity. Verse-setting subdivisions often ended with extraneous conventional phrases and contrasted with nonsense-syllable subdivisions, which were sometimes extensive.

'Abd al-Qādir also described forms designed to display technical skill. Presumably marginal, these could have been appreciated only by an audience of some sophistication and may have appealed more to the musicians themselves. In one form two rhythmic cycles were played simultaneously, and in another several rhythmic cycles were introduced successively. The latter form could be combined with a modal counterpart of two possible types, one introducing a large number of modes successively, the other introducing modes at different pitch levels, thereby including all the notes of the theoretical octave.

Among the more basic forms, he listed the *basīṭ*, a setting of Arabic verse with an instrumental prelude, and the *nashīd*, a setting of verse with sections in free rhythm alternating with others in a fixed rhythmic cycle. These terms had already been used in the 10th century, when the term *nashīd* designated an initial section setting one or two lines of verse in free rhythm, in contrast to the remainder of the song, called *basīṭ*. Lack of documentation, however, makes it impossible to trace the intermediate stages of development.

A similar obscurity surrounds the emergence and evolution of the most extended form, the *nawba*. In the 13th century, five constituent parts were reported, and in the 14th, three. However, it is clear that for most of the 14th and 15th centuries the eastern *nawba* consisted of a cycle of four songs, all in the same mode, and using a restricted range of rhythmic cycles. They were distinguished more by linguistic than structural features: the first song set Arabic verse, the second Persian, the third either Arabic or Persian, and the fourth again Arabic. For 'Abd al-Qādir, the *nawba* was clearly the most important form (and he attempted, unsuccessfully, to enlarge it by adding a complex fifth element). By the late 15th century, however, it was evidently in decline, and soon afterwards it disappeared.

(iii) Western tradition. Lack of documentation makes it impossible to give a comparable outline of the modal, rhythmic and formal structures underpinning the western tradition. No more than four mode names are mentioned by al-Tīfāshī; he makes no attempt at description and the rhythmic cycles are passed over in silence. The few later texts are equally uninformative, and although the philosopher-historian Ibn Khaldūn (1332–1406) integrated art music into his analysis of the cyclical rise and fall of dynasties, regarding it as the most delicate and vulnerable flower of luxurious court life, his interests concerned general laws of human society rather than specific musical phenomena.

However, al-Tīfāshī does provide information about form, repertory and performance. His characterization of the Spanish style as heavy and complex probably related to material reserved for professional soloists, who might improvise at great length: he cited one singing girl who spent two hours over a single line of verse. He certainly viewed the serious solo forms as more prestigious than the *muwashshaḥ* and *zajal*.

Both types were included in the western *nawba*, which was quite distinct from the eastern. The introduction of a conventional sequence of song types is ascribed, along with so much else, to Ziryāb. But whatever its origin, it seems to have involved, much more than in the eastern Arab world, the notion of contrast: the first two forms, termed, interestingly, *nashīd* and *basīṭ*, were associated with slow (or 'heavy') rhythms. They were followed by *muḥarrakāt* and *ahzāj*, songs in faster (or 'lighter') rhythms. But by the beginning of the 13th century, as al-Tīfāshī reveals, the western *nawba* consisted of *nashīd* and *ṣawt* followed by *muwashshaḥ* and *zajal*. As the performance of the latter probably involved a choral element, the change points to a further development, soloistic performance of the more ornate slower pieces being now counterbalanced by group participation in the faster and more repetitive strophic forms. This contrasts with the eastern *nawba*, which was the preserve of professional musicians. The implied integration of popular and art music forms points forward to a strand of communal music-making that later proved particularly important in North Africa for the preservation of the traditional repertory.

Such communal performances frequently occurred as an informal appendage to Sufi gatherings. Many of the major Sufi orders were founded, diffused and integrated within society at large from the 12th century to the 15th. The importance attached to music as an integral part of the DHIKR ceremony varied between the orders, but membership often allowed exposure to a religious repertory that shared structural features with the secular. The institutionalization of the orders facilitated diffusion and probably narrowed the gap between popular and art music, and between sacred and secular, at least to the extent that some performers of secular art music were partially trained through participation in Sufi activities.

5. THE OTTOMAN AGE (1517–1918). Already long established in the Balkans and western Anatolia, the Ottoman Turks captured Constantinople in 1453 and in the following century expanded southwards. By 1517 they had defeated the Mamluks and taken control of Syria and Egypt. During the rest of the 16th century they made advances into North Africa, but in the east it was not until 1638 that Baghdad was definitively incorporated into the Ottoman domains. After this, their empire shrank, first in Europe, but the connection with Egypt

and the Fertile Crescent was not severed until the end of World War I. Thus for four centuries most of the Arabic-speaking world formed part of the Ottoman empire, with Istanbul as its principal cultural centre.

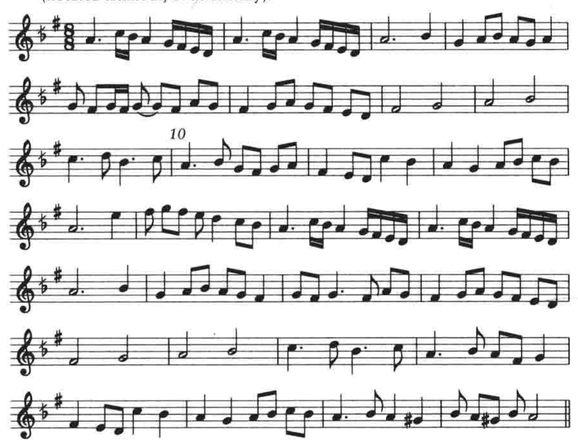
Frequently dismissed by Arab scholars as a time of political and cultural decline, the Ottoman period from the 16th century to the 18th has been insufficiently studied, and the texture of musical life in the major cities remains largely unknown, as does the nature and extent of Ottoman influence. It is, no doubt, legitimate to relate the gradual development of a quite separate Iraqi art music tradition to its peripheral position within the empire, but from this it does not follow that Ottoman models were imitated in, for example, Aleppo, Damascus and Cairo. Musicians from the provinces may have been attracted to Istanbul, but it is not known how many travelled in the opposite direction, although some were probably enticed by provincial Ottoman governors, the most striking example of such patronage being provided by Muḥammad al-Rashīd, the mid-18th-century ruler (*bey*) of Tunis to whom the introduction of Ottoman instrumental forms is credited. In general, however, the western tradition continued along a separate path, and in North Africa more than elsewhere there remains an ideological stress on the conservative nature of the art music repertory. But although certain song texts are demonstrably ancient, the songs themselves may not be: the local differences of repertory, style and structure between the various urban traditions reinforce the obvious assumption of continuing, if gradual, development and innovation.

Similar local variations no doubt occurred in the eastern Arab world, particularly from the 17th century onwards, when the consolidation of a distinctly Ottoman repertory based on Istanbul practice must have created or reinforced differences between it and the other regional inheritors of the earlier pan-eastern tradition. Ex.8 gives the beginning of an instrumental composition, notated in Istanbul *c*1650 by ʿALĪ UFḲĪ and ascribed to a certain Seyf el-Mıṣrī ('Sayf the Egyptian'). But this appears to be a typically Ottoman composition, and the extent to which it might also be representative of contemporary Egyptian style is unclear.

That practice in the Arab provinces remained largely independent is demonstrated by later Ottoman and Arabic song-text collections, which, in addition to the separation of repertories dictated by differences of language, are only partially congruent in modal and rhythmic nomenclature. Indeed, it may be that local styles retained with some tenacity elements that would be considered archaic by comparison with new Ottoman norms that had evolved by the early 17th century. Despite the possibly levelling effects resulting from the diffusion of the religious repertories of the more widespread Sufi orders, there is no need to assume that, say, either secular song or Qur'anic cantillation in Cairo imitated that in Istanbul. That there was still a clear separation at the beginning of the 19th century is suggested by the fact that although the *ṭunbūr*, a long-necked lute associated particularly with Turkish art music, had been introduced into Egypt, neither it nor its repertory had been assimilated. In effect, although Ottoman elements in 20th-century Arab art music are quite noticeable, particularly in the instrumental repertory and the mode stock, Ottoman influence appears to have been rather patchy and intermittent before the latter part of the 19th century, when visits to Istanbul by, for example, major Egyptian singers and composers point to a potential but also paradoxical fusion of Arab and Turkish traditions. Centrifugal strivings for cultural (as well as political) autonomy entailed centripetal competition, so that Ottoman musical influences became stronger as the power of the state ebbed away.

See also OTTOMAN MUSIC.

Ex.8 First (*hane*) of an instrumental composition (peşrev) by Seyf el-Mıṣrī (notated Istanbul, 17th century).
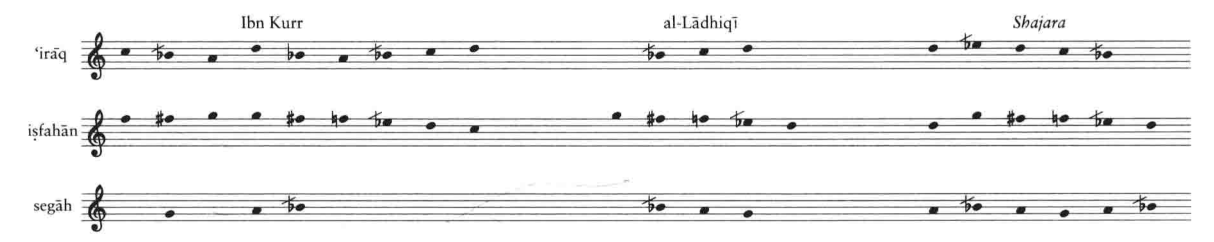


(i) Theory. Theoretical treatises of the 16th century to the 19th differ markedly from earlier Systematist models, containing none of their more rigorously analytical and mathematical elements. But rather than a new departure, they represent a continuation of other types of text produced alongside the Systematist writings. They consist of didactic expositions in verse usually categorizing the two canonic sets of melodic modes according to their cosmological affiliations; and prose works that either explore cosmological and affective ramifications or present the conceptualizations of practising musicians with no access to, or interest in, the more scientific theoretical tradition.

The first major representative of the latter tendency was Ibn Kurr (*d* 1341), who predated the Ottoman period. His nomenclature of scale degrees repeats the same set of terms on each string of the *ʿūd*, and he provided a type of modal definition found in several later works. Thus with the exception of al-Ṣaydāwī (*d* 1506), who gave a graphic, almost stave-like representation of modal outlines, later writers followed Ibn Kurr in eschewing notation. Instead, their works spell out the various pitch steps forming a modal nucleus which often takes the form of a rudimentary melodic contour akin to some of those provided by the 15th-century Systematist al-Lādhiqī. Ex.9 compares versions of three modes provided by Ibn Kurr, al-Lādhiqī and an anonymous work probably dating from the 17th century, the *Shajara dhāt al-akmām* ('Tree with calyxes').

The *Shajara* is one of a number of similar treatises that are difficult to date, but although its terminology is different, the basic conceptualization of scale in the *Shajara* is identical to that found in the Ottoman treatise of *c*1700 by DIMITRIE CANTEMIR (1673–1723): interval sizes are not defined, but two sets of pitches are distinguished, one principal (the notes of the *rāst* scale), the other secondary (those intermediate between them). However, no evidently Ottoman features can be detected

Ex.9 The modes *'irāq*, *iṣfahān* and *segāh* as defined by Ibn Kurr (14th century), al-Lādhiqī (15th century) and the *Shajara dhātal-akmām* (? 17th century)



in the *Shajara*, and the work is somewhat conservative in comparison with Cantemir's. It also, like several other texts, differs sharply from Cantemir's in its strong interest in cosmological affiliations, relating the modes to the humours, elements and the zodiac. (Similar conceptualizations appeared in the western Arab world, where, at least since the time of Ibn al-Khaṭīb (1313–75), the modes have been called generically *ṭubū'*: 'natures'; sing. *ṭab'*.)

In its account of rhythmic cycles, the *Shajara* draws directly on Ṣafī al-Dīn. It accords primacy to his set of eight (see Table 5 above) – even if some rather different definitions are offered – and considers more recent cycles to be derived from them. But if the names it mentions are not among those listed by, for example, al-Lādhiqī in the late 15th century, they are equally absent from Cantemir's account of late 17th-century Ottoman practice, and its explicit reference to the existence of many further cycles among non-Arabs is substantiated by other texts that distinguish between Arab and Turkish cycles. Their rich and varied nomenclature suggests that the gradual diffusion of Ottoman norms did not seriously erode the independence and creative vitality of local traditions.

The *Risāla al-shihābiyya* by the Lebanese MĪKHĀ'ĪL MUSHĀQA (1800–1880) points to a rather similar situation on the modal side, at least in Syria. Here modes are described in the traditional form of brief melodic matrices, but there are also innovations: the reintroduction of the mathematical definition of interval sizes and a new theoretical concept, the quarter-tone scale. But this innovation did not lead in an unbroken line to the arguments about intonation that later proved to be one of the dominant strands of 20th-century debate: when the quarter-tone concept surfaced in two 19th-century Egyptian works (by Shihāb al-Dīn al-Ḥijāzī (written *c*1840) and 'Uthmān ibn Muḥammad al-Jundī (1874 or later)), it did so in a distorted form indicating that it had not yet been naturalized.

(ii) Practice. The two large-scale 19th-century song text collections accompanying the works of Shihāb al-Dīn al-Ḥijāzī and 'Uthmān ibn Muḥammad al-Jundī are devoid of Ottoman material, and thus indicate a continued independence of repertory in Egypt. But they also suggest a shift in taste: they are rather colloquial in tone and show a predilection for strophic *muwashshaḥ* poetry.

The formal labels they exhibit are still in use today, but post-Systematist texts generally ignore any discussion of form, so the relationship between the major 19th- and 20th-century forms and earlier ones is obscure. The 15th-century vocal form *'amal* resurfaced as the Ottoman *kâr* (both words meaning 'work'). But in contrast to the instrumental forms *bashraf* (Turkish *peşrev*) and *samā'ī* (*semai*), the major Ottoman vocal forms have apparently had no impact on the Arab world. With differing degrees of complexity, they preserve the *AABA* form of earlier song types, and thus contrast with the ritornello *muwashshaḥ* type.

Both traditions recognized improvisation as a separate genre, whether instrumental (*taqsīm*, or vocal (*layālī*), but within composed forms there was greater fluidity on the Arab side, allowing the interjection of much improvised material. Sometimes improvisation predominated as, for example, in the *qaṣīda* and *mawwāl* (the difference in terminology relating to the nature of the text, classical in the *qaṣīda* and colloquial in the *mawwāl*). Even within the most extended vocal form, the *dawr* (possibly a 19th-century innovation), the composed frame expanded to allow the insertion of an increasing number of improvisation sections termed *hank*.

These Egyptian song text collections are organized into blocks containing material in the same or related modes (*maqāmāt*; sing. *maqām*). These are headed by the term *waṣla*, which also designates a large-scale cyclical form. How and when this evolved is not known. In the west it is tempting to assume a direct development from the 13th-century *nawba* as described by al-Tīfāshī to the more complex modern form. But the latter is, in evolutionary terms, a new species: an extended cyclical framework within which selections from the traditional repertory are performed; whereas its medieval forebear, to judge from the number of *nawba*s an expert performer needed to memorize, had to be, as in the east, a sequence of particular pieces. In the eastern tradition there is a similar contrast with, in addition, clear evidence of temporal discontinuity: the *nawba* disappeared long before the earliest references to the Ottoman *fasıl* – the first of the modern cyclical forms to be attested. The *fasıl* was made up of a particular sequence of improvisations and composed genres into which modally relevant selections from the repertory would be slotted.

The eastern Arab cyclical forms are similarly complex, but it would be facile to assume they simply derive from the *fasıl*: the sequence of events in the *waṣla* is rather different, and although lexically identical the Iraqi *faṣl* is at an even further remove. Less a framework for selection than the articulation of a repertory, it may be considered as intermediate between the Turkish structural model and that of the Persian *dastgāh* (*see* IRAN, §II, 3). However, it could also be said that in its greater emphasis on integrating a degree of vocal improvisation within a relatively fixed corpus of pre-composed material, the Iraqi *maqām* presents a type of modal practice that is closer to the melody end of the spectrum when compared with the early 19th-century modal definitions offered by Mushāqa, whose adherence to the earlier matrix type has affinities with Ottoman practice as represented by Cantemir (*see* MODE, §V, 2).

In the Ottoman, Syrian and Egyptian traditions, modal structure provided a flexible set of directives for progres-

sion through a given pitch set (or sequence of pitch sets), emphasizing certain nodal points and providing conventional ways of approaching and prolonging them, but allowing considerable freedom with regard to reordering, repeating or omitting them before reaching the invariable *finalis*. Equally, the 18th- and 19th-century Egyptian, Syrian and Turkish corpora of modes resemble each other in effacing previous internal hierarchies. Where they differ is that the potential for the creation of new modes was more fully exploited on the Turkish side than in Syria, and hardly at all in Egypt, where the late 19th-century additions to the mode stock are generally Turkish loans.

As already noted, there was evidently a higher degree of regional variation among rhythmic cycles than among modes. Continuities are difficult to trace, especially when later writers fail to define the total number of time units in the cycle (although some do specify the *dum* and *tak* strokes that outline the fundamental pattern of timbre distinctions (*see* TURKEY, §IV, 3)). Some new cycle names may distinguish entities previously lumped together as variations of a single cycle, while others point to innovation. This probably involved reshuffling conventional stroke sequences, but for all their variety and complexity, it is difficult to think of the cycles as a systematic exploitation of combinatorial possibilities.

The 19th century was a period of increasing exposure to (and subjugation by) the West. In reaction, there were efforts at political, educational and cultural renewal and reform. As far as music was concerned, conscious attempts at Westernization, the military band apart, still lay in the future. Despite the obvious symbolism of the Cairo Opera House, which opened in 1869 with a performance of *Rigoletto*, there was no adverse effect on indigenous art music. On the contrary, its status seems to have risen, and it may have benefitted from an increasing interest in the arts among the newly educated classes. In Egypt, the Khedives patronized major composers and singers whose social respectability was reinforced by their initial training in, and association with, the religious repertory.

If the first half of the 19th century remains poorly documented, the history of modern Arab music in the east does stretch back to include the major figures of the second half. Among them may be cited Aḥmad Zaydān (*d* 1912) in Iraq, and in Egypt ʻAbduh al-Ḥāmūlī (1843–1901), his wife Almaẓ (1860–96) (whom al-Ḥāmūlī prevented from performing after their marriage), and Yūsuf al-Manyalāwī (1847–1911). The Syrian Aḥmad Abū Khalīl al-Qabbānī (1841–1902) and the Egyptian Salāma Ḥijāzī (1852–1917) were pioneers of musical theatre. Through the recordings made by al-Manyalāwī and Salāma Ḥijāzī something has been preserved of late 19th-century Egyptian art music and the abundant creativity of its outstanding singers.

6. DEVELOPMENTS SINCE 1918.

(i) Introduction. Two main lines of thinking defined the aesthetic of Arab music throughout the 20th century: the terms applied to them are modernization or development (*taṭwīr* or *taṭawwur*) and tradition as conveyed by the word 'patrimony' (*turāth*), used instead of the term for 'tradition' itself (*taqlīd*), which arouses only a lukewarm response. While the first concept (*taṭwīr*) was dominant in the first part of the 20th century, the second (*turāth*) was more usual in the second half, although the defenders of *taṭwīr* were not entirely defeated.

After World War II, when a number of former colonies won independence, national forms of music as distinct from Arab music in general emerged. In these forms dialect song takes precedence over the language of the classical repertory (*klāsikī*). They employ local instruments, usually from country areas, and display local colour (*lawn*), which distinguishes them from one another: in Tunisia, for instance, the prominence of the *mizwid* bagpipe has made it almost a national symbol. In Syria and Lebanon, the long-necked lute known as *buzuq* is prominent, and in Morocco the *ginabri* lute has become popular. In Sudan, on the other hand, the *ṭanbūra* or *rabāba* lyre has given ground before the increasing popularity of the *ʻūd*. These national musical styles often draw on the general form of song, *ughniya*. Lebanon also has a form of sung drama, the 'sketch'.

The clear reversion to tradition in the second half of the 20th century was due partly to Western influences and the musical dominance of Egypt, all leading to a style condemned by many critics who would like to see a return to a 'purer' form of song, with poetic texts of high quality. Among other factors involved is the production of poor-quality, mass-market music for radio and television. The movement towards a return to tradition does not aim merely to revive whatever is most authentic. It is usually envisaged in terms of modern music, conveyed through the medium of the *firqa* orchestra or other technical means. However, many marginal forms of music are still not well known, such as the huge paraliturgical repertory. Another source of nourishment for the revival of traditional Arab music comes from the West, where much archival material is recorded on disc and recitals of traditional music are given. At the end of the 20th century the *takht* (a traditional chamber orchestra consisting of three to five instrumentalists and a singer) and certain vocal techniques were being revived, thanks to their preservation on old 78 r.p.m. records, which are valuable archives and sources of reference. In 1990, after the war in Lebanon, there was a new musical development with the rediscovery of the art of the *qaṣīda*, long set aside and almost forgotten while national Lebanese song attained prominence.

(ii) Theory. In 1905–06 the *Kitāb al-mūsīqā al-sharqī* ('The book of eastern music') by Kāmil al-Khulāʻī (1879–1938) established the equidistance of quarter-tones in the octave. This scale of 24 quarter-tones was the subject of fierce discussion at the Congress of Cairo in 1932, where the participants divided into two opposing camps: the Egyptians supported division of the octave into 24 equal quarters, while the Turks (represented by Yekta Bey) and the Syro-Lebanese (Sabra and Tawfīq al-Ṣabbāgh) rejected the system of equal division.

In 1959 and 1964 the Egyptians organized two symposia to settle the differences of opinion arising from the controversy at the 1932 Congress over the equidistance of quarter-tones. The aim of these symposia was to establish the principle of equal temperament on the basis of the quarter-tone and give official sanction to its teaching. However, theoretical thinking between 1949 and 1974 took a different direction in Syria, especially in the works of Mikhāʻīl Allawīrdī (1904–81) and in volume four of *al-Samāʻ ʻinda al-ʻArab* ('Music among the Arabs') by Majdī al-ʻAqīlī (1917–83), published in Damascus (1969–79). Both writers employed abstruse mathematics to reach conclusions contrary to those of their Egyptian

colleagues, theoretically reaffirming the existence of the natural scale in opposition to the artificial quarter-tone scale recommended in Egypt. In his theoretical research, Allawīrdī also proposed introducing the notion of the cent. In Egypt YOUSSEF SHAWKI (1925–87), one of the last theorists of the second half of the 20th century, suggested in his vast retrospective and theoretical survey of the state of musical research, *Qiyās al-sullam al-mūsīqī al-'arabī* ('Measuring the Arab musical scale'; Cairo, 1969), that it was time to turn to applications deriving from electronics. At this point interest in theoretical studies began to wane, and in the second half of the 20th century they were no longer considered a priority. Practical theory became more appealing than pure speculation, which gave way to a great many publications of all kinds on the rudiments of music and *solfeggio*, as well as teaching manuals offering a combination of theory and practice. These educational publications were innumerable. Two of them became bestsellers, the work by MAHMOUD AHMAD EL HEFNY (1896–1973), entitled *al-Mūsīqā al-naẓariyya* ('Theoretical music'; Cairo, 1938, 6/1972), and the later method by the Lebanese Salīm al-Ḥilū (1893–1980), *al-Mūsīqā al-naẓariyya* (Beirut, 1964).

The change from purely theoretical studies to a more practical approach also affected the nature of the quarter-tone itself. The quarter-tone, *nīm* (derived from dividing a tone into four equal parts), was later largely replaced by the concept of the three-quarter tone *tīk*. Introduced in the last quarter of the 20th century, this has been predominant ever since. Musical practice shows that intervals of three-quarters of a tone occur much more frequently than quarter-tone intervals, which determine the structure of only two rarely performed modes: *'awj* and *sāzkār* whose first intervals are quarter-tones. Contemporary discussions concerning the quarter-tone imply a return to purely theoretical considerations; practical usage conforms to the three-quarter-tone system.

(a) Mode and modality. The study of modes became the chief preoccupation of the 20th century among both Arab and Western scholars. The latter, following Baron d'Erlanger, applied their minds to the subject in meticulous detail while attributing great complexity to it. In Arab research, on the other hand, the concept of the mode has been simplified and tends to be reduced to an arrangement of intervals defining an abstract scale. Today, teaching of the subject is confined to the definition of a series of ascending or descending intervals, which the pupil must learn, and which no longer corresponds to the old modal concept, taught by means of melodic formulae. Western studies, however, see the mode (for which it retains the term *maqām*) as a developmental form and the supreme expression of musical thinking, in line with the use of the term in Iraq, where it also has the quite different connotations of a musical form *par excellence* in the name of the *al-maqām al-'irāqī* (the Iraqi *maqām*).

The term for 'mode' used by practising musicians in the Middle East is *naghm* (pl. *anghām*). However, the term *maqām*, retained by the Turks among others, was also used by theorists at the beginning of the 20th century. It asserted itself as standard terminology through the agency of Western musicology, which sanctioned it and devoted much attention to it. As a result, the Congress of Cairo in 1932 decided to use the term *maqām* rather than *naghm*, while retaining the term *ṭab'* ('nature') in North Africa, where it is commonly used instead of the other two terms, which are absent from the local musical vocabulary. *Ṭab'* also has semantic connotations: it expresses a close link between the mode and the medieval humours, being the four elements or the four natures (in Morocco), or the mode and the hours of the day (in Algeria).

The modal system was based on the seven degrees of the scale, each degree generating one or more of the principal modes and their derivatives. These ideas are clearly illustrated in two theoretical works written at the same time, one by Aḥmad al-Safarjalānī of Damascus (1818–93), who arrived at a total of 107 derivative modes (*furū'*) of the seven fundamental modes (*anghām*) in his book *al-Safīna al-adabiyya fī al-mūsīqā al-'arabiyya* ('The vessel of *belles-lettres* in Arab music'; Damascus, 1889), the other by his Egyptian contemporary Muḥammad Dhākir Bey (1836–1906), an essay entitled *Kitāb ḥayāt al-insān fī tardīd al-alḥān* ('The book of the life of man in the repetition of melodies'; Cairo, 1895). Its author adopts the same classification, also calls the mode the *maqām*, and relates it to the scale (of eight rather than seven degrees, called *barda*, singular of *bardāt*). This approach was retained in the 20th century as a whole, the modes being classified in terms of the seven degrees of the scale, with the difference that while the basic mode was *rāst* notated in the key of G until the Congress of Cairo in 1932; after that date *rāst* was transposed into the key of C and has become accepted throughout the Arab world in that form, although it should be added that musicians often tune their instruments in D. Another major difference, and one adopted by the Congress of Cairo on the basis of the work of the Lebanese Egyptian theorist Alexandre Chalfoun (1881–1934), is the idea that the mode goes further than the octave; defining a mode by relating it to either two octaves or the octave plus a 5th, the disposition of the degrees not always being the same in the lower and upper octaves.

The Congress of Cairo retained modes going beyond the octave in the Syro-Egyptian area. They employ a system of tetrachords (*jins*, pl. *ajnās*), suggesting that Arab music is essentially tetrachordal in origin. The mode is defined by the combination of two, three or four tetrachords, each pair of which may sometimes (but not systematically) be separated by a major degree (*fāṣil ṭanīnī*). These tetrachords may bear the same name or various other names. Thus *rāst* consists of four similar and successive tetrachords, each called *rāst* and extending over two octaves, while *bayyātī* consists of two similar tetrachords repeating in the octave, called *bayyātī* and *būsalīk*. *Ḥijāz* consists of the following tetrachords: the *ḥijāz*, *bayyātī*, *ḥusaynī*, *ḥijāz* and *būsalīk*. The modal signature, which enables the mode to be clearly recognized, does not stipulate development over two octaves; on the contrary, the nature of the mode is made evident by a trichord (in the case of *ṣabā*), a tetrachord (in the case of *ḥijāz*) or a pentachord (in the case of *nawā athar*). This system of the definition of the *maqām* by the addition of tetrachords is a feature of art music and is not found in popular or rural music, which remains within a narrow ambitus.

Modes within the octave, regarded as heptatonic, form the basis of the repertory of Arabo-Andalusian music and of the *nawba* genre, particularly in Morocco. In the resolutions of the Congress of Fez in 1969, they were definitively established and limited to a total of 26 named modes. They differ from the other modes of Arab music

in not using the three-quarter tone and depending on diatonic scales. They are not envisaged as a system of tetrachords but constitute melodic units within a narrow ambitus and can be identified by their signature.

Pentatonic scales had already been recorded by collectors in the Yemen, Sudan, Egypt, Morocco and Tunisia; the genre employing pentatonic scales is known as *rāst ʻabīdī* in Tunisia Its existence was not officially recognized in Arab music, under the name of *sullam al-khumāsī* (pentatonic scale), until the Congress of Khartoum in 1984.

Certain countries of the Arabian peninsula, such as the Yemen and the Gulf States, never had a technical vocabulary defining modality, but *sīkā* (or *segāh*), the mode *par excellence* of Arab music, is the basis of a great deal of Saudi music. A proposition was put forward in Yemen at the Congress of Sana'a in 1997 suggesting that the art music repertory of Sana'a, known as *ghinā ṣan ʻānī* (song of Sana'a), be provided with modal terminology borrowed from elsewhere. But support for the proposal was not unanimous, since it would have meant the introduction of foreign terms for such local traditional forms as *ḥusaynī ʻushayrān* (Sana'a's most widespread modal structure).

Between 1960 and 1970 political ideals envisaging the founding of a single Arab nation from the Atlantic to the Gulf prompted several attempts to identify similarities between associate modes with similar intervallic structures: 'The *rāst* known in Morocco by the name of *istihlāl* . . . corresponds in Tunisia to the second kind of *rāst al-dhīl* mode' (S. el Mahdi, *La musique arabe*, Paris, 1972, p.38). This approach encountered opposition in the late 20th century, on the grounds that if two modes set out from the same intervals, under different names, their commas and modal signatures will still vary, and they can be distinguished on that basis. Furthermore, the same degree may be felt as higher or lower in different modes making use of it. Practising musicians preferred modal degrees that were felt to be higher or lower than theoretical equalities. It has now been proved that the *rast* of the Middle East does not have anything to do with the Moroccan *raṣd*, the latter being pentatonic in concept.

Another idea ran through 20th-century theory: an obsession with transposition (*taṣwīr*). Once equal temperament has been introduced, nothing stands in the way of the transposition of a mode to different degrees of the scale. This has been a question of theory rather than practice. Although the idea of transposition may have been adopted in theory, and for some musicians transposition to various degrees of the scale of 24 quarter-tones represents a pure exercise in style and a technical tour de force, it has not won approval in the traditional repertory, and some transpositions have been condemned as contrary to the aesthetic of Arab music, although others are tolerated in practice.

(b) Rhythm. 20th-century theory was much concerned with rhythm, retaining the term *awzān* (sing. of *wazn*) or more usually *īqāʻāt* (sing. *īqāʻ*) and imposing these terms on contemporary practice. Lists of rhythms have been drawn up. Aḥmad Safarjalānī gives rhythm precedence over discussion of the intervals. However, this was reversed in the 20th century, whereby theoretical works open with the discussion of modes and follow it with the discussion of rhythm.

Muḥammad Dhākir Bey's *Kitāb rawḍat al-bahiyya fī al-awzān al-alḥān al-mūsīqiyya* ('The book of the garden of delights concerning the rhythms of musical melodies', Cairo, *c*1895) was the first book entirely devoted to rhythm as distinct from modality. The author distinguished three kinds in practical use in his time: Arab rhythms, Turkish rhythms and the Western metrics known as *afrank*. Western influence on rhythm in Arab music was already present when he was writing, and it increased throughout the 20th century.

The work of the Syrian ʻALĪ AL-DARWĪSH, a great expert on rhythm, enabled the Congress of Cairo to draw up an impressive, if not exhaustive list of the various rhythms known in the Arab world. They are not defined numerically, as in European metre, but by means of a combination of long and short values either with or without rests, the whole being articulated as a series of strong or weak beats determining the accentuation.

The concept of rhythmic cycles (*uṣūl, adwār*) in the art music of the Middle East has been increasingly abandoned. These cycles could be very extensive, for instance the cycle of 120 beats (known as the *zanjīr* or 'chain'), as recorded in Tawfīq al-Ṣabbāgh's *al-Dalīl al-mūsīqī al-ʻāmm* ('General guide to music', Aleppo, 1950), and a cycle of 176 beats (known as *fatḥ*) recorded at the Congress of Cairo. During the 20th century the structural concept of long cyclical time was relinquished in favour of short, metrical time, with a decline in standards of memorizing. This led to a need for written notation as an aid, although that need has not yet been generally felt in the area of rhythm, where the majority of percussion players still rely on oral tradition. In their interpretations, complex rhythmic cycles are reduced and resolved into small units, as in contemporary interpretations of the Syro-Egyptian *muwashshaḥ* verse form (where singers refuse to observe the rhythmic cycles literally). Thus a cycle in 24 or 16 beats is often reduced by performing musicians to simple cycles of three, four, six, eight beats and so on.

In the 1960s and 70s scholars discovered the polyrhythms practised in the Gulf States, particularly in the repertory of the pearl fishers on the seaboard of Bahrain, Kuwait and Qatar. This discovery has left its mark on Arab art music, which always used to be monorhythmically articulated. Polyrhythms have been exploited by composers such as the Egyptian Baligh Hamdī (1934–93), who introduced the principle into mass-market music.

There was a general tendency in the late 20th century to look back and use simple metres, a four-beat metre being increasingly popular, a phenomenon illustrated by the evolution of mass-market and 'light' music.

(c) Form. In previous centuries, the idea of form was linked to the idea of composition (*ta'līf*). This term, used in the past, was replaced at the end of the 20th century by the term *ibdā'*, a concept differing from its predecessor in indicating a concern with creativity and innovation, whereas the older term suggested conservation and deference to the past. In the second half of the 20th century, the concepts of *qālib* and *shakl* were adopted to define musical form, which was also determined by the emergence of the term *ughniya* (and its plural *ughniyāt* or *aghānī*), 'song'. It eclipsed all other terms and came into general use after World War II. Any discussion of form in the 20th or 21st century is implicitly understood to involve *ughniya*, a word probably coined in Egypt. It was preceded by the terms *al-ghinā' al-jadīd* ('new song';

Qastandī Rizq, 1946), or *al-aghānī al-hadītha* ('modern songs'; Mansī 1949), which occur in critical writings of their period and in themselves are evidence of a sense of conflict between the old and the new. In Egypt, the term *ughniya* very quickly replaced its predecessor, *ṭaqṭūqa*, which fell into disuse between 1930 and 1935. *Ṭaqṭūqa*, a simple couplet and refrain structure, served as the springboard for the successful emergence of the light popular song; it had been the province of the dancing women known as *almeh* in Egypt at the end of the 19th century, but on becoming fashionable it was adopted in the musical theatre (*al-masraḥ al-ghinā'ī*, hence *maghnā*, also designating the repertory of the musical theatre). Musical theatre became important in the revival of musical creativity in Egypt, the Middle East and North Africa (where the *café-chamta* of Tunisia is a distortion of the French *café-chantant*). The term *ughniya* also superseded the terms *mūnūlūj* (derived from French *monologue*), meaning a song for stage performance by a solo singer, and *alḥān* (melodies), which were still found in written Egyptian texts of the first quarter of the 20th century.

The *ughniya* is a useful and easy musical form based on the alternation of couplets and a refrain, performed by a solo voice to which a chorus usually responds, and accompanied by an instrumental ensemble that has grown steadily larger. Since 1960 the term *ughniya* has designated 'song' in a very wide sense, whatever its structure and organization: with or without a chorus responding to the soloist, with or without an instrumental prelude, and with or without free parts alternating with metrical sections. *Ughniya* is now a generic term embracing all contemporary composition appealing to a wide public, and sometimes, as in certain long songs performed by Umm Kulthum, has been substituted for the old term *qaṣīda*.

After 1960 various qualifying terms were introduced to define the concept of 'song' more precisely. They include *ughniya 'ātifiyya* (sentimental song, the most widespread genre in the Arab world), *ughniya siyāsiyya* (political song), *ughniya rīfiyya* (local song, country song), *ughniya sha'biyya* (popular or traditional song), *ughniya khafīfa* (light song), *ughniya badāwiyya* (Bedouin song), and finally, the latest coinage, *ughniya shabābiyya* (song of youth), the designation officially adopted at the Third Congress and Festival of Arab Music held in Cairo in 1994 for a genre known in Europe as *jil* or *gil*. The *ughniya shabābiyya* is distinguished from other kinds of song in reintroducing an element of dance, absent from the other genres. Around 1970 a number of other terms, linked to geography, came into use: including *ughniya khalījiyya* (song of the Gulf), *ughniya yamaniyya* (Yemeni song) and *ughniya sūdāniyya* (Sudanese song), which thanks to Sayyid Khalīfa made a considerable mark on the repertory of contemporary Arab song through the huge success of the *mambū al-sūdānī* (Sudanese mambo).

In the last decade of the 20th century there was a new move, principally on the part of Arab musicologists, to replace the term *ughniya* by *uhzūja*, another word for 'song', and to denote a type more closely attached to its roots.

Although the general term 'song' does tend to infiltrate North Africa, North Africans have remained resistant, and faithful to the idea of separate genres rather than a generalized formal concept. Algerian terminology, for instance, includes the genres of *sha'bī* (a popular urban song), *ḥawzī* (traditional urban song), and RAÏ, while in Morocco the term *malḥūn* denotes the traditional urban responsorial song structure of couplets alternating with the refrain. The term *ughniya* is not used for these specific genres.

The word *ughniya* is also seen as opposed to the classical repertory, which was revived by common consent, particularly in the second half of the 20th century, and retains many specific terms inherited from past centuries. There are two aspects to this traditional repertory. The first perpetuates a series of forms handed down from previous centuries and now in current practice. They are known to us from accounts in written texts and treatises. In the Middle East, the dominant forms are *bashraf* (instrumental overture), *samā'ī* (instrumental prelude or interlude), *lūngha* (instrumental piece with a bright, lively conclusion, a term probably derived from the Jewish *klezmer* repertory as *hongah*), *mūwashshaḥ* (composition for chorus, usually based on a rhythmic cycle in a semi-classical manner), *mawwāl* (sung and improvised dialect poem), *taqsīm* (instrumental improvisation) and *waṣla* (or suite). The *waṣla* survives in Aleppo, Syria; it has now disappeared from Egypt (*see* SYRIA, §2(iii)(a)). The *waṣla* unites several of the forms mentioned above in consecutive performance, with modal unity as the common denominator, and featuring a small ensemble and solo singer in whose part improvisation figures prominently. The other kind of suite is the *nūba* of North Africa, for chorus and instrumental ensemble, except in Algeria, where a solo voice is dominant and a chorus of members of the instrumental ensemble responds to the soloist (at Algiers and Constantine) The term *nūba* antedates *waṣla*, which does not appear in texts until the 19th century. A form with a different name is the *dawr*, a vocal piece for soloist and small chorus originating in 19th-century Egypt; it fell into decline and died out in Egypt in 1962 with the death of its last performer Ṣāliḥ 'Abd al-Hayy. The *dawr* was also maintained in Syria and was revived in the latter part of the 20th century, through the efforts of a movement outside the Middle East (particularly strong in Paris) promoting a return to the music of the earlier part of the century.

The second aspect consists of orally transmitted local forms within their original geographical regions. They comprise the Iraqi *maqām*, a suite of free and metrical pieces; the *ṣawt* of the Gulf States, a solo song performed to the accompaniment of the *'ūd* and the small double-headed drums, *mirwās*; and the *ghinā' ṣan'ānī* (song of Sanaa), another suite in several movements.

(iii) Ensembles and instrumental music. The *takht* still existed in the Middle East at the beginning of the 20th century, although the instruments of which it consisted were seldom the same: the *qānūn* and violin featured most prominently, sometimes with the *'ūd*. Although the *takht* did not die out, it retreated into the background in the second quarter of the 20th century as the *firqa* orchestra rose to prominence. The *firqa* consists of ten or more members, in essence a group of violins with a *qānūn* and other traditional instruments (*nay*, *'ūd*), together with cello, double bass and percussion; bongo drums have become standard. This kind of orchestra of variable composition, first found in Egypt and characterized by its increasing borrowing of Western instruments has conquered the Arab world, largely through the medium of

radio. The *firqa* was countered in the 1960s by the creation in Lebanon of an orchestra with the same number of players but different instruments, in which the accordion and European piano feature prominently. The Egyptian type of *firqa*, however, predominates and has spread to the Arabian Gulf since 1970.

In the second half of the 20th century three types of *firqa* developed: the strictly instrumental ensemble, whether accompanying a solo singer or not; the ensemble based on a large chorus accompanied by instruments; and finally the type known as the *firqat al-funūn al-sha'biyya* (ensemble of popular arts), combining instruments of art music with rural instruments such as the *zūrnā*. This last-named type of *firqa* has also reclaimed the genre of dance and given it prominence. The larger such ensembles became, the more usual has it been to find a conductor (*qā'id al-firqa*), who has now become the key element of the *firqa*, regulating the relationships between the various instruments which once used to break into free and spontaneous improvisation. Unison now reigns supreme, and the heterophony of the past has tended to disappear. Around 1986 a general reaction against the *firqa* in Baghdad led to the emergence of a specific kind of ensemble known as the *firqat al-bayāriq*, consisting solely of traditional instruments, but with the *'ūd*, *qānūn*, *ṣanṭūr* and *nay* grouped into instrumental desks, with support from a percussion quartet. The notable feature of the ensemble was its rejection of all Western instruments. A parallel development has been the emergence of permanent symphonic ensembles: the Cairo Radio Symphony Orchestra (1934), which in 1959 became the Cairo Symphony Orchestra; the Baghdad National Symphony Orchestra (1959); the Tunis Symphony Orchestra (1969); and the National Symphony Orchestra of Damascus (1992).

The importance of new and modernized instruments led in turn to the rise of a new phenomenon, the *tawzī'*, literally 'arrangement' or 'orchestration'. It is found principally in 'light' music, where the composer known as *mulaḥḥin* (melodist) is now associated with the instrumental arranger (*muwazzi'*).

Such developments generated the production of a good deal of instrumental music in the second half of the 20th century, often pieces that were originally songs and had been transposed for orchestral ensemble. The first transpositions of the sung *nūba* for orchestra were made in Algeria by Merzak Boudjemia (1933–85). The concept of descriptive music (*mūsīqā taṣwīriyya*) appeared in the 1930s with the emergence of the Egyptian film industry and is still evolving. The instrumental overture (*iftitāḥ*) became increasingly common; its purpose was to introduce the song (*ughniya*). In Egypt the philosopher Fu'ād Zakariyyā, in his *al-Ta'bīr al-mūsīqī* (Cairo, 1956), denounced vocal music, traditionally the basis of Arab music, for its lack of expressive potential. He argued for the development of a strictly instrumental and symphonic repertory which would allow new expressivity to develop.

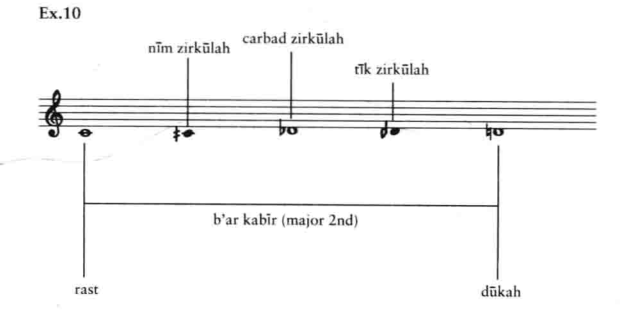
(iv) Notation. Another development throughout the 20th century has been the adoption of European notation. This phenomenon was greatly encouraged by the proliferation of European military and brass bands in the Arab world, many with Turkish bandmasters with Western training. Musicians now had to accustom themselves to written notation, something that had also been introduced by European missionaries to the Middle East who transcribed eastern hymnology for use in worship by Arab Christians. 1867 saw the publication in Beirut of *Mazāmīr wa-tasābīḥ wa-aghānī rūḥiyya* ('Psalmody, chant and religious hymns') by the American missionary Edwin Louis. His work was followed in Lebanon by that of the Maronite monk Būluṣ al-Ashkar (Paul Achkar, 1881–1962), who transcribed the music of the Maronite religious office. The first publication uniting notated sacred and secular music was the work of the priest Jirjī Ibrāhīm al-Rāhiba al-Dimashqī (1875–1920), in a collection of 24 pages entitled *al-Rawḍ al-mustafīd* ('The garden of profits'), containing transcriptions of *adwār*.

In the first school of music in Cairo (founded by Manṣūr 'Awwād and Sāmī al-Shawwā in 1907) teaching concentrated mainly on Western notation (*'ilm al-nūta*, the 'science of notes'). Musical notation was soon faced with the problems of adaptation inherent in the quarter-tone and a symbol for an accidental to represent it. No one symbol has ever been generally adopted, but the symbols ♭̸, ♯̸, and + have come into use to designate a half flat (*nīm*) and half sharp (*tīk*) (see ex.10). Similarly, the question of whether music should be notated for reading from right to left in the Arab way or left to right in the Western way was considered in the first quarter of the 20th century, and the Western way was generally adopted.
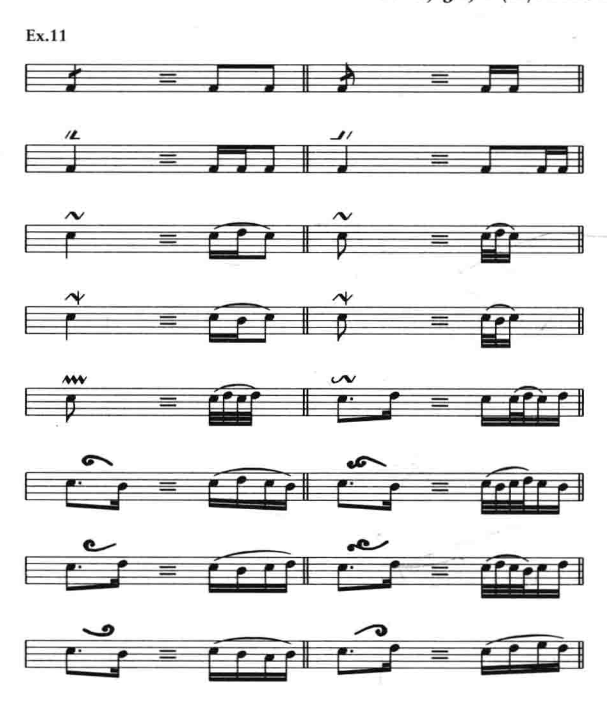
While the use of notation was an obvious sign of emancipation and progress in the first half of the 20th century, its significance was to develop during the second half of the century, when an increasingly large body of works recording the heritage of Arab music was assembled and published. It included several encyclopedic works transcribing *muwashshaḥāt* (Aleppo, 1955), or *muwashshaḥāt* and *adwār* (Cairo, 1959–63); the Tunisian *nūba* genre appeared under the title of *al-Turāth al-mūsīqī al-tūnisī/Patrimoine musical tunisien* in nine instalments from 1963 and various attempts to notate the 11 Moroccan examples of the *nūba* have been made between 1931 and the present day. In general these transcriptions do not take account of any variants, but offer a standard version of the works concerned and expect performers to follow it. However, interesting variations have appeared in transcriptions of the same piece by different hands; at this level, the authority of whoever is transcribing the piece is not questioned.

At the same time, notation has extended to song, and almost all the members of the *firqa* ensembles read printed music. These notations represent a 'skeleton' to which the interpreter can add ornamentation and creative touches. In 1983 a new system of notation that addressed ornamentation was put forward by the Egyptian Al-Hītamī (see ex.11). The proliferation of notated versions for performance of both the traditional and the modern repertory still continues to present problems in the field

Ex.10



Ex.11



of interpretation, which is no longer determined by transmission of the style of a certain school or branch of a school.

7. Musical instruments.

(i) Pre-1918. Early acoustic recordings from the beginning of the 20th century, such as those of Yūsuf al-Manyalawī and Salāma Ḥijāzī (see §5(ii)) give some idea of the role of the accompanying instrumental ensemble, providing rhythmic support, ostinato and drone accompaniment to vocal improvisations, gap-filling echo repetitions or variations, pre-composed but heterophonically realized concertante passages with or without the vocalist and, on occasion, a solo *taqsīm* improvisation. The late 19th-century Egyptian *takht* ensemble would typically consist of a small frame drum (Riqq) and two or three melody instruments chosen from the *'ūd*, violin, *qānūn* and *nāy*. Ensembles of similar composition (with spike fiddle for violin) have supported the singer for several centuries, but the various traditions have tended to make different choices between pairs of functionally equivalent instruments. In Persia and Iraq we find the *santūr*; in Turkey and the rest of the Arab world the *qānūn*. In Persia and Turkey long-necked lutes (Setār, Ṭār and *ṭunbūr*) predominate; in the Arab world the short-necked *'ūd* (and its North African variant, the *kwītra*). The traditional Iraqi ensemble includes a spike fiddle (*jōza*) to which correspond in Egypt the violin and in North Africa variously the violin, viola and boat-shaped fiddle (*rabāb*).

Unfortunately, hardly any specimens survive from before the 19th century, and the evolution and pre-modern geographical distribution of such instruments cannot be established with precision. In the absence of detailed written descriptions, it is only with the onset of an extensive iconography (the principal media being painting, ceramics, metalwork and ivory) that variants can begin to be distinguished.

The most frequently represented instrument is that most often described, the short-necked lute (*'ūd*; fig.1). By the early Abbasid period its gut or silk strings, plucked with a plectrum, were arranged in four courses normally tuned in 4ths. Al-Kindī (*c*801–*c*866) provides details on materials, dimensions and construction, as does Ibn al-Taḥḥān (*d* after 1057). Although later writers generally withhold such information and do not discuss instrumental technique, it is clear that constant attempts were made to refine the instrument and improve its sonority. Its range was enlarged by the addition of a fifth and then later a sixth and seventh course, and thinner wood was introduced. In Timurid and Ottoman miniature paintings we encounter a variant (*shahrūd*) with an extremely large belly, but we do not know whether this was widely used in the Arab world.

With regard to other instruments, the rich variety of names indicates little more than the range available at various times and in various places. There is little description, and less to help pinpoint any technological changes that may have been introduced. Even al-Fārābī (*d* 950) was less concerned with the structure of instruments than with the scales that could be produced on them. Thus although membranophones and idiophones are mentioned in the introduction to his *Kitāb al-mūsīqī al-kabīr*, none is described in the section on instruments. The categories exemplified there are plucked chordophones (e.g. *'ūd*), aerophones (generically called *mizmār*, pl. *mazāmīr*) and bowed chordophones (Rabāb being the only example). A further classificatory distinction is maintained between instruments on which each note is produced by a separate open string (e.g. the harp, *jank*), and those on which the strings are stopped. Ibn Sīnā (Avicenna, *d* 1037) refined al-Fārābī's criteria in classifying both chordophones and aerophones (e.g. he notes the presence or absence of a reed). However, he too ignored membranophones. Ṣafī al-Dīn (*d* 1294) pays even less attention to instruments; it is symptomatic that his comments in an early draft of the *Kitāb al-adwār* on the tuning of the *jank* and Qānūn (plucked zither) are omitted from the final version.

The most informative later texts are Persian: the anonymous 14th-century *Kanz al-tuḥaf* and the *Jāmi' al-alḥān* ('Compendium of melodies') by 'Abd al-Qādir (*d* 1435). The *Kanz al-tuḥaf* lists only nine instruments but describes them in more than usual detail, mentioning materials as well as proportions and construction. The *Jāmi' al-alḥān* cites a large number of chordophones, but concentrates on defining the number of strings and the nature of the accordatura, aspects closely related to standard theoretical concerns. But 'Abd al-Qādir's list of instruments reflects the wide range of cultures he had encountered in Samarkand, and it is unclear how many of the entries in it were at all well-known in the Arab world. The summary that now follows is therefore tentative (and chronologically capricious).

Alongside the *'ūd*, plucked chordophones included the long-necked *ṭunbūr*, the popularity of which seems to have faded rapidly after its Abbasid heyday. It was first associated with Persia, and then with Anatolia, but its prominence in a later manifestation as a major instrument of Ottoman art music did not lead to its reintroduction in the Arab world (see §5 above): the long-necked *buzuq* of Syria/Lebanon is typologically different. Barbed lutes (Rabāb) seem to have flourished mainly in Persia and Central Asia, but might also have enjoyed brief favour in Iraq at least, as one is depicted on an Abbasid ceramic.



1. Bayāḍ sings and plays the 'ūd (lute) for Riyāḍ and her companions: miniature from a 13th-century MS, 'The Story of Bayad and Riyad', probably from Spain (I-Rvat arab 368, f.10r)

The *jank* is one of the earliest instruments to be mentioned and depicted, and in Timurid and Ottoman miniature paintings it frequently appears as an upper-chested harp with a compass of at least three octaves. By the 18th century, however, it was extinct, leaving the field among instruments with unstopped strings to the SANṬŪR and *qānūn*. Both of these are trapezium box zithers, but of different shapes, the *qānūn* having one rectangular side. They also differ in playing technique, the *sanṭūr* being hammered, the *qānūn* plucked with plectra inserted into a ring on each forefinger. By the 19th century the *qānūn* had some 24 triple courses of gut strings, but the flap bridges, which can be raised or lowered to effect changes of mode, are a more recent innovation. The *sanṭūr* has metal strings, and its bridges rest directly on the wooden table, whereas the *qānūn*'s single bridge has five feet resting on skin glued over an aperture in the table.

Bowed chordophones, previously termed *rabāb*, are of two quite distinct types. The more common was a spike fiddle called *kamanja* (*see* KAMĀNCHEH) (from the Persian for 'bow'), except in Iraq where it is currently called *jōza* ('coconut'). It has horse-hair strings and a skin table glued over the resonator. It is held vertically and bowed like a viol, movement from string to string being effected by turning the cylindrical neck on its axis (in Morocco this technique is currently employed on the vertically held viola). The European viola and violin entered the Arab world during the 19th century, and the latter rapidly displaced the indigenous spike fiddle, except in Iraq. In North Africa, however, the result was coexistence with the other form of bowed chordophone, a boat-shaped fiddle with two strings termed *rabāb*, which in Morocco retains the vital role of ensemble leader projecting the core melody line.

From early references to aerophones it is not always clear whether the instrument had a reed, and if so, whether the reed was single or double. Reed aerophones (generically called *mizmār*) are sometimes mentioned in court contexts, possibly in connection with dancing, but they were generally used in outdoor performances, the shawm in particular being central to the military and ceremonial band. The BŪQ, a form of horn pipe in three sections (comprising mouthpiece, central section with finger-holes, and bell), was for a time an essential adjunct to court music in Spain, possibly serving to link it to a more popular repertory. The eventual exclusion of reed instruments from art music ensembles has left as the sole possible aerophone the rim-blown obliquely held flute (*nāy*, from Persian NEY: 'bamboo'). It consists of a section of bamboo with three or four nodes into which are cut six finger-holes and one thumb-hole at the back. The *nāy* is important, both symbolically and in practice, for many Sufis, and became particularly associated with the Mevlevi order founded by JALĀL AL-DĪN RŪMĪ, but it is still only sporadically present in the art music domain.

Idiophones are rarely mentioned in writings. They essentially occur only in the form of castanets and finger cymbals used by dancers. Among membranophones the frame drum (*duff*) is the instrument most frequently cited and depicted. In Timurid and Ottoman miniature paintings of the 15th century to the 18th it is normally held vertically, face high, and is depicted with five sets of jingles inserted into the frame. The single-headed goblet drum DARABUKKA is a relative newcomer in art music contexts.

The distribution of instruments by gender has varied considerably over the centuries. During the Abbasid period we read of many female entertainers (*see* QAYNA) who were celebrated performers, especially on long- and short-necked lutes. In Timurid and Ottoman miniature paintings of the 15th to 18th centuries the drummer and the harpist are frequently female. But the harp became obsolete, and it is conceivable that the development of a slightly smaller form of frame drum with a new name, *riqq* (and often with rich mother-of-pearl inlay), was associated with its increasing use in the all-male 19th-century *takht* ensemble. Whereas women in the hareem might have been familiar with most of the main art music instruments, as public performers female instrumentalists have until recently had only a restricted range of percussion instruments available to them.

(ii) Post-1918. Classical instruments have undergone technical modernization. The replacement of gut strings by metal or nylon strings is becoming standard, and among other innovations are the adoption from the West of certain materials that are more durable than their predecessors, for instance the skins for certain drums: the *darbukka*, a goblet drum, and frame drums such as the *riqq* and *bandīr*, now have stronger heads, but as they are often in man-made materials the traditional sound is not the same. The QĀNŪN had a system of brass levers added, which liberated the left hand and allowed playing in octave, transforming the aesthetic of the instrument.

The *nay* reed flute of the Mevlevi dervishes is now in the public domain. The first musician unconnected with the dervishes to introduce this change was the Egyptian flute-player Amīn al-Būzarī (*c*1855–1935). The *nay* has also been introduced into countries where it was not previously established, such as Morocco and Tunisia, where it has been very successful since 1933, thanks to the Syrian player ʻAlī Darwīsh who taught the most famous Tunisian exponent, of the instrument, Ṣalāḥ al-Mahdī (*b* 1925), as well as his pupil Muḥammad Saada (*b* 1938). There have been attempts to modernize the reed flute by adding keys, but they were abandoned.

The last decades of the 20th century have seen the disappearance of some of the traditional instruments of art music, such as the *ʻūd ʻarbī* or Arab *ʻūd* with four double strings, previously known in Morocco as *ʻūd ramāl* Elsewhere it has been replaced by the Egyptian *ʻūd*, which has five double strings and is considered a more flexible and sophisticated instrument in performance. Finally, the electronic amplification of instruments is becoming increasingly common, and musicians are now often incapable of playing without amplified sound, producing multiple echoes that provide a kind of ornamentation.

The 20th century saw the invention of new instruments such as the eastern piano, on which work began in Egypt in 1914, spurred by moves to introduce harmonies into what had always been monodic or heterophonic music. Their construction aimed to solve the problems involved in the quarter-tone controversy of the time. However, they were abandoned because the instrument failed to resolve the technical problem of the transposition of Arab modes, and its tone colour did not really seem to suit the spirit of Arab music. An eastern trumpet (with an extra valve) was made by the Lebanese Nasīm Maalūf (*b* 1941) in 1982, but it was not widely adopted.

While the end of the 19th century saw the successful incursion of the violin into Arab music, replacing the tentative use of the viola d'amore in previous centuries, there was large-scale introduction of European instruments, including the cello and double bass, from the second quarter of the 20th century onwards. As important as the introduction of these was that of the accordion, a key instrument in Lebanese and Sudanese music since 1960. Other instruments such as bongo drums were introduced when Afro-Cuban music became fashionable. In the second half of the 20th century the saxophone was introduced into Sudan. Less frequently used is the oboe, for instance in the ensemble of the Lebanese Marcel Khalīfé (*b* 1951). The electric guitar and synthesizer are also played in light music ensembles. This introduction of Western instruments and the concept of the instrumental desk, also borrowed from the West, has led to the formation of the modern Arab *firqa* orchestra. Such instruments also increase the tessitura of the music, which was formerly confined to three octaves but can now extend to four or five. The idea of intensity and nuances has also been introduced, as well as that of recitals for solo instruments (the *ʻūd*, *buzuq*, *nay* and *qānūn*). In North Africa the European piano, the saxophone and less commonly the clarinet have become part of Arabo-Andalusian orchestras together with the violin and viola, that had already been adopted at the end of the 19th century. Under the name of *snitra* the mandolin has been introduced into the Andalusian-Algerian orchestra.

New instrumental tutors have been written, not simply in response to the perceived need for musical notation, but also as systematic teaching manuals based on exercises, a novel concept for Arab music. The first of these tutors, by Muḥammad Dhākir Bey, was for the *ʻūd* lute and was published in Cairo in 1903. Next came the first tutors for the *qānūn* board zither by Muṣṭafā Riḍā and Maḥmūd Aḥmad al-Ḥifnī (Mahmoud Ahmad El Hefny; Cairo, *c*1935), for violin by ʻAbdul Ḥalīm ʻAlī (Cairo, 1939) and for *nay* by Maḥmūd ʻIffat (Cairo, 1968). Several accordion tutors have come on the Arab market since 1980. Tutors have also been published for harp (Cairo), piano (Cairo), saxophone (Casablanca) and *darbukka* (Aix-en-Provence, France). Some of these tutors promote a clear distinction between teacher and pupil, whereas their close relationship was the basis of traditional teaching.

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II. Folk music

1. Introduction. 2. History, theory and sources. 3. Vocal forms: (i) The *qaṣīda* (ii) Strophic forms (iii) Non-strophic forms. 4. Music and performance: (i) Music (ii) Melodic structure (iii) Song types and their social functions (iv) The poet-musician. 5. Musical instruments: (i) Idiophones (ii) Membranophones (iii) Aerophones (iv) Chordophones.

1. INTRODUCTION. Arab folk music presents a multiplicity of musical idioms and vocal and instrumental genres. They include several forms of religious chanting, work songs, narrative pieces, didactic and lyric songs, and songs and dances that provide entertainment at weddings and other special occasions or social events. Performed by amateurs and professionals or semi-professional specialists, these disparate genres reflect a wide range of human responses to varying conditions – from nomad encampments in desolate arid zones to small villages and urban centres.

Many factors contribute to this diversity. Arab folk music is an intricate mosaic involving peoples of different ethnic groups and sub-groups who speak and sing in numerous dialects of Arabic (and sometimes in languages other than Arabic). Although predominantly Muslim, peoples of the Arab world adhere to widely differing interpretations of religion, and their related concepts of music. Arab folk music and dance traditions also fulfil multiple functions on both the individual and community level.

These traditions exist alongside the urbanized art music which became established and widely accepted in the Abbasid era (750–1258; see §I above). The Islamic empire covered a vast expanse of territory stretching beyond the Arab world of today, from Central Asia to the Atlantic. Many genres which existed prior to the advent of Islam survived and preserved their own vitality, but the spread of Islam also had an important unifying impact. Through a long process of interaction between many diverse peoples, individual repertories within Arab music manifest

an overall kinship. This is expressed in linguistic and musical affinities which cut across political boundaries.

Without over-generalizing, it is possible to single out salient common traits and distinctive particularities. The great importance of poetry and a predominantly vocal conception of music is characteristic of both nomadic and sedentary Arab peoples. A rich palette of styles of vocal production has developed. The vocal conception of music also applies to dance genres, which are usually accompanied by singing and clapping. Even dances accompanied by instruments frequently include sung verses.

The numerous genres of folksong surpass classical songs in both quantity and fecundity. Poetry connected with folk music and dance is primarily an accompaniment to ceremonial and other events, not so much a mode of literary expression as such. The poetry is based on consistent forms and methods of composition and rendition. Responsorial forms are frequently used, and these highlight the importance of audience participation. The poet-musician has a distinguished position as a narrator and mediator of events, and as a spokesman for fellow members of the community.

The use of instruments varies within the traditions and, although names vary, often the shape and playing techniques are similar.

2. HISTORY, THEORY AND SOURCES. Arab art music has been systematically described, with its theory perpetuated in numerous scientific and literary works. Folk music, on the other hand, presents a different and problematic situation. A wealth of valuable information about folk music and dance exists, but it is scattered and generally unsystematic. Moreover, it is derived from various categories of sources which are often not directly concerned with folk music for its own sake.

The problem of sources relates to the history of basic concepts about music used by Islamic legists and by intellectuals. The Arabic word *ghinā'* ('singing') has been used in theory and practice as a general term assigned exclusively to the art music which developed after the advent of Islam. Consequently, folk and religious music were not considered as music *per se*: their various forms received names denoting and emphasizing their verbal character, as vehicles for sung texts. Purely instrumental music was categorized in relation to musical instruments and classed with forbidden amusements.

A noteworthy rare attempt to provide a scientific distinction between art music and folk and religious music was made by the eminent Arab historian and sociologist Ibn Khaldūn (*d* 1406). In his chapter on the 'craft of music (*ghinā'*)', he characterizes art music as based on well-established rules and conventions, concluding that long training is necessary to acquire skill. By contrast he sees folk music as simple and spontaneously created without special instruction: 'Many people are gifted to achieve it by nature . . . for we find people who are by nature gifted in the metres of poetry, the rhythms of dance and similar things (*Prolegomenes*, V, 31)'. Interestingly, his first illustration of this natural aptitude relates to Qur'anic recitation, which he distinguishes sharply from art music. As an example of folk music, he refers to pre-Islamic Arab nomads' chants and songs enhancing their social gatherings and pilgrimages to the shrine of the black stone, the Ka'ba at Mecca.

The term *samā'* refers to both the act of hearing music and to music that is heard (in a spiritual context). A rich and varied literature exists on this topic, dealing with the admissibility of music from legal, theological and mystical points of view. An interminable debate about the use of music in ritual dates from the early Islamic period onwards (see above, §I and ISLAMIC RELIGIOUS MUSIC, §I, 2 for further discussion). Quite aside from their central theme, these writings constitute a mine of information about different genres of singing, dances and typological details relating to musical instruments. Regardless of whether the writer wishes to defend or prohibit a particular instrument, the organological information is useful, and usually hard to find in theoretical treatises on music.

Jurists and theologians have used the term *malāhī* ('diversions') to designate musical instruments, assimilating them into the category of forbidden types of amusements. In the same spirit, another related term, *la'b* ('pastime, game'), has been used to designate the dance of the Sufis or dervishes to attain union with God. (The term still designates certain types of folk dances.) In their attack against the Sufi mystical dance, the Islamic jurists likened it to non-Islamic genres such as the 'Golden Calf' dance or Christian dances, thus rendering it heretical (*bid'a*).

Religious prohibitions extended to other types of popular entertainment, with or without dance. The legists condemned pre-Islamic rituals which were enlivened with impressive music, such as the celebration of *now-rūz* (the ancient Persian New Year) and the different Nile festivals in Egypt. At *now-rūz* and other festivals in Egypt and Syria, dolls decorated with beautiful clothes and jewellery were displayed, serenaded with music from oboe-type instruments and drums. However, descriptions of travel writers attest that many non-Islamic customs persisted, with their attendant music. In his travel memoirs, the 11th-century Persian writer Nasīr-ī Khusraw describes a ceremony for opening a dyke on the river Nile: an ensemble of long trumpets and drums playing appropriate melodies was followed by a procession of 10,000 horsemen and 10,000 others.

These huge popular open-air ceremonial performances and parades were occasions for itinerant actors, jesters, shadow puppeteers, storytellers, dancers, singers and instrumentalists to display their talents. They were typical of urban and semi-urban areas. Late 18th-century European travellers described these perfoming practices, and in Egypt systematic surveys of folk music and dances were carried out by Villoteau (1809) and Lane (1836).

3. VOCAL FORMS. Text and music are indissolubly linked in Arab folk music. There are many types of sung poetry which differ from each other in prosodic form, in mode of performance and in their social or musical functions.

(i) The qaṣīda. Sometimes translated as 'ode', this is one of the most ancient forms of sung poetry. It was originally created by Bedouin nomads in the Arabian desert, and its use now spans classical and popular traditions.

The classical *qaṣīda* consist of many lines, sometimes over 100. Each line is divided into two equal parts and subdivided into feet. Each *qaṣīda* has a single rhyme and uniform metre (any one of 16 traditional metres). In subject matter the *qaṣīda* follows a schematic development of themes and images. The basic compositional concept is that each line should be independent and contain a complete, self-sufficient idea. Hence the poet's originality is measured by his ability to reformulate conventional material and to invent additional lines. Natural variants

may occur through lapses of memory and the dependence on oral transmission, so the order of individual lines can seldom be established accurately. The poems are never sung in exactly the same way or in their entirety; original words and whole lines are often changed. Even when set to a standard tune, with the text only slightly changed or with lines rearranged, a *qaṣīda* is accepted as 'new' by singers and listeners.

In North Africa, the *qaṣīda* is considered a religious genre, usually performed by professional *qaṣṣādīn* at Muslim festivals. In Yemen, a poetic form akin to the *qaṣīda*, the *nashīd*, is performed by professional *nash-shādīn* in similar contexts.

The folk form is known as *qaṣīda*. It differs from the classical *qaṣīda* both in prosodic structure and in language, which may contain colloquialisms. Musical structure takes precedence over textual metre. The classical and folk forms have similar performing practices and social functions, and are always sung with gravity.

(ii) Strophic forms. Short strophic forms are prevalent in Arab folk music, particularly quatrains with or without refrains. Quatrains exist in differing forms, according to genre, rhyme scheme and number of syllables per line. Names vary regionally, e.g. *'atābā*, *ubudhiyya*, *majruda*, *murabba'*, *muthamman* and *'urūbi*.

The *'atābā*, found in Lebanon, Palestine, Jordan, Syria and Iraq, has an *AAAB* rhyme scheme, the final line ending with the syllable *-āb* or *-āba* (the last syllable of the word *'atābā*). Here is an example of an *'atābā* stanza:

Bani-l-Ḍabbah bid-deyr ḥamūlī
Idha bindāq bi-l-hayja ḥamūlī
Bnifsi fī mḥabbatkum ḥumūlī
Il-shruqi wa-l-m'anna wa-l-'atāb.

(Sons of Dabbah, you form a clan in Dayr al-Asad.
When I am in trouble in battle, they defend me.
My load becomes lighter because of your love.
[Let us sing] the *shruqi*, the *m'anna* and the *'atāb*.)

Akin to the *'atābā* is the Mesopotamian *ubudhiyya* (also *ubuthiyya*; *see* IRAQ, §III, 3). As with the *'atābā*, the last line of each stanza identifies the form, ending with *-iyya* or *-dhiyya*. Both the *'atābā* and *ubudhiyya* are soloistic improvised song types, often performed antiph-onally by two poet-musicians.

Another type of quatrain is known as *murabba'* in Lebanon, Syria, Jordan and Palestine; *majruda* in Libya. The lines usually have eight syllables; the rhyme scheme is *AAAB*, *CCCB*, etc. These songs are very rhythmic and always accompanied by hand-clapping. They include participation by members of the audience who repeat the final line of each stanza or sing a refrain. A related type, the *muthamman*, is found in Lebanon, Syria and Israel. It has eight seven-syllable lines to a stanza (rhyme scheme: *ABABABAC*, *DEDEDEDC*, etc.); the refrain does not rhyme with the stanzas (see above, ex.8).

The *murabba'* and *muthamman* are used without the refrain in disputation songs known as *ḥiwār*, *mu'āraḍa*, *'urūbi* (North Africa) and *mani* (Turkey). In this largely improvisational genre two protagonists (men or women; sometimes a man and woman) compete, exchanging verses. In another quatrain form, the *m'anna*, the rhyme scheme is *AABA*. The audience sings a refrain consisting of the final line of each stanza. In contrast with the free and melismatic character of the soloist's material, it is set in a strict rhythm.

Arab folk music also has genres with stanzas of more than four lines. For instance, the Egyptian *mawwāl* has five lines (*aaaba* rhyme scheme); the short ZAJAL has six lines; the Baghdadi *mawwāl* has seven lines (*AAABBBA*). In these forms the first three lines end with homonyms.

Aspects of musical structure and performing practice also link these short poetic forms. These include the recurrence of certain vowel and consonant sounds, repetition of a line or part of a line, the addition of meaningless syllables and the use of refrains.

There are three main types of refrain. One reiterates the last line of each stanza (and consequently changes from one stanza to the next). Another type is the formulaic refrain, using a phrase (or phrases) unrelated to the song text, repeated exactly throughout the song, as in the *muthamman*. A third introductory type of refrain is recognizably derived from a pre-existing source (often an older non-strophic group song).

An example of formulaic refrain is *Ḥalālī ya mālī* ('the girl or the money'). Although this may have originally belonged to one particular song, it is now found in at least three genres, among them the *muthamman*. Some formulaic refrains use meaningless phrases, for example a genre known as *dana dana* from the Hadramawt region of Yemen. The soloist improvises stanzas and members of the audience sing the refrain *Dana dana ya dani/Ya dani dana dana* (sometimes preceded by a meaningful refrain line). Performances can last the whole night.

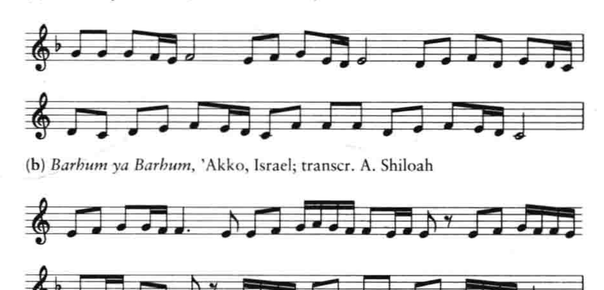
The introductory type of refrain consists of either an independent line or a formulaic opening line (or lines) taken from the first stanza. These lines identify a well-defined genre, such as *'alā dal 'ūnā*, *mijānā* and *rozānā*. The genre that has been most studied is *Barhum ya Barhum* (diminutive of 'Abraham, O Abraham'), well known in a wide area stretching from Egypt to Syria. In all versions the last two lines of the verse are repeated, preceded by exclamations such as *eh wallah* ('O God!'), *ya yumma* ('O mother!') or *ya weyli* ('woe is me!'). The song was created in the first two decades of the 20th century, and rapidly became popular. In its various versions it airs a great variety of topics and current social concerns, but the tune and consistent basic structure have remained relatively unchanged (ex.12). This pattern of stable tune and widely varying text seems characteristic of all the genres whose refrains come from pre-existing sources.

(iii) Non-strophic forms. This category comprises a repertory of social group songs consisting of simple exhortatory or exclamatory formulae which accompany dances. It is a type commonly used for weddings, work,

Ex.12

(a) *Barhum ya Barhum*, beduins of Sinai; transcr. A. Shiloah

(b) *Barhum ya Barhum*, 'Akko, Israel; transcr. A. Shiloah



processions etc., and includes many texts and few tunes. An example is the Yemeni harvest song, *mahjal*. The *far'awiyya* and *mḥorabe* are also typical. They begin with a phrase known as the *ṭal'a*, which is then repeated as a response after each solo verse. The solo verses are not related to each other or to the *ṭal'a*. Some *ṭal'a* phrases have religious connotations: 'God is the greatest, O my land, glorify him' (see below, ex.15). Others relate to a particular occasion or function: 'The fair one stepped out of the bath'; or 'Greet your guests, O Abū S'ud'.

These songs are usually accompanied by hand-clapping and sometimes by a kind of marching dance. In one such dance, the *raziḥ* of Sinai and Yemen, the *shallāl* (precentor) recites the first half-verse and the other participants sing one of the hundreds of traditional and very ancient refrains, such as 'Praise to him who passeth not away/and whose power never ceaseth'; or 'God give us good fortune'.

The same category includes the genres *tanṣūrah*, *hanhunnāt* and *zaghārīd*. These are sung by women during wedding festivals. They consist of improvised verses which start with the interjection *ayha* or *iyha* intoned at a high pitch, followed by verses sung in a fast parlando style and interrupted by the traditional *yuyu* (ululation). There are songs for the bridegroom (e.g. 'O our bridegroom, we are your guests today/Prepare the bed for us and leave your house for us'; or 'No one is like our bridegroom/The wedding is celebrated in his uncle's house') and others for the bride (e.g. 'Your anklet, O beautiful one, resounds/Your skirt, this one of pepper colour, has in it life and death'; or 'Walk gracefully, O beautiful one, O magnificent one/O rose which has bloomed in the garden').

This category also includes the *hōsa* (an Iraqi Bedouin genre) and various religious processional songs, such as songs of pilgrimage to Mecca or to the tombs of saints, and songs for the *mawlid* (birthday of the Prophet). For instance, in the *mawlid* procession in Libya the formula 'Pray, O worshipper, for the Magnificent (Prophet)' is continually repeated.

Epics also belong to this category. They are popular among all classes throughout the Arab world. They are associated with the *shā'ir* (bard or poet-musician), who sings them while accompanying himself on the *rabāb* (one-string fiddle).

In villages and towns there are also poet-musicians who function as entertainers, particularly during the evenings of religious festivals. They usually perform in coffee-houses, captivating the audience with their lively and dramatic manner of narration as well as with the story itself. Some poet-musicians specialize in particular epics: the 'Abū Zaydiyya', for example, perform the *Abū Zayd* romance about the life and adventures of the epic hero Abū Zayd al-Hilālī. This narrative is supposed to be based on events which took place in the 9th century. During a single evening of Ramadan the same epic, in various versions, can be heard in Libya, Yemen and Egypt. There are also epics about other famous heroes (such as Antar), which originated among the Bedouin and are performed in the same manner all over the region.

4. MUSIC AND PERFORMANCE.

(i) Music. For the singer, text and melody form an integral unit. Such cohesion implies that they are also conceived together and a folksinger often finds it impossible to recite the text separately from the melody. The length of the lines is often determined by the melodic or rhythmic texture, while in some instances the text may determine the nature of the melodic and rhythmic events. It is impossible to understand the relationship between text and tune, especially the role of poetic metre, without a knowledge of the music used. As a further complication, both text and tune undergo constant changes from performance to performance.

The song genres utilize various musical structures. Some are solo; others are responsorial or mixed. Some are syllabic with rigid rhythm while others are melismatic and consequently performed with a certain rhythmic freedom. Some genres are accompanied by hand-clapping, dances, or percussion or melodic instruments, whereas others are for voice alone.

While 'new' texts are constantly added to the total song repertory, the number of 'new' melodies is very limited. In a given genre one tune can be used for several texts. There are various ways of fitting text to tune: contraction of syllables, elision of letters or addition of meaningless syllables. The links between simpler tunes and particular social functions are very flexible: a certain number of simple tunes are used without differentiation both in work songs and in processional, religious and wedding songs. This music is seen as a vehicle for the text; its function is not necessarily to provide a distinct setting for the text.

Within the various traditions there is generally a conscious differentiation between two types of song: syllabic and melismatic. The syllabic songs are narrow in tonal range, cruder and simpler than the melismatic songs, and may be older and less subject to variation. They employ many kinds of responsorial form and are usually performed communally at social gatherings or group activities. The melismatic songs are soloistic, lyrical and more complex in texture. To a large extent they fulfil individual and personal functions.
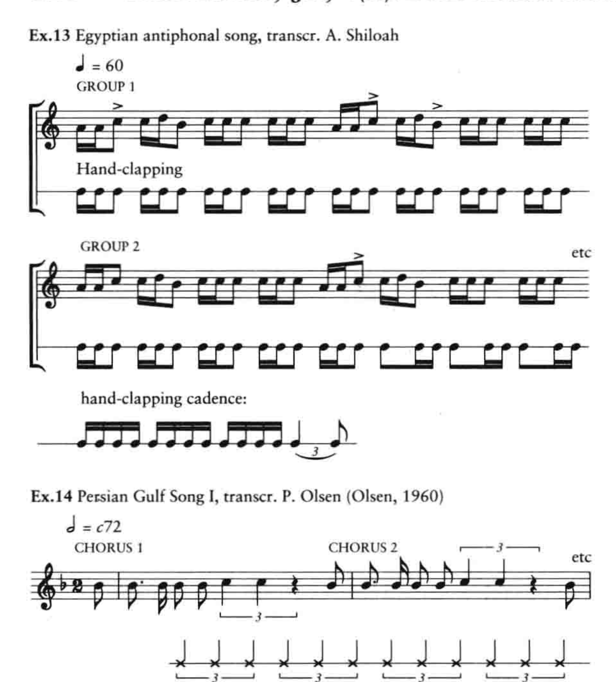
In syllabic songs the regular musical beats are adjusted to the scansion of the syllables, coordinating musical and textual expression. The end of each melodic phrase (which may occur within the framework of a line or a whole stanza) is distinctly marked by a cadential formula. In the melismatic songs stresses within the melody coordinate with textual stresses, and highly ornamented and melismatic passages are placed so as not to disturb the meaning and general flow of the text. Cadences do not always coincide with the ends of textual lines, particularly in songs which are musically more elaborate and perhaps influenced by art music. At the end of a line or stanza a singer may add meaningless syllables or vowel sounds before reaching the melodic cadential formula. Within the more soloistic genres musicians may use elements of the classical *maqām* system, but as yet the connections between folksong genres and art music are poorly understood.

(ii) Melodic structure. We may generally observe that Arab vocal music ranges from simple melodies with short repeated formulae to more complex and soloistic melodies.

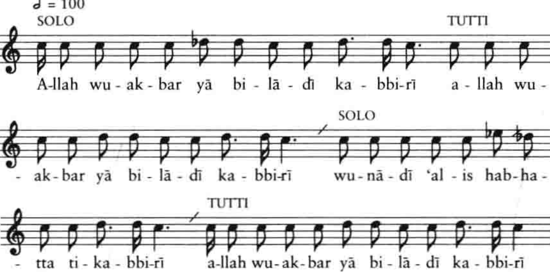
Songs closely associated with basic human physical and spiritual life tend to use only one or two scale-types and have narrow ranges, rarely more than a 4th (ex.13, ex.14 and ex.15). Some are performed on one note. This category of songs is usually performed antiphonally or responsorially. In some, formulae are exactly repeated throughout the song; in others, the repeated formulae use

Ex.13 Egyptian antiphonal song, transcr. A. Shiloah

Ex.14 Persian Gulf Song I, transcr. P. Olsen (Olsen, 1960)



Ex.15 *Far'awiyya, maqām bayyāt*; transcr. A. Shiloah (Shiloah 1974)



the principle of open and closed phrases. Open phrases frequently end on the 2nd below the *finalis*, or sometimes on the 2nd above. They are sung in a very plain manner, although they are often marked by various types of intonation and glissandos. Their melodic plainness contrasts with their varied and complicated rhythms and the scansion of the text often results in certain asymmetrical rhythms. The rhythmical richness is always emphasized and enhanced by hand-clapping, which is often doubled with drumbeats to create a polyrhythmic pattern with the melody (see ex.14). In the Egyptian song (ex.13) percussive accompaniment is relatively important, competing with the melody and creating independent cadences.

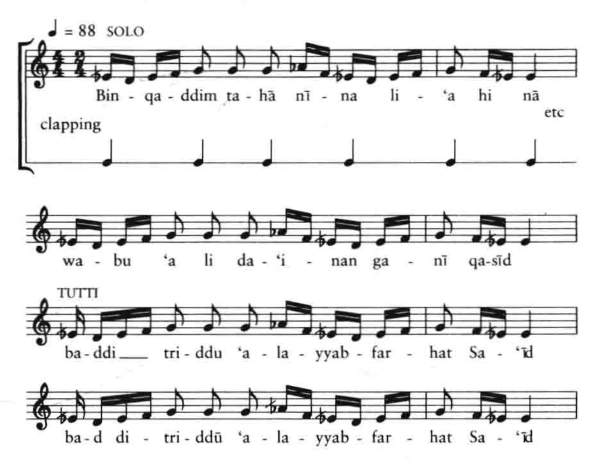
In addition to this complex rhythmic accompaniment, simple melodic songs are frequently interrupted or marked by exhortatory shouts, or by women's ululations (*yuyu*). An example is the *zaghārīd*, widely performed by women at wedding celebrations. Body movements give a spatial dimension to the rhythms and hand-clapping. The participants form a long row, gradually augmenting their tiny steps and movements as they sing and clap, thus effecting an unbroken transition into dance.

The *dahhiyya* dance-song of the Bedouin in Sinai and Iraq is a prime example, with its plain melodic style and emphasis on repetition and rhythm. It takes place in complete darkness, at a festival or evening party. At a given moment the men get up and form a row, repeating *dahhiyya, dahhiyya* until they feel inspired. The poet-musician then faces the line and starts improvising verses, or two soloists may sing antiphonally. Members of the group sing responses accompanied by uniform rhythmic clapping as they take small steps backwards and forwards, keeping their feet close to the ground. This dance reaches its climax at the appearance of an unmarried woman, clad entirely in black, brandishing a sword in her right hand. She takes large steps and jumps while waving her sword, and the dancers alternately move towards her and retreat, repulsed by the sword's movement. The young woman is supposedly anonymous: all the participants know who she is, but they ignore her identity to protect her honour. The *marbū'a*, a variation of the *dahhiyya*, is musically almost identical but sung at a higher pitch to attract young girls and women. Another form of dance-song, the *radīh*, occurs in Yemen and other parts of the Arabian peninsula. The form is physically as well as musically antiphonal, for the line of participants divides into two sections while performing the verses. There are many other forms of dance-song, particularly in Yemen where both men and women show a strong predilection for dance. In these responsorial songs melodic overlapping occurs when the soloist or chorus begin a phrase before the previous one ends. Certain scholars view this as a type of rudimentary folk polyphony.

Songs with frequent use of simple repeated formulae and the same rhythmic patterns are accompanied by hand-clapping and drum-beating. However, their melodies are more complex in form, organization, range and tonality. They tend to have a melodic range of a 4th or a 5th and the series of notes which forms the scales appears to be distantly related to the *maqām* tradition.

The MUWASHSHAH (ex.16) illustrates some of these characteristics: the repeated melody is fairly melismatic, the range is a diminished 5th and the mode is possibly related to the *maqām segāh*. The refrain, musically identical with the soloist's part, is sung twice by the chorus, both at the beginning of the song and after each stanza. The Egyptian Ramadan 'lantern song' (ex.17)
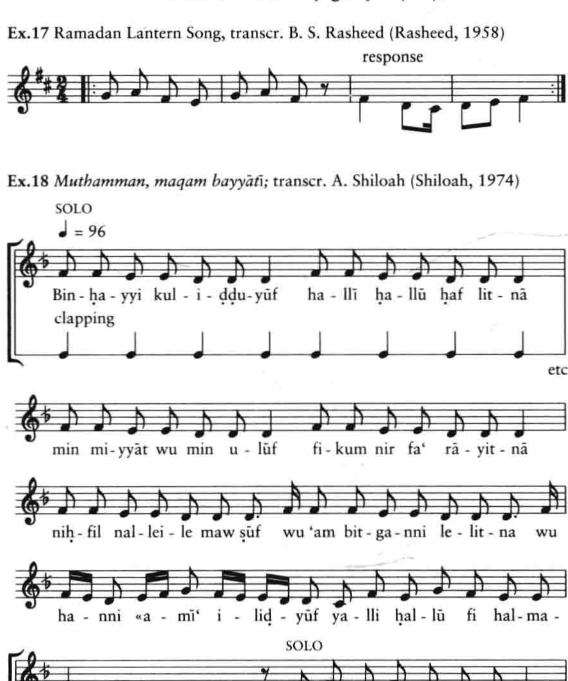
Ex.16 *Muwashshah, maqam segah;* transcr. A. Shiloah (Shiloah, 1974)



shows another common pattern: the response, no longer identical with the soloist's part, progresses within the tetrachord below the *finalis* while the soloist's part

Ex.17 Ramadan Lantern Song, transcr. B. S. Rasheed (Rasheed, 1958)
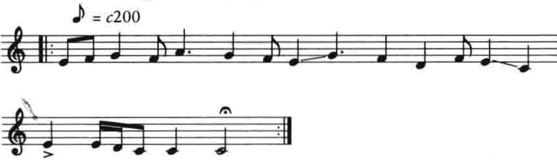
Ex.18 *Muthamman, maqam bayyātī;* transcr. A. Shiloah (Shiloah, 1974)



undulates around the *finalis*. There is more complex organization in the *muthamman* (ex.18), which has a stanza of eight short lines followed by a refrain line. Each line is divided textually into seven syllables and musically into a duple metre of four beats. The fourth beat in each of the first six lines coincides with the *finalis* reached from the 3rd above, allowing the seven syllables to cover eight quaver beats. The melodic motif is exactly repeated six times. The seventh line and refrain constitute a developed cadence followed by the choral response, whose melody and text are unrelated to the main song.

More complex songs with a broader range and greater variety of pitches than songs of the other categories are marked by influences from art music and are essentially soloistic. The simplest have repeated melodic and rhythmic lines with slight variations, such as the Yemeni welcome song (ex.19). This has a systematic descent from

Ex.19 Welcome song, south Yemen, transcr. A. Shiloah



the 6th, to the *finalis* characterized by an undulating progression and syncopated rhythm, ending on a cadence occurring after the *finalis*. The melody is also enriched by inflecting the 3rd (*e*).

Most of the free rhythmical songs have a more complicated form (e.g. the *‘atābā*). They often begin with an introductory melismatic vocal improvisation (on meaningless words and syllables) to adjust everyone to the mode of the song. Short improvised passages of this kind sometimes precede each stanza. The musical lines are not repeated exactly; there are long musical periods which are highly melismatic and use frequently fluctuating intonations as an expressive device. The musical lines also have a wide range, often more than an octave. In this category improvisation and variability are much more evident in both music and text. Bartók described this phenomenon of variability as universal, but in Middle Eastern music it seems particularly marked.

Although most Arab tunes are sung or performed monophonically, rudimentary polyphony, both vocal and instrumental, is common. An interesting example is the *nahami* genre of Kuwait and Bahrain. The *naham* is a singer paid to accompany and entertain the pearl fishers during their long periods at sea. While he sings, the fishermen intone an extremely low note two octaves below the level of his melody. This may be a fixed drone, or the fishermen may attempt to follow the outline of the melody. This practice has similarities to the *isōn* in Byzantine chant and also occurs in other Arabian Gulf genres. Samaritans and Yemenite Jews still sing in various parallel intervals; heterophony and overlapping are also common in their music.

The striking style of singing at extremely low pitches also occurs in Egypt in the Laythi order's *dhikr* (a type of religious ceremony): while the *munshid* (precentor) performs melismatic tunes, the worshippers intone at an extremely low pitch an ostinato with the repeated sentence 'There is no other god but God'.
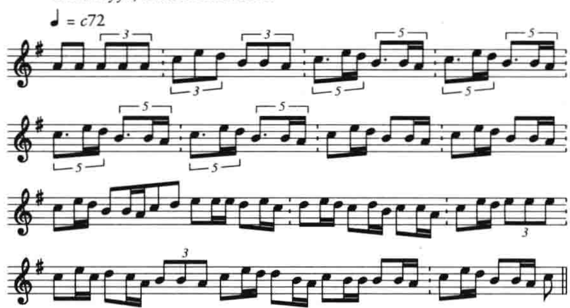
(iii) Song types and their social functions. Many types of song fall largely within the orbit of professional and semi-professional specialists. These include sung narratives, didactic songs, songs connected with various Muslim festivals (e.g. Ramadan; ex.17), and many social songs marking major events in the human life-cycle.

Several types of lyric songs are performed by male and female non-professionals, singing as individuals or (sometimes) collectively. Nostalgic lyric songs are some of the oldest of the Bedouin repertory, and there is a great variety of lyric songs about love, including lovers' complaint songs. The Moroccan *‘urūbī* is a sung dialogue between a man and woman, and the Yemeni *ḥumaynī*, a women's genre, exalts genteel love. Caravan songs also come within this lyric category, variously known as *hujaynī* (Egypt), *rakbānī* (Iraq), *ḥidā‘* (Yemen) and *barakah* (Libya).

Work songs present a variety of genres. Some relate to animals (hunting, herding, watering, etc.), some to sailing and fishing, and others to agricultural life, e.g. songs about fertilizing the date palm. In harvest songs such as the Yemeni *mahjal*, the rhythmic pattern stitmulates the work movements. Another Yemeni song, the women's *ḥādī*, is linked to the stripping of sorghum foliage. Work songs are among the most important within the Egyptian village repertory.

E.W. Lane, who lived in Egypt from 1825 to 1849, noted songs and chants of boatmen rowing, peasants raising water, porters carrying loads, sawyers, reapers and many other labourers. Most of these are still sung and also exist in other Middle Eastern countries. Some specific kinds of work have given rise to appropriate repertories (e.g. the flooding of fields and well-irrigation

Ex.20 *Yamania, zar* exorcism song, introduction, Red Sea area, played on *simsimiyya*, transcr. A. Shiloah



in Hadramawt, and the unique and beautiful repertory of the pearl fishers in the Arabian Gulf).

The *zār*, a song type of Egypt, Sudan and other places near the Red Sea, is connected with the practice of exorcism. It is part of a ceremony intended to expel evil spirits and mysterious diseases from people who are thought to be possessed. Specialized ensembles of singers, dancers and instrumentalists, particularly players of the *simsimiyya* (lyre), have an important role (ex.20).

(iv) The poet-musician. Like all regional bards, the poet-musician (*shā'ir*) has a uniquely important position as a spokesman who articulates the moods and aspirations of the community. In Bedouin tribal society he or she is a walking archive and interpreter of memorable events and nuances of custom. The poet-musician's artistic contribution and very presence in the community is crucial for the creation, transmission and revitalization of many vocal genres.

As poet, composer and performer, multiple and inseparable talents are brought into play. The poet-musician usually has a good or pleasing voice and exceptional memory. Much creativity lies in the ability to adapt existing material from the traditional store of motifs and formulae. Drawing on memorized material, the poet-singer often repeats certain verses in different contexts and vocal genres, but always in a way that fits the particular form or situation.

Often a second poet-musician takes part in the performance and alternates with the first. The resulting exchange of improvised verses and stanzas introduces an element of competition which stimulates their imagination, gives them time to rest and think, and greatly amuses the audience. Sometimes, when one has difficulty continuing, the second immediately intones a vocal improvisation followed by a new stanza. For the poet-musician the presence of a large audience is also a stimulus – indeed, it is a necessary condition for improvisation.

Poet-musicians who are invited to sing at ceremonies are considered professional, but their payment does not amount to a living wage. Some specialize in a particular genre such as epics; dirges are the province of female singers who excel as keeners. There is no formal teaching: a gifted individual with a natural predisposition for music listens to the recognized poet-musicians of his group, memorizes some material, and starts occasionally creating songs based on these models. Having acquired a certain degree of confidence, the novice is invited to give an example of his ability. At a later stage he attends a small gathering to try to perform for a whole evening, and in return receives token payment. Finally, once he becomes recognized as an able singer, he is considered professional.

Although oral transmission has always been an essential feature of this tradition, educated poets now frequently write down their poems in notebooks and classify them according to genres, and some collections have been published. The poets use their notebooks as memory aids, and do not refer to them in performance.

The social status of the poet-musician is ambivalent: he is highly appreciated for his talent and as an indispensable entertainer, but in everyday life and human relationships he is treated with a certain distrust and even contempt. In Arab cultures music and other creative activities have always tended to be considered superfluous occupations and the lowest of professions.

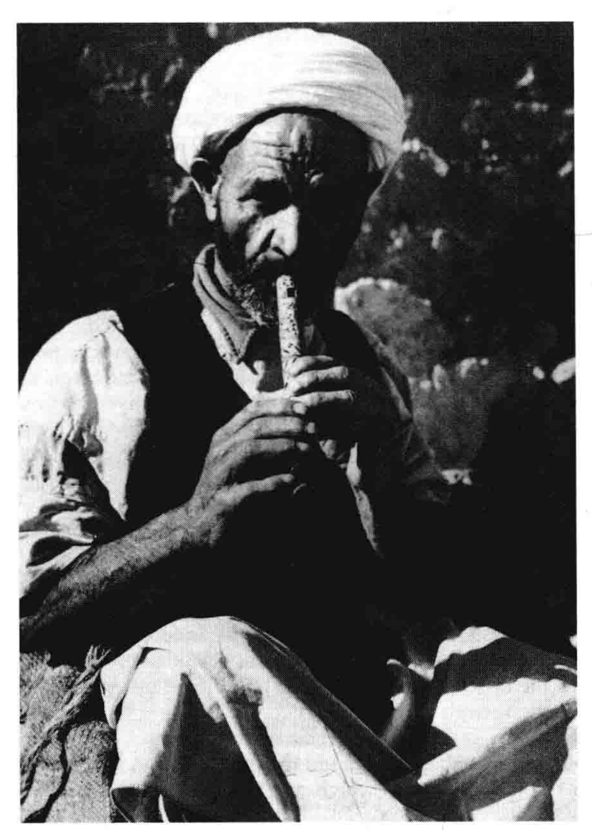
5. Musical instruments.

(i) Idiophones. There are only a few types of idiophone. Two varieties of concussion idiophone are common. *Kāsāt* (cymbals) are used mainly in religious processions, usually together with the cylindrical drum, and also in the course of the *dhikr* rituals of certain dervish orders. Tiny finger cymbals (*sunūj* or *ṣājāt*) attached to the thumb and middle finger of each hand are used by dancers. Percussion idiophones include the copper plate played by women in Yemen; oilcans (used as drums); the mortar and pestle, pounded in lively rhythmic patterns while grinding coffee (each sheik has his own rhythm); and empty jars which pearl fishers beat with the right hand.

(ii) Membranophones. This category is by far the most varied in type and function. In this region frame drums have usually been associated with women. The most common terms are *duff*, *bandīr* and *ṭār*. Frame drums are beaten with the fingers in the centre of the skin, near the edge, or in the area in between. Cylindrical drums, known variously as *ṭabl, dawul, ṭabl baladī, hajir* etc., are shallow wooden double-headed drums struck with flexible beaters. The player, who hangs the drum obliquely on his shoulder, can produce both muted and sharp sounds. In ensembles with cymbals or with a double-reed instrument, the cylindrical drum accompanies all kinds of processions and open-air ceremonies.



2. Bedouin nay (end-blown flute) player



3. *Shabbāba (end-blown flute) player in Marrakesh, Morocco*

Sometimes drums play in ensemble, as in Iraq where the *dammāmāt*, a group of four or five players with polygonal drums of various sizes, performs special rhythmic compositions on certain occasions. Another Iraqi ensemble, the *daqqāqāt* ('beaters'), is composed of four female drummers and a female singer.

Kettledrums are generally known as *ṭāsāt* or *naqqārāt* (which occur in different sizes; for illustration *see* NAQQĀR). An ensemble of two shallow kettledrums of unequal dimensions is connected with pilgrimages: the player, riding a camel, strikes them with two sticks. In the early morning during the month of Ramadan an official called the *musaḥḥir* uses either a little *ṭabl* or a *bāz* (small kettledrum) to attract attention to his call marking the beginning of the fast. The widely used vase-shaped drum *darbukka* is played by men and women in villages and cities. Made of wood or clay, it is placed under the left hand or between the legs and beaten with both hands.

(iii) Aerophones. Flutes known as *nay* (fig.2) or *qaṣaba* ('reed') are usually 60–70 cm long with five or six finger-holes arranged in two groups. There is also a small type called *shabbāba* (fig.3). Although traditionally made of reed or cane, flutes are now often made of simple metal tubes or pieces of pipe. In the sedentary rural regions of Iraq, Syria, Lebanon, Palestine and Jordan, dances such as the *dabka* (a dynamic line-dance) are accompanied by a flute or by reed instruments. The *nay* is also used in some dervish orders to accompany the chant of the *munshid*.

Because of their similar functions there has always been terminological confusion between single-reed instruments (simple or double clarinet), and double-reed instruments (simple or double oboe). In ancient literature *mizmār* occurs variously as a generic term for all wind instruments and for all reed instruments, or just as a designation for the oboe. Common names for the simple double-reed instrument are *zūrnā*, *zamr*, *ghayṭa* and (rarely) *mizmār*.



4. *Zamr mijwiz (double clarinet) player in Ma'an, Jordan*



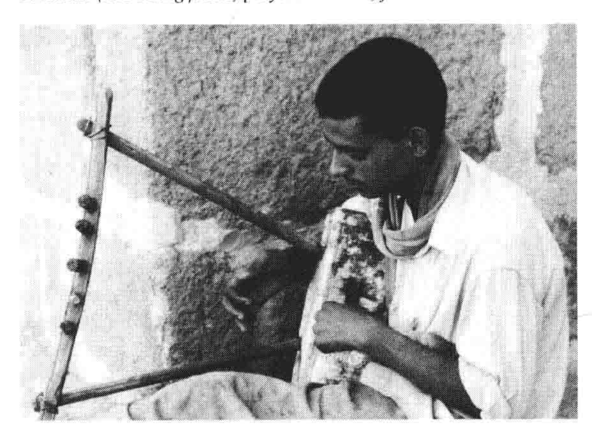
5. *Bagpipe player, Iraq*

The single-reed instrument composed of two pipes is called *mijwiz, zummāra* or *jifti* when the two pipes are equal in length and have the same number of finger-holes (fig.4), and *arghūl* or *mashūra* when one of the pipes is much longer and serves as the drone. The one-pipe clarinet is known as *'uffāta* and *'anfīta*. The bagpipe (fig.5), called *zummāra bi-soan, jirba* or *ḥibbān*, has a goatskin bag and two single-reed pipes. Though straight trumpets were formerly important in the Arab world they are now rare, except in North Africa. Fishermen in Yemen, however, use conch-shell trumpets.

(iv) Chordophones. This category includes the one-string fiddle, *rabāb* (fig.6), common throughout much of the Arab-influenced world. It usually has a quadrilateral frame covered on the front and (usually) back with skin; its string is of horsehair. This instrument is also known as *rabāb al-shā'ir* (*'rabāb* of the poet') because it is played by poet-musicians to accompany their epic songs. It doubles the voice in unison and is used to play improvisatory interludes which have more musical variation than the vocal part. One variety of *rabāb*, with two strings, called *rabāb al-mughannī* (*'rabāb* of the singer') is played by poor street singers and beggars.



6. *Rabāb (one-string fiddle) player in Ma'an, Jordan*



7. *Simsimiyya (five-string lyre), Sinai desert, 1967*

Another chordophone, the five-string lyre (*simsimiyya* or *ṭunbūr*; fig.7), is found in the Red Sea area. Its body was formerly made of wood shaped like a box or bowl, covered with a skin stretched round it and sewn together with wire (the shape resembles that of the Ethiopian *krar*). The soundbox now consists of a small oilcan; the five strings pass over a small movable wooden bridge and then straight up in a fan shape to the yoke, where they are wound round five pegs. The instrument is held horizontally against the left hip, one of its arms resting on the player's leg. The player uses his right hand to pluck the strings with a plectrum; the left-hand fingers rest on the strings, each finger being lifted only when the corresponding string is plucked. The playing is usually strongly rhythmical. The *simsimiyya* is used to accompany the songs and dances of fishermen in Bedouin encampments and coffee-houses. It is also connected with ceremonies of exorcism (used for long preludes to *zār* songs) and it is occasionally used for independent pieces and interludes. Its repertory forms a link between music of the Bedouin and of sedentary rural and urban society, being open to diverse influences including popular songs from the radio. It thus reflects the processes of change caused by urbanization and the impact of modern media of communication, which are affecting all the musical traditions of the Arab world.

See also BERBER MUSIC and entries on separate countries.

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OWEN WRIGHT (I, 1–5 and 7(i)), CHRISTIAN POCHÉ (I, 6 and 7(ii)), AMNON SHILOAH (II)

Aracil, Alfredo (*b* Madrid, 13 July 1954). Spanish composer. He studied the guitar with Salvador Gómez Tejado (1967–75) and composition with Tomás Marco, Carmelo Bernaola, Cristóbal Halffter and Luis de Pablo (1973–8); he also studied art history at the Universidad Complutense in Madrid (doctorate 1997). In 1974 a stipend enabled him to participate in the Darmstadt summer courses for new music, where he attended composition seminars given by Stockhausen, Xenakis, Kagel and Christian Wolff. After devoting himself chiefly to the performance of contemporary music (1975–6) with the Glosa and Koan ensembles and the Conjunto Instumental de Madrid, he turned to composition. He has served as editor and producer for Spanish National Radio (1977–94), organizer of the music programme for Madrid's year as European Capital of Culture (1992) and director of the Granada International Festival of Music and Dance (from 1994).

Aracil's compositions merge traditional and innovative elements and processes. A melancholic mood prevails in his works; his compositions play with memory, combining allusions to, glosses on and quotations of various periods and artistic fields with immediate temporal contexts. Although connections exist between some of his works (for example, through quotation, or the further development of an idea), he has endeavoured to create a new musical language for each piece. His main interest is in the strict formal control of macro-structures, particularly of two contrasting sections.

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Chbr and solo inst: Alfaguara, 3 vn, 2 va, 2 vc, db, pf, 1976; El silbo vulnerado, vn, pf, 1976; Tientos, fl, cl, pf trio, 1976; Retablo, vn, cl, pf, perc, 1977; Con el aire que no vuelve, ob, bn, gui, str trio, 1978; Mosaico, cel, 5 perc, 1979; Sonata de Mayo, fl, perc, pf, 1981; Sonata no.2 'Los reflejos', fl, cl, vn, vc, hp, pf, 1981; Extrême, db fl, 1985; Narciso abatido, fl, va, 1985; Paisaje vertical, fl, b cl, mar, pf, str trio, 1985; Música reservata, 11 insts, 1987; Dos glosas, 2 kbd, vib, hp, pf, str trio, 1988; Movimiento perpetuo, vn, cl, pf, 1992; Estudio/Fantasía, pf, unspecified insts, 1994

Kbd (pf, unless otherwise stated): 2 piezas para María, 1984; Ottavia sola, 1986; Calmo, 1987; Glosa I sobre Ottavia sola, kbd, 1987; Leve, org, 1994

Principal publishers: Subini Zerboni, Mundimúsica

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Música sobre máquinas y máquinas musicales, desde Arquímedes a los medios electroacústicos (Madrd, 1984)
'El reflejo de Eco', *Música en Madrid*, ed. J. Ramón (Madrid, 1992), 65–85
'El texto y la música como escenarios', *Variaciones*, no.1 (1992), 31–41
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J.R. Encinar, ed.: *Música en Madrid* (Madrid, 1992), 65ff

CHRISTIANE HEINE

Aragall (y Garriga), Giacomo [Jaume] (*b* Barcelona, 6 June 1939). Spanish tenor. He studied in Barcelona and Milan. In 1963 he won the Verdi Busseto competition, made his début at La Fenice as Gaston in *Jérusalem* and was offered a three-year contract at La Scala, making his first appearance in the title role of *L'amico Fritz*. He then sang in Barcelona, Munich, Vienna, Verona and Covent Garden, where he made his début (1966) as the Duke (*Rigoletto*), returning for Edgardo, Rodolfo, Cavaradossi, Werther and Riccardo (*Ballo in maschera*, 1988). The Duke was also his début role at the Metropolitan (1968) and at San Francisco (1972). A stylish singer, he had an open, keen-edged voice which he used with sensitivity, though some of the roles he undertook in the latter part of his career strained his naturally lyric timbre. His many recordings include Gennaro (*Lucrezia Borgia*), Roland (*Esclarmonde*), and Gabriele Adorno (*Simon Boccanegra*).

ALAN BLYTH

Aragüés, Juan Antonio de (*b* ?Salamanca, *c*1710; *d* Salamanca, 28 May 1793). Spanish composer, organist and harpist. From about 1735 (there is documentary evidence from 1738) he was a performer in the Capilla de S Jerónimo of the University of Salamanca. From January 1741 he occupied the chair of music at the university, following Antonio Yanguas's retirement in 1740. He was appointed professor of music in 1754, a post he held until 3 July 1771.

WORKS

MSS in E-SAu unless otherwise stated; other anonymous compositions in SAu may also be by Aragüés

Sacred: Requiem, 2 versions in *E-SAu*, varied copies in *SA*, *Mn*; 2 masses; 2 Salve regina; 3 Mag; 5 pss; 3 hymns; 1 grad, seq for Pentecost; 1 motet; 4 Passions, *SA*

Secular: 81 villancicos, 2 also in *SA*; 1 cant.

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ÁLVARO TORRENTE

Araiza, Francisco (*b* Mexico City, 4 Oct 1950). Mexican tenor. He began singing with a university choir, and became a pupil of the Mexican soprano Irma Gonzalez at the Conservatorio Nacional de Música. His début as the First Prisoner in *Fidelio* (1970) was followed in 1973 by appearances as Des Grieux (Massenet) and Rodolfo. He went to Europe in 1974 and studied in Munich with Richard Holm and Erik Werba; he then took a two-year contract at Karlsruhe, where he made his European début as Ferrando in 1975 and sang other lyric roles in Mozart and Italian operas. He sang the Steersman in *Der fliegende Holländer* at Bayreuth (1978), and appeared at the Vienna Staatsoper as Tamino, a role he recorded with Karajan. His British début was as Ernesto (*Don Pasquale*) at Covent Garden in 1983; his American début the next year was at San Francisco in *La Cenerentola*, and he appeared as Belmonte at the Metropolitan Opera later the same year. He sang Gounod's Romeo at Zürich, Lohengrin in Venice (1990) and Titus at Salzburg (1991). A lyric tenor whose voice has developed with experience (though heavier roles have at times taken their toll), he now takes leading Verdi and Puccini roles and also sings Werther, Faust, Hoffmann, Lohengrin and Walther von Stolzing. He has made notable recordings of *Faust* (1987), Catalani's *La Wally* (1990), Spontini's *La vestale* (1991), Verdi's *Alzira* and Mozart and Rossini operas.

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A. Stewart: 'Blessed with bel canto', *Opera Now* (1994), May, 35 only

NOËL GOODWIN

Araja [Araia], **Francesco** (*b* Naples, 25 June 1709; *d* ?Bologna, ?1770). Italian composer. His first important engagement was on 29 October 1723, when he directed the music at a religious function in honour of S Gioseffo at S Maria la Nova, Naples. The *Avvisi di Napoli* for 2 November 1723, reporting the event, stated that the 14-year-old composer had performed 'to the amazement and acclamation of everybody'. As a composer he made his début with the comic opera *Lo matremmonejo pe' mennetta* (Naples, 1729), written at a time when dialect comedies were becoming increasingly popular in Naples. Araja, however, wrote only *opere serie* after this, and until his move to St Petersburg in 1735 he had the opportunity to work in the leading operatic centres of Italy: his *Ciro riconosciuto* and *Cleomene* were performed in Rome in 1731; his setting of Metastasio's *Semiramide riconosciuta*, a work not previously attributed to Araja, was presented at Naples in the same year; his *Forza dell'amore* was performed in Milan in 1734; and his *Berenice* and *Lucio Vero* were performed at Venice in 1734 and 1735 respectively.

It is in the libretto of *Lucio Vero* that Araja is called for the first time '*maestro* of Her Majesty, ruler of all the Russias'. The invitation to go to Russia was probably extended to him in Venice by the violinist Pietro Mira, who had come from St Petersburg with orders from the Tsarina Anna Ivanovna to collect an Italian opera troupe for her. His long service in St Petersburg is marked by numerous important events. On his arrival he was immediately given a financial reward and the protection of the tsarina, who, in 1740, gave him the responsibility of organizing the first music school in Russia. He earned respect and praise from Anna's successor, Elizaveta Petrovna, who, in 1742, appointed him head of a new company of Italian performers. In 1748 she asked him to manage the newly-established *Concerti di musica italiana* and towards the end of his time in Russia he organized weekly concerts for Pyotr III, who, from December 1761, appointed him *maestro di cappella* in place of H.F. Reupach.

For the Russian court Araja composed eight *opere serie* between 1738 and 1755, three cantatas, a *festa teatrale* and a serenade. The success of the first opera in Russian, *Tsefal i Prokris*, won him the title of adviser to Elizabeth, a sable coat and 500 silver roubles. The theatre at Oranienbaum (the residence of Pyotr II) was inaugurated on 16 June 1755 with his *Amor prigioniero*. After finally leaving Russia in 1762, Araja appears to have returned to Italy where he may have taught singing. The place and date of his death are not known for certain.

The Florentine librettist Giuseppe Bonecchi followed Araja's company to St Petersburg in 1742 and provided him with, among other things, five opera texts during their time in Russia. The librettos (all of which, except *Mitridate*, survive in Italian and in Russian translation) display verbal excess and expressive rhetoric, almost always with the goal of making a surprise effect. The music is largely limited to facilitating this verse plan with recitative dialogues among the characters and numerous contributions from the chorus; only rarely are the characters allowed prominent solo moments. Araja was able to adapt the Italian *opera seria* model to the culture and environment of the Russian court, displaying professional skill and appropriate theatrical mastery. His use of simple recitatives, da capo arias, act finales with a male or female solo and choral epilogues is derived, for the most part, from the work of Vinci, whose operas on the same Metastasian subjects (*Semiramide riconosciuta*, 1729, and *Artaserse*, 1730) provided Araja with a sound model of reference. In the aria 'Son fedele all'idol mio' for the pasticcio *Merope* (1746, Genoa), now lost, Araja took his inspiration from Vinci's most characteristic stylistic traits: a marked tendency to highlight the melody and extremely simple harmonic figurations (Vinci's 'Tu vedrai empia' preceded Araja's aria in the work).

The cantata *La Cimotoe* and the aria 'Felice ai dì sereni' (performed in the pasticcio *Orfeo* in London and published there in 1736) show all the hallmarks of Araja's style: fluid cantabile melodies, the use of chromaticism for the more dramatic elements of the text and, above all, a vocal virtuosity that is highly controlled so that the realism of the poetic expression is not compromised.

WORKS

OPERAS

Lo matremmonejo pe' mennetta (commedia per musica, T. Mariani), Naples, Fiorentini, aut. 1729, lib *I-Fm*
Berenice (os, A. Salvi), Pratolino, 1730
Ciro riconosciuto (os), Rome, Dame, carn. 1731
Il Cleomene (os, V. Cassani), Rome, Dame, spr. 1731
Semiramide riconosciuta (os, P. Metastasio), Naples, S Bartolomeo, Oct 1731; rev. F. Silvani, 1737 as Il Finto Nino, ovvero La Semiramide riconosciuta, St Petersburg, 29 Jan 1737, *D-Bsb*, *GB-Lbl*
La forza dell'amore e dell'odio (os), Milan, Ducale, Jan 1734; *A-Wn*
Demetrio, 1734
Lucio Vero (os, A. Zeno), Venice, S Angelo, carn. 1735
Artaserse (os, Metastasio), St Petersburg, 9 Jan/10 Feb 1738
Seleuco (os, G. Bonecchi), Moscow, 26 April/7 May 1744
Scipion (os, Bonecchi), St Petersburg, 25 Aug/6 Sept 1745
Mitridate (os, Bonecchi), St Petersburg, 26 April/7 May 1747
L'asilo della pace (festa teatrale, Bonecchi), St Petersburg, 26 April/7 May 1748
Bellerofonte (os, Bonecchi), St Petersburg, 28 Dec 1750/8 Jan 1751
Eudossia incoronata, o sia Teodosio II (os, Bonecchi), St Petersburg, 28 April/9 May 1751
Tsefal i Prokris (os, A.P. Soumarokov), St Petersburg, 27 Feb/10 March 1755
Amor prigioniero (dialogo per musica, Metastasio), Oranienbaum, 16/27 June 1755
Alessandro nell'Indie (os, Metastasio), St Petersburg, 18/29 Dec 1755

Recit and aria in Demetrio (os, Metastasio), Vicenza, Grazie, May 1734
Aria in The Favourite Songs in the Opera call'd Orpheus (London, 1736)
Aria in Merope (pasticcio op), Genoa, S Agostino, carn. 1746

OTHER WORKS

S Andrea Corsini (orat), Rome, 14 Feb 1731
La gara dell'amore e del zelo (cant.), 2vv, choir, St Petersburg, 28 April 1736
David umiliato (azione sacra, A. Zeno), 5vv, Brno, spr. 1738, lib *CZ-Bu*
?La corona d'Alessandro Magno (serenata, Bonecchi), St Petersburg, 1750
Urania vaticinante (cant., A. Denzi), Oranienbaum, 16 June 1755
Junon secourable Lucine (cant., Denzi), St Petersburg, 9 Dec 1757
La Cimotoe (cant.), 4vv, insts (for the marriage of Francesco Caracciolo, Prince of Avellino, and Maria Antonia Carafa), *I-MC*
Veggio il ciel (cant.), 1v, bc, *Nc*
Capricci, clvd, *D-Bsb*

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G. Hardie: 'Neapolitan Comic Opera, 1707–1750: Some Addenda and Corrigenda for the *New Grove*', *JAMS*, xxxvi (1983), 124–7

MICHAEL F. ROBINSON/PIERO GARGIULO

Arakishvili, Dimitri (*b* Vladikavkaz, 11/23 Feb 1878; *d* Tbilisi, 13 Aug 1953). Georgian composer, musicologist and teacher. An academician of the Georgian Academy of Sciences and Laureate of the USSR State Prize (1950), Arakishvili is one of the founders of the Georgian School of composition. In the period 1894–1901 he attended the school of music and drama (attached to the Moscow Philharmonic Society) where he studied composition with A. Il'insky, and theory with S. Kruglikov (1894–1901), later improving his compositional technique with Grechaninov (1910–11). In 1917 he graduated from the Moscow Institute of Archaeology. In 1897 he had started writing for the Russian and the Georgian press on musical matters, in 1901 became a member of the musico-ethnological commission at Moscow University, and in 1907 a member of the Georgian Society for Literature and Art in Moscow. He was an associate of the foremost Russian composers of the day – such as Taneyev, Ippolitov-Ivanov, Arensky and Pyatnitsky – and was one of the organizers of the People's Conservatory in Moscow (1906); he was also the editor of the journal *Muzïka i zhizn'* (1908–12).

During these early years he travelled to Georgia more than once in order to note down folk music, gathering more than 500 songs which were subsequently published in three collections with extensive research and commentaries. Arakishvili's publications laid a scholarly basis for the study of Georgian musical folklore, and were the first to highlight and to substantiate the uniqueness of Georgian folk music. Whilst living in Moscow, Arakishvili combined his public, teaching and scientific work with intense creative activity: his finest romances (over 20 in number), the symphonic picture *Himni Ormuzds* ('A Hymn to Ormuzd', 1911), his opera *Tkmuleba o Shota Rustavelze* ('The Legend of Shota Rustaveli', 1914) – the staging of which at the opera house in Tbilisi in 1919 marked the beginning of Georgian national opera – and various choral works date from this period.

In 1918 he moved to Georgia and actively involved himself in teaching, composition and public life. On his initiative a second conservatory was established in Tbilisi in 1921 (this merged with the pre-existing one in 1923). He was subsequently a director, then head of the department, and finally dean of the composition faculty (1926–30), in addition to running various theoretical and practical courses (from 1929 as professor), and his appearances as the conductor of the symphony orchestra. Arakishvili was the first chairman of the Georgian Composers' Union (1932–4).

The most important and valuable of Arakishvili's compositions are his 80 or so romances in which he established a specifically Georgian tradition. In these (as with many of his other works), gentle lyricism and melodic expressiveness are combined with the sentimentality and oriental colouring of the urban folksong.

The predominantly *arioso* style of *The Legend of Shota Rustaveli* has much in common with that of the romances. This lyrical chamber opera is one of several based on folk legends concerning the Georgian poet Shota Rustaveli. Solo numbers from the opera such as 'Uzmuli' ('Song of the Cart Driver'), the arioso of Abdul-Arab, Queen Tamara's cavatina, as well as the overture and the dances, enjoy great popularity.

WORKS
(*selective list*)

Ops: Tkmuleba Shota Rustavelze [The legend of Shota Rustaveli] (2), 1914, Tbilisi, 1919; Tskhovreba sikharulia [Life is a Joy] (Dinara), 1926
Orch: Himni Ormuzds [Hymn to Ormuzd], sym. picture, 1911; Sym. no.1, 1932; Himn novogo vostoka [Hymn of the New East], 1933; Sym. no.2, 1942; Sym no.3, 1947
Over 80 romances for 1v, pf, incl. Varskvlaviansa gkhames [A Calm, Starry Night], 1906; Me shen geli [I am Waiting for You], 1907; Jveriis mtebze [On the Hills of Georgia], 1908; Shemogkhamdeba [Night will Begin to Fall], 1919; Gkhamea bneli [Midnight in a Remote Spot]
Incid music, choruses, folksong arrs.

Principal publishers: Muzfond Gruzii (Tbilisi), Muzgiz, Muzïka, Sovetskiy Kompozitor (Moscow and Leningrad)

WRITINGS

Kratkiy ocherk razvitiya Kartalino-Kakhetinskoy narodnoy muzïki [A brief outline of the development of Kartalino-Kakhetian folk music] (Moscow, 1906) [incl. 27 folksong transcrs.]
O narodnoy pesne zapadnoy Gruzii i muzïkal'nïkh instrumentakh [On the folksong of western Georgia and musical instruments] (Moscow, 1908) [incl. 83 folksong transcrs.]
Gruzinskoye narodnoye muzïkal'noye tvorchestvo [Georgian folk music] (Moscow, 1916) [incl. 225 folksong transcrs.]
Kartuli musika [Georgian music] (Kutaisi, 1925, 2/1940; Russ. trans., 2/1940, as *Gruzinskaya muzïka*)
Opisaniye i obmer narodnïkh instrumentov [Description and measurement of folk instruments] (Tbilisi, 1940)
Obzor narodnïkh pesen vostochnoy Gruzii [Survey of the folksongs of eastern Georgia] (Tbilisi, 1948)

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L. Donadze: 'Muzïkal'noye naslediye Gruzii' [Georgia's musical heritage], *Gruzinskaya muzïkal'naya kul'tura*, ed. A. Tsulukidze (Moscow, 1957), 103–76
A. Khachaturian: 'Truzhenik, tvorets' [Toiler, creator], *Zarya vostoka* (4 April 1965)
Sh. Mshvelidze: 'Kartuli musikis didi moamage' [A great figure in Georgian music], *Sabchota khelovneba* (Tbilisi, 1974), no.3, p.7
P. Khuchua: *Dimitri Arakashvili* (Tbilisi, 1996)

GULBAT TORADZE

Arama, Isaac ben Moses (*b* Spain, *c*1420; *d* Naples, 1494). Rabbi and philosopher. Following the expulsion of the Jews from Spain in 1492, he settled in Naples. He referred to music under the heading *nigun 'olam* ('cosmic music') in chapter 12 of his *'Aqedat Yitsḥaq* ('Binding of Isaac'), a homiletic interpretation of the Pentateuch which survives in a manuscript source (*I-Ra* Or.58) and in a print from Salonika (now Thessaloníki), dated 1522. Expounding the theme of cosmic order, i.e. harmony, Arama established its existence on lower and higher levels, hence the relationship between the micro- and macrocosm, or music as made and performed by man and music as divine harmony. On both levels, music is governed by scriptural precepts; and he who observes them is in greater harmony with the 'greater instrument'. Arama saw the laws of music as enfolded in the laws of Torah; the study of Torah thus becomes a form of music-making. Failure to obey the scriptures leads to deficient harmony, or dissonance, which ends in destruction. Torah is powerful only if the soul of the believer is tuned to its ordinances. That the microcosm is subordinate to the macrocosm follows from Arama's general premise that divine truth is superior to human reasoning, i.e. philosophy, and that when the two are in conflict, or 'out of tune', philosophy yields to the Holy Writ. It is for man to redress the imbalance, restoring consonance through faith.

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DON HARRÁN

Arámbarri (y Gárate), Jesús (*b* Bilbao, 13 April 1902; *d* Madrid, 11 July 1960). Spanish conductor and composer. He studied at the Vizcaíno Conservatory in Bilbao, and in Paris with Paul Le Flem and Dukas (composition), and with Vladimir Golschmann (conducting). He also worked with Weingartner at Basle in 1932. On his return to Spain in 1933 he took charge of the part-time Bilbao SO, which he steadily developed and improved and which, in 1938, became the first civic orchestra in Spain on a regular basis. Arámbarri helped to organize musical activities throughout Spain, and performed large-scale choral works with the vocally distinctive Basque choirs of northern Spain. He also introduced several works by Britten, Vaughan Williams and Walton. In 1953 he was appointed a professor at the Madrid Conservatory, and became conductor of the Madrid SO and president of the Spanish conductors' association. His compositions include *Viento del sur*, a zarzuela in two acts (1952); *Castilla* for soprano, chorus and orchestra (1941; text by Manuel Machado); Eight Basque Songs, for soprano and orchestra (1932); *Gabon-zar sorginak*, for soprano and orchestra; a string quartet; and piano pieces.

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M. Valls: *La música española después de Manuel de Falla* (Madrid, 1962)

NOËL GOODWIN

Aranaz y Vides, Pedro (*b* Tudela, Navarre, bap. 2 May 1740; *d* Cuenca, 24 Sept 1820). Basque composer. After studying eight years with Luis Serra at the cathedral of Nuestra Señora del Pilar in Zaragoza, he competed for the music directorships of the cathedrals of Santo Domingo de la Calzada (1763), El Pilar (1765) and Zamora (1768), but was each time rejected, probably because he was not yet in holy orders. In 1765 he went to Madrid, where he made his name as a composer of tuneful, folkloric *tonadillas*. In 1769 he was appointed *maestro de capilla* at Cuenca Cathedral, where despite offers from better-paying cathedrals he remained until his death, composing much staid ecclesiastical music. He was ordained a priest in 1773 and retired from conducting in 1797. At Salamanca in 1791, Manuel Alonso Ortega rated him first among contemporary composers of expressive sacred music.

WORKS

16 tonadillas, *E-Mm*, incl. La maja limonera, 2vv, *c*1765, ed. in Subirá (1930); La satisfacción de los amantes, 2vv, 1765; Dos payos y dos soldados, 4vv, 1766; El Gallego, 1v, 1767; El chasco del perro, 3vv, 1769; El remedo de los locos, 1v, 1769; El chusco y la maja, 1772
*c*300 Lat. and Sp. sacred works in *CU*, *c*160 in *E*, incl. 14 masses, 4–8vv, with/without insts; *c*150 motets, 4–8vv, insts; 20 Salve; responsories; Lamentations; villancicos; Confitemini Domino, motet, 8vv, org obbl, ed. in Martínez Millán, 1974 and 1988

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R. Arias del Valle: 'Le no jubilacion del Maestro Furio', *Revista de musicología*, vi/1–2 (1983), 121, 124
L. Siemens Hernández: 'La valoración estética y sociológica de Manuel Alonso Ortega sobre les músicos de su época', *Revista de musicología*, viii/1 (1985), 136–7
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ROBERT STEVENSON

Aranda, Matheo de (*b* ?Aranda de Duero, *c*1495; *d* Coimbra, ?15 Feb 1548). Spanish theorist. He studied

music theory with Pedro Ciruelo at the University of Alcalá de Henares sometime before 1524; later he went to Italy for practical instruction. By 3 April 1528 he was *mestre de capela* at Évora Cathedral in Portugal, a post which he held until 26 August 1544, when he was appointed professor of music at Coimbra University. During most of this period the Portuguese court resided in Évora rather than in Lisbon, and Aranda earned praise from the administrator of the see, Cardinal Dom Afonso. At Coimbra, however, the native Portuguese professors proved so resentful towards the foreigner that according to a colleague, Juan Fernández, Aranda died of 'pure vexation'. His body was carried back to Évora for burial on 2 June 1549.

Aranda's two music treatises were the first to be printed in Portugal, although they are written in Spanish. In the *Tractado d'canto llano* (Lisbon, 1533/*R*1962 with introduction and notes by J.A. Alegria) he agreed with Juan de Espinosa and Martín de Rivafrecha in declaring the sung diatonic semitone (i.e. A to B♭) smaller than the chromatic (i.e. B♭ to B♮). He allowed the breaking of ligatures for the sake of 'correct' accentuation, and like most contemporary Spanish theorists, preferred liberal use of ficta in plainsong. The examples of species counterpoint in his second treatise, the *Tractado de canto mensurable* (Lisbon, 1535), were the first polyphony published in Portugal. A few surviving compositions are attributable to Aranda: the four-voice setting of the tract *Adjuva nos Deus* (in *P-EVp* CLI/1–9d) and two mass fragments, *Et incarnatus* and *Et vitam*, display his sensitivity in setting texts.

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ROBERT STEVENSON

Arandia Navarro, Jorge (*b* Buenos Aires, 1 Jan 1929). Argentine composer. He studied the piano with Clara Chaplin and Roberto Locatelli and theory with Alejandro Szenkar and Roberto García Morillo; his instrumentation studies with Roberto Kinsky, from the Teatro Colón, were aided by a three-year grant from the Thomas J. Williams Foundation. In 1963 he won a scholarship to the Torcuato Di Tella Institute, where his teachers included Earle Brown, Ginastera, Messiaen and Xenakis, and attended an advanced piano course given by Yvonne Loriod; he was also treasurer of the Asociación de Música Viva de Buenos Aires, for which he was commissioned to write *Playas rítmicas no.1* (1964). He was a founding member of the Asociación de Jóvenes Compositores (now CUDA). His awards include the national board of culture's prize for his Piano Concerto and the Buenos Aires Municipal Prize for *Playas rítmicas no.1*. Among his works are concertos for piano, violin, harmonica and flute, ballets, chamber music, songs and many piano pieces. Some works have been published by Editorial Argentina.

VALDEMAR AXEL ROLDAN

Arañés [Arañiés], **Juan** (*b* Catalonia; *d* ?Seo de Urgel, in or after 1649). Spanish composer, active briefly in Italy. He studied at Alcalá de Henares and became a priest. In 1623 he accompanied to Rome the newly appointed Spanish ambassador to the Holy See, Ruy Gómez de Silva y Mendoza, Duke of Pastrana, and in 1624, when dedicating a volume of music to the duke, he described himself as his chaplain and musical director. From 1627 to 1634 he was *mestre de canto* at Seo de Urgel Cathedral. In 1649 he was recalled to this post for one year only. He published *Libro segundo de tonos y villancicos*, for one to four voices and guitar (Rome, 1624; one three-part piece and a four-part chacona ed. in MME, xxxii, 1970; one piece ed. in Cancionero musical de Lope de Vega, ii, Barcelona, 1987). It comprises 12 secular pieces, the concluding chacona being the first for voices by a Spanish composer to appear in print. The first book implied by this 'second book' is lost, but what are evidently six three-part pieces from it survive in the manuscript Cancionero Casanatense (in *I-Rc*). Arañés's fondness for sequences, overt dominant 7ths, fast dance rhythms and long quaver and dotted rhythm melismas, and his use of guitar letter notation proclaim him a thoroughly modern Baroque composer. Some anonymous three-part masses that he had tried to modernize with an added fourth voice were known (in *E-SU*) in 1921.

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ROBERT STEVENSON

Arangi-Lombardi, Giannina (*b* Marigliano, Naples, 20 June 1891; *d* Milan, 9 July 1951). Italian soprano. She studied in Naples, making her début as a mezzo-soprano in 1920 at the Teatro Costanzi, Rome, as Lola (*Cavalleria rusticana*). After further study, she made a second début as a soprano in 1924 at La Scala as Helen (*Mefistofele*). Her other roles at La Scala included Santuzza, Aida, La Gioconda, Leonora (*Il trovatore*) and Donna Anna, which she also sang at Salzburg (1935). She appeared in Buenos Aires, notably as Asteria (*Nerone*), in 1926 and throughout Europe, including Turin, as Ariadne (1925) and Florence, as Lucrezia Borgia (1933). Her excellent technique, impeccable sense of style and emotional involvement in her roles are exemplified in her complete recording of *Aida*, made in 1928.

HAROLD ROSENTHAL/ALAN BLYTH

Aranovsky, Mark Genrikhovich (*b* Leningrad, 25 Aug 1928). Russian musicologist. He studied at the Leningrad Conservatory under the supervision of E.L. Frid, graduating in 1952, and subsequently undertook postgraduate studies at the Leningrad Institute of Theatre, Music and Cinematography under M.K. Mikhaylov, gaining the degree in 1966. From 1966 to 1980 he was a senior research officer at the Leningrad Institute. In 1980 he was appointed senior researcher at the All-Union Research Institute of the Arts, Moscow, where he later became chief researcher (1983–91), head of the music department

(1991–3) and professor in 1993. He was awarded the doctorate in 1982. He has organized a number of musicology conferences and is a member of the Russian Federation Union of Composers.

Aranovsky's areas of research include the theory of music and musical language, the psychology of musical creativity and the history of Russian classical and contemporary music. In his research on music theory he combines the ideas of Tyulin and Asaf'yev with methods from linguistics and semiotics, and considers the musical language as a symbolic, evolving semiotic system that is governed by a hierarchy of grammatical rules. His theory of melody proposes a melodic syntax of motif–syntagma–exposition; his theory of genre also introduces the notion of a structural semantic archetype. These ideas are continued in his investigations of the axiomatic logic of musical creativity, the interaction of the conscious and unconscious, the intellectual activity in musical thinking and the creative process, and the various types of artistic creativity of composers such as Glinka, Tchaikovsky and Rachmaninoff. His studies of the history of music, particularly the works of Prokofiev and Shostakovich and the evolution of the symphonic genre in 20th-century music, further expand these conceptions of music and lead to descriptions of the origins of intonation and the evolution of musical language, genre and style. His work also highlights for the first time the appearance of a Romantic aesthetic in the Russian classics of the 19th century. (*SKM*, i)

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Melodika S. Prokof'yeva: issledovatel'skiye ocherki [The melodic types of Prokofiev: research studies] (Leningrad, 1969)
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'Pyatnadtsataya simfoniya D. Shostakovicha i nekotorïye voprosï muzïkal'noy semantiki' [Shostakovich's 15th symphony and some questions concerning musical semantics], *Voprosï teorii i ėstetiki muzïki*, xv (1977), 55–94
ed.: *Voprosï muzïkal'nogo stilya* (Leningrad, 1978) [incl. 'Soznatel'noye i bessoznatel'noye v tvorcheskom protsesse kompozitora' (The conscious and the unconscious in the creative process of the composer), 140–56]
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'Zametki o tvorchestve D. Shostakoviche' [Notes on the work of Shostakovich], *SovM* (1981), no.9, pp.16–22
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'Veka svyazuyushaya nit' (o vokal'noy syuite Shostakovicha na stikhi Mikelanzhelo Buaonarotti' [The linking thread of the age: Shostakovich's vocal suite to poems by Michelangelo Buonarotti], *Novaya zhizn' traditsiy v sovetskoy muzïke*, ed. N.G. Shakhnazarova and G. Golovinskii (Moscow, 1989), 207–62
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'Tonologische Analyse des Melodie und einige Fragen der Semantik des musikalischen Tons', *Musikometrika*, xlvi (1991), 95–121
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NINA YUR'YEVNA AFONINA

Arányi, Jelly d' [Arányi de Hunyadvar, Jelly Eva] (*b* Budapest, 30 May 1893; *d* Florence, 30 March 1966). British violinist of Hungarian birth. She was the younger sister of Adila Fachiri and great-niece of Joachim. She started to learn the piano, but in 1903 went to the Hungarian National Royal Academy in Budapest as a violinist, studying with Grunfeld and later Hubay. Her career began in 1908 with a series of joint recitals, in Vienna and elsewere, in partnership with her sister. In 1909 they played in England and settled there four years later, becoming well known for their performance of Bach's Double Violin Concerto, which they recorded. Jelly was a vivid personality and a born violinist, with fine technique and a good measure of gypsy fire. The warmth and freedom of her playing found full scope in a work such as the Brahms Concerto; but her rhapsodic style was equally suited to Bartók's two violin and piano sonatas and Ravel's *Tzigane*, which were written for and dedicated to her. Other works she inspired were a concerto by Röntgen, Ethel Smyth's Concerto for violin and horn, and Vaughan Williams's *Concerto accademico*; the Double Concerto of Holst was composed for both sisters. In 1938 she gave the first British performance of Schumann's Concerto, after much controversy (she claimed that the composer's spirit had appeared to her in a séance) and despite Joachim's wish. She formed a piano trio with Suggia and Fanny Davies in 1914; she played later with Felix Salmond and with Myra Hess, who was also her duo partner for over 20 years, and recorded with them Schubert's B flat Trio.

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ROBERT ANDERSON

Arapov, Boris Alexandrovich (*b* St Petersburg, 30 Aug/12 Sept 1905; *d* St Petersburg, 27 Jan 1992). Russian composer and teacher. He received his first music lessons as a child from his mother in Poltava, and later with the pianist Zaytseva-Zhukovich. He began composing at the age of nine. In 1921 he moved to Petrograd, where he studied the piano with Mariya Yudina and Samara Savshinsky; because of an injury to his hand he gave up his career as a pianist and in 1923 entered the Petrograd Conservatory where he studied composition with Shcherbachyov and M.M. Chernov. He then taught music theory at the Central Music School (1927–32) and at the State Institute of Art History (1929–30). In 1930 he started

teaching at the Leningrad Conservatory, becoming professor in 1940, deputy director in 1945–6 and dean of the orchestral department in 1950. Among his students are B.I. Arkhimandritov, G.A. Armenian, Yu.A. Balkashin, G.I. Firtich, N.M. Shakhmatov, I.I. Schwartz, S.M. Slonimsky, D.A. Tolstoy and V.A. Uspensky.

Arapov began his official career as a signatory of a protest letter from a students' trade union which condemned light music, gypsy music, church composers, and, more personally, Nikolay Roslavets. Later, Arapov was among the leading officials of the Composers' Union: he led the composers' section, and was a board secretary of the Union and of its Leningrad department. His titles include Honoured Art Worker of the Uzbek SSR (1944), the Order of the Labour Red Banner (1953), Honoured Art Worker of the RSFSR (1957), National Artist of the USSR (1976) and the Lenin Order (1986).

Large-scale traditional genres predominate in Arapov's work; the solid orchestration, colouristic effects and programmatic inspiration all define him as a successor to the Petersburg nationalists. Folk themes and images also play an important role and attest to the considerable periods he spent engaged in field study in Armenia, Georgia, Uzbekistan, China and Korea.

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(selective list)

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Ballet: Portret Doriana Greya (G. Alexidze, after O. Wilde), 1971

Orch: Fugato, 1927; Tadzhikskaya syuita, 1938; Sym. no.1, 1947; Russkaya syuita, 1951; Sym. no.2 'Svobodnïy Kitay' [Free China], 1959; Sym. no.3, 1962; Vn Conc., 1964; Conc. for Orch, 1969; Conc., pf, vn, perc, chbr orch, 1973

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Vocal-orch: Vocal-sym. Cycle (Pushkin), 1937; Pokhodnaya pesnya geologov [Marching Song of the Geologists] (A. Prokof'yev), 1933; Pesni protesta [Songs of Protest], B, jazz orch, 1940; Dzhelal-Ėddin (orat, Atabayev), 1944, collab. A. Kozlovsky

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Chbr and solo inst: Variations, pf, 1929; Sonata, vn, 1930; Yumoreska, pf, 1937; Trio, cl, vn, pf, 1943; 10 uzbekskikh pesen, pf, 1944; 6 Pf Pieces, 1955; Ėtyud-skertso, pf, 1967; Pf Sonata, 1970; 3 Pf Pieces, 1970

6 film scores, 1932–54

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I. Vïzgo-Ivanova: 'Pod znamenem druzhbï' [Under the banner of friendship], *Muzïka i zhizn'*, ii (Moscow and Leningrad, 1973) [on the *Tadzhikskaya syuita*]

L. Dan'ko: 'Na puti obnovleniya muzïkal'nogo teatra' [On the way to a renewal of the musical theatre], *Muzïka i zhizn'*, iii (Leningrad and Moscow, 1974) [on *Dozhd'* and *Portret Doriana Greya*]

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MARINA LOBANOVA

Arãrãy. A category of melody in the music of the Ethiopian Orthodox Church. *See* ETHIOPIA, §I, 3.

Arascione, Giovanni (*b* Cairo Montenotte, nr Savona, 18 Oct 1546; *d* in or after 1600). Italian music editor. Fétis stated incorrectly that he was born at Novara. He was probably educated at Mondovì, but he spent most of his life in Rome, where he was a member of the Congregazione dell' Oratorio (founded by Filippo Neri) and a friend and colleague of Giovenale Ancina. His only extant publication, *Nuove laudi ariose della Beatissima Virgine scelte da diversi autori* (Rome, 1600[5]), for four voices, contains 70 *laudi* by 26 composers, including Animuccia, Dentice, Giovannelli, Ingegneri, Lassus and Vecchi. All the works are contrafacta of secular pieces for which Arascione provided the sacred texts. According to the four dedicatory letters by Ancina and several sonnets prefacing the volume, it was intended as the second part of Ancina's *Tempio armonico*, published the year before (RISM 1599[6]). Like Ancina's volume it was designed for the use of the Congregazione; the pieces are firmly in the religious tradition of the Philippine *laudi* repertory (see Alaleona), and they have tuneful melodic lines and show distinct features of the new monodic style.

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P. Damilano: *Giovenale Ancina, musicista filippino (1545–1604)* (Florence, 1956)

H.E. Smither: 'Narrative and Dramatic Elements in the Laude Filippine, 1563–1600', *AcM*, xli (1969), 186–99

Araujo, Francisco Correa de. *See* CORREA DE ARAUXO, FRANCISCO.

Araújo, João Gomes de (*b* Pindamonhangaba, 3 Aug 1846; *d* São Paulo, 8 Sept 1943). Brazilian composer. His son, João Gomes, was also a composer. After initial studies in his home town with his father, Benedicto Gomes de Araújo, and (from 1856) his uncle, the violinist João Baptista de Oliveira, he enrolled in 1861 at the Rio de Janeiro Conservatory, where Francisco Manuel da Silva was his composition teacher. He transcribed scenes from current opera successes for military band. Returning home in 1863, he joined the clarinettist José Maria Leite to establish a conservatory, organize a band and found an orchestra. From 1870 to 1884 he and his first wife Marianna Marcondes Teixeira (*d* 18 Aug 1891) directed the local Collegio Conceição. In 1884 the favourable reception of his orchestral *Missa de São Benedicto*, sung at the consecration of a church in Lorena, São Paulo, caused Emperor Pedro II to send him with his family to Milan, where he studied with Dominiceti.

Edméia (1886), his first opera, did not reach the stage, but *Carmosina* (1888) was given with great success in the emperor's presence at the Teatro Dal Verme, Milan, and repeated on 29 January 1891 at the Teatro São José in São Paulo. With the exception of the years 1903 to 1904, he resided in São Paulo from late 1888 until his death. He

composed his finest opera, *Maria Petrowna*, the story of a conspiracy to depose Catherine II of Russia, in Milan in 1903, but its première, at the Teatro Municipal, São Paulo, did not take place until January 1929. *Helena* (1908), dealing with events on a coffee plantation, was likewise staged some years after its composition, in 1916. Araújo, meanwhile, had founded the São Paulo Conservatory with Pedro Augusto Gomes Cardim in 1906.

WORKS
(*selective list*)

Stage: Edméia (3, A. Ghislanzoni), 1886, unperf.; Carmosina (3, Ghislanzoni), Milan, Dal Verme, 1 May 1888, lib. (Milan, 1888); Maria Petrowna (prol., 2, F. Fontana), 1903, São Paulo, Municipal, Jan 1929; Helena (1, Bento de Camargo), 1908, São Paulo, Municipal, 14 July 1916

Orch: March, 1880; 6 syms.: 1899, 1900, 1906, 1908, 1908, 1923; 3 marches, 1932, 1935, 1938; Trilogia da noite e pátria, sym. poem, vv, orch

Vocal: 12 masses; 12 romances, 1v, pf

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ROBERT STEVENSON

Araujo, Juan de (*b* Villafranca de los Barros, Extremadura, 1646; *d* La Plata [now Sucre], Bolivia, 1712). Composer of Spanish birth, active in South America. He went to Lima at an early age with his father, a civil official, and there attended the University of S Marcos during the late 1660s. He may have been a pupil of Torrejón y Velasco. After being involved in student disruption he was banished from Lima by the viceroy of Peru, the Count of Lemos. There is documentary evidence that he moved to Panamá, where he worked as choirmaster, and by 1672, when he returned to Lima, he had been ordained a priest. He was then appointed choirmaster of Lima Cathedral and held the post until 1676. He is not heard of again until 1680: from then until his death he was choirmaster of the cathedral at La Plata, Bolivia. He may have spent some time at Cuzco, Peru, since several of his works survive in the library of the S Antonio Abad Seminary there, but there is no evidence to support this suggestion.

Araujo's career at La Plata coincided with the wealthiest period of the Audiencia de Charcas region, of which it was the capital. The number of his works copied there and their performing forces (from eight to ten voices) indicate that he must have had the benefit of a flourishing musical establishment. Stevenson (1960, p.189) observed that his 'unusual success in training choirboys assured him throughout his career of an abundant stream of high *tiples*. This good supply could indeed be inferred from his compositions themselves. One of the choruses almost invariably calls for boys' voices supported by only a tenor'. He was a prolific composer; some 158 pieces by him are known, 142 of which are of the villancico type, the remaining 16 being religious compositions. While he followed the traditional form of the villancico, he was quite innovatory in his search for unusual effects, whether through word-painting or unexpected rhythmic drive by systematic crotchet and quaver syncopation in 6/8 time. Many of his settings are *jácaras* which exude vivid spirits and good humour. 12 works are found in copies made as late as 1929.

WORKS

2 Mag, 10–11vv, Seminario de S Antonio Abad, Cuzco, Peru

3 Lamentations, Sucre Cathedral archives, Bolivia

Pasionario en canto fygurado, 23vv, inc., Sucre

Dixit Dominus, 11vv, Cuzco

Ut queant laxis, 8vv, ed. in Stevenson (1960)

Los negritos, 6vv, ed. in Stevenson (1960)

142 villancicos, J.E. Fortún de Ponce's private collection, La Paz, Bolivia; Sucre, Bolivia; Cuzco, Peru; Museo Histórico Nacional, Montevideo, Uruguay

For complete list of works see García Muñoz, 1981 and 1989

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GERARD BÉHAGUE

Araújo [Arauxo, Arraujo], **Pedro de** (*fl* 1662–1705). Portuguese organist and composer. He was a leading figure among secular and monastic organists in the archdiocese of Braga during the last quarter of the 18th century. He taught music at St Peter's Seminary in Braga (1662–8) and in 1665 gave up the post of second organist at Braga Cathedral when he was granted a benefice at St Salvador in nearby Joane (now Famalicão), where he was active until at least 1704. He is known to have composed 13 keyboard works and another six can be attributed to him on stylistic grounds (*P-Pm* 1607, *BRp* 964; ed in PM xi (1967), xxv (1974), and G. Doderer, *Organa hispanica*, ix, 1984). They bring together Aragonese and Italian, as well as Portuguese, elements, and demonstrate Araújo's sensitivity to the character of the Portuguese-Galician organ of his time.

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GERHARD DODERER

Arauxo, Francisco Correa de. *See* CORREA DE ARAUXO, FRANCISCO.

Araya (y Andía), Simón de (*b* Peralta, Navarra, bap. 21 Jan 1676; *d* León, 17 Dec 1738). Spanish composer. Between 1700 and 1714 he was *maestro de capilla* of the collegiate church of S Antolín, Medina del Campo. He competed for the post of *maestro* at the cathedrals of Calahorra and Zamora in 1703 and 1710 respectively. From 1714 until his death he was *maestro de capilla* of León Cathedral, where lapses in fulfilling his obligations led to problems with the chapter. In 1732, for instance, he was cautioned for neither producing new compositions nor introducing any from Madrid. From an aesthetic viewpoint, he expressed a negative opinion regarding the dissonance used by Francisco Valls in the 'Qui tollis' of his *Missa 'Scala aretina'*. Araya y Andía died debt-ridden, leaving his scores (of which very few have survived) to León Cathedral.

The style of his music is typical for a Spanish composer at the turn of the 18th century, with a clear distinction between works in Latin and those in the vernacular. In the latter, characteristics of the 17th-century villancico are combined with those of the Italian recitative and aria.

WORKS

Sp. vocal: villancico, 5 vv, *E-SA*; 4 cants., 1–5 vv, *BUa*, *J*, *PAL*; duet, *PAL*

Lat. vocal: 2 motets, 4–6 vv, ps, *L*

Theoretical: 'Parecer de el Señor Don Simón de Araya, Maestro de Capilla de la Santa Iglesia Cathedral de León 17 de octubre de 1716', in J. Martínez de la Roca: *Elucidacion de la verdad* (Valladolid, 1717)

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PABLO L. RODRÍGUEZ

Arazova [Arazian], **Izabella Konstantinovna** (*b* Rostov-na-Donu, 25 Sept 1936). Armenian composer. She has lived in Yerevan since 1942. She trained at the Melikyan Music College (1955–8), the Leningrad Conservatory (1961–3, composition with Yevlakhov) and at the Yerevan Conservatory (1964–7, composition with Mirzoyan). In 1967 she joined the Armenian Composers' Union. She taught orchestration, composition, harmony and solfeggio in music schools and at the Pedagogical Institute in Yerevan (1967–90). Arazova's works were performed for the first time in 1966 at the Festival of Young Composers in Yerevan and subsequently in Armenia, Russia, Estonia, Ukraine, USA, Japan, France and Switzerland.

Her early works developed under the banner of vitalist tendencies, as confirmed by the *Concerto for Orchestra*. In this latter-day *concerto grosso* Arazova heightened the significance of timbre contrasts. For the next three decades she evolved a system of oppositions, whilst achieving resourcefulness in melody and especially rhythm. While a particularly expressive utterance defines the scale of her chamber works, the lyrical concentration of her vocal works also permeates large-scale works. Her mixed technique is based on the use of classical polyphony and contemporary heterophonic, *ostinato* and aleatory devices; she employs various chord structures, including tone clusters, in a system of free tonality. In the orchestral *Prayer*, through complex harmonic procedures, the asceticism of continuous psalmody arrives at a culmination point in the image of a cross symbolized in sound as: C♯–D–B♭–B. Improvisation plays an important role in Arazova's music, defining a characteristically logical spontaneity and an extension of variation technique.

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(*selective list*)

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SVETLANA SARKISYAN

Arban, (Joseph) Jean-Baptiste (Laurent) (*b* Lyons, 28 Feb 1825; *d* Paris, 9 April 1889). French cornet player and conductor. He studied the trumpet with Dauverné at the Paris Conservatoire from 1841 to 1845. He acquired renown for conducting salon orchestras, an activity that he took up in 1856, and later conducted at the Opéra. In 1857 he became professor of saxhorn at the Ecole Militaire, and in 1869, after an unsuccessful attempt seven years earlier, established a cornet class at the Conservatoire. He and Cerclier, who taught the trumpet, both succeeded Dauverné, thus originating a separation of the trumpet class into sections for cornet and for trumpet, a practice that has continued. In the summer seasons from 1873 to 1875 and in 1876, he conducted a French orchestra in St Petersburg and Pavlovsk, respectively, the reason for which he resigned his Conservatoire post in 1874. When the position became vacant again in 1880, he forsook his international career to return to the Conservatoire, devoting the rest of his life to teaching. From then until the end of his life he was also preoccupied with improving the intonation of brass instruments, collaborating on at least five different systems of compensating cornets in C with four or three valves with the makers Mille and Halary (Daniel-Sudre system) and the engineer Bouvet (*see* VALVE (i)). Already in April 1848 he had demonstrated a *cornet compensateur* built by Adolphe Sax.

Arban was arguably the first complete technician on the cornet; his setting of *The Carnival of Venice*, with variations, was the cornettist's solo piece *par excellence* during his and the next two or three generations. His *Grande méthode complète pour cornet à pistons et de saxhorn* (Paris, 1864) is still the standard instruction work, largely because of its thorough, systematic approach.

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EDWARD H. TARR

Arbeau, Thoinot [Tabourot, Jehan] (*b* Dijon, 17 March 1520; *d* Langres, 23 July 1595). French cleric and author. The pen name Thoinot Arbeau is an anagram of his real name. He studied at Dijon and Poitiers and possibly also at Paris, receiving a Licentiate of Laws. A churchman, in 1542 he became treasurer of the chapter at Langres; in 1547 he became canon of the cathedral, and in 1565 he was canon-treasurer at Bar-sur-Aube. Succeeding appointments include that of *official* (ecclesiastical judge), *chantre scoliarque* (inspector of the diocesan schools), director of cathedral restoration after its damage by lightning in

1562, and finally vicar-general of his diocese. His most famous work is *Orchesographie* (1588, 2/1589), the only dance manual published in France in the second half of the 16th century. It was reprinted with a new title-page in 1596.

Arbeau's positive attitude towards dancing, both for health reasons and as part of the pleasurable search for a mate, his references in the text to his own youthful skill in dancing, and his neo-Platonic view that earthly dance is harmonious with the dance of the universe, all place him in the tradition of those robust Renaissance ecclesiastics so vividly portrayed by Rabelais. The significance of his work is manifold. His text, in the form of a dialogue, explains most of the French social dance types of the period with the aid of an explicit dance tablature apparently devised by him. This correlates dance steps with music more precisely than any other source of the time, and is invaluable for modern reconstructions of the dances; it also provides important clues to the performance of the substantial body of dance music – and dance-inspired music – from the period. Illustrations in the text, though seemingly crude, assist quite specifically in the interpretation of the step descriptions. Furthermore, Arbeau made it clearer than do other sources (e.g. Fabritio Caroso and Cesare Negri) that the manly arts included dancing as well as fencing, by 'recounting both ... martial and recreative dances'. He framed the book with the warlike arts; a lengthy introduction justifies the importance of dancing for men and describes marching techniques while the final portion of the book is devoted to six passages of *Les bouffons* (also known as *matassins* or *mattaccino*), a popular, athletic sword dance for four, six or eight mentioned only in passing elsewhere (for illustration of Arbeau's tablature *see* MATACHIN). Arbeau amplified his instructions with some delightful reflections on contemporary *mores* ('spit and blow your nose sparingly'; '[after dancing the dancers] are permitted to kiss their mistresses ... to ascertain if they are shapely or emit an unpleasant odour as of bad meat').

Dances described by Arbeau in varying detail include the basse danse and its accompanying *tordion* (both 'out of date some 50 years', he claimed), the pavan, 15 galliard variations, 25 different types of branles, the courante, allemande, volte, a *morisque*, a canary and a *Pavane d'Espagne*, as well as *Les bouffons*. Some descriptions are so cursory as merely to pique the curiosity (e.g. the *morisque* and *Pavane d'Espagne*); others are obviously incomplete (e.g. the *Branle de guerre*, which lacks any warlike gestures); still others are in duple metre (courante and canary) instead of the usual triple metre, thus presenting unsolved riddles to modern performers. In general, Arbeau's dances are simpler than those in the books by Caroso and Negri: he omitted the kinds of complicated ballettos and the large figure dances found in those sources, as well as the complex and highly specific variations they give for the pavan, passamezzo or canary. Yet Arbeau gave the only extant descriptions of the vigorous volte and *matassins*, and he included the largest number of branles. Despite the differences among them, the fundamental correlation of the steps in these sources, and other internal evidence, support the view that there was a basic international step vocabulary at that time, with regional stylistic differences or preferences for different dance types.

Arbeau's manual is a rich source of information on dance music. It is the only known source to illustrate tabor rhythms of the Renaissance as well as the unique source of music specifically designated for extemporizing on the fife, with significant details of tonguing techniques. In addition *Orchésographie* contains many valuable clues to musical performing practice for dancing, including appropriate northern European instrumentation, details of instrumental construction, singing-dances and sources of additional dance music, all the while underscoring the strength of improvisational traditions. It is clear that he fully expected dance musicians to supply a bass and inner or descant parts to the tunes he supplied. He gave important tempo indications for dancers and musicians, both when comparing dance types (e.g. 'The tordion is danced close to the ground to a light, lively beat and the galliard is danced higher off the ground to a slower, stronger beat'), and when giving a tempo range for a single dance type (e.g. 'The galliard needs must be slower for a man of large stature than for a small man inasmuch as the tall one takes longer to execute his steps').

The application of Arbeau's treatise must be treated with caution. While it is undoubtedly valid for northern European dance in the last half of the 16th century, it is unclear how far into the 17th century it remains a representative source; de Lauze, publishing in 1623, presented a markedly changed style. Even for Arbeau's own time, we cannot be sure whether his style or his dances truly represent practices at the French court (there is no evidence that he was ever there), especially in view of the influence of contemporary Italian dancing masters at major courts all over Europe, including France. Nevertheless, *Orchésographie* remains a rich source of dance and music history.

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Compot et manuel kalendrier (Paris, 1588, 2/1589)

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JULIA SUTTON

Arbell, Lucy [Wallace, Georgette] (*b* Paris, Sept 1882; *d* Paris, 1947). French mezzo-soprano. She made her début in 1903 at the Paris Opéra as Delilah, then sang Amneris, Maddalena (*Rigoletto*), Uta (*Sigurd*) and Fricka (*Walküre*). In 1906 she sang Persephone in *Ariane*, the first of six roles that she created in operas by JULES MASSENET. The others were the title role of *Thérèse* (1907, Monte Carlo), Queen Amahelli in *Bacchus* (1909, Opéra), Dulcinée in *Don Quichotte* (1910, Monte Carlo), Postumia in *Roma* (1912, Monte Carlo) and Colombe in *Panurge* (1913, Gaîté, Paris). She also sang Charlotte (*Werther*) at the Opéra-Comique, where in 1924 she appeared as Dulcinée for the last time. Her warm, clear voice and sparkling personality inspired Massenet to continue composing operas in the last years of his life.

ELIZABETH FORBES

Arbós, Enrique Fernández (*b* Madrid, 24 Dec 1863; *d* San Sebastián, 2 June 1939). Spanish violinist, conductor and composer. He studied the violin with Jesús Monasterio at the Madrid Conservatory, with Vieuxtemps at the Brussels Conservatory and with Joachim in Berlin. He travelled extensively both as a soloist and, together with Albéniz and Augustín Rubio, as a member of a celebrated piano trio, for which he composed three works. He appeared in London in 1891, playing works for violin and piano with Albéniz, and Bach's Double Concerto with Joachim, and from 1894 to 1915 served with distinction as a professor of the violin and viola at the RCM.

In 1904 Arbós was appointed conductor of the Madrid SO and he was a leading influence in Spanish musical life until he resigned the conductorship on the outbreak of the Civil War in 1936. He was a guest conductor with the Boston SO and other American orchestras from 1928 to 1931, and also conducted in London, Paris, Rome, Prague, Budapest and elsewhere. With the Madrid orchestra he gave the première of Falla's *Noches en los jardines de España* in 1916 and made a number of recordings of Spanish works during the 1930s. Falla wrote a Fanfare for brass and percussion (later part of his set of orchestral *Homenajes*) in honour of the conductor's 70th birthday in 1933.

Active in modern music, Arbós conducted the first performance in Spain of Stravinsky's *The Rite of Spring* (1932), and he was president of the Spanish section of the ISCM; through his influence the 1936 festival was held in Barcelona. His orchestral version of *Triana* from Albéniz's *Iberia*, first performed during this fesival, won considerable success in the concert hall, as did eight other arrangements from the same work, but his own original compositions, including the piano trios and an opera *El centro de la tierra* (1895, Madrid), have not remained in the repertory.

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ARTHUR JACOBS/TULLY POTTER

Arcà, Paolo (*b* Rome, 12 May 1953). Italian composer. He studied the piano, composition and conducting at the S Cecilia Conservatory in Rome. He then undertook further studies in composition with Donatoni at the Accademia di S Cecilia and the Accademia Chigiana in Siena. In 1982 he was awarded first prize in the France Culture-Musique contemporaine composing competition in Avignon and this marked the start of a concentrated period of creative work which, over the years, has run parallel with his activities as an organizer of musical events and lecturer. He served as artistic advisor to the Istituzione Universitaria dei Concerti di Roma (1984–91), artistic director of the Accademia Filarmonica Romana (1991–4), and in 1997 was appointed artistic director of La Scala in Milan. He also was appointed to teach composition at the Milan Conservatory. His music appears to aim to restore communication and dialogue with the audience through a subjective form of direct expression. This is why the voice and the theatre have a central position in his work; through song, taken as an essentially melodic mode of expression, these genres convey the imaginative content of a poetic text to the listener and spectator. This communicative approach is demonstrated in *Angelica e la luna* (1985) and *Il carillon del gesuita* (1989), with both stage works fairy-tale and imaginary historical settings; it can also be seen other compositions such as *Esercizi di stile* (1988) and *Il canto di Orlando* (1990) on text by Ariosto. The position which Arcà takes as a composer is arguably neo-romantic. This postmodern reaction to the avant garde is evident in the narrative and atmospheric nature of many of his instrumental works, such as *Fiesta* (1992) for band and orchestra, or the evocative *Trio notturno* (1998).

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Inst: Neon, 8 insts, 1984; Flos, va, 9 insts, 1986; Flash, gui, 1987; Wide, 2 pf, perc, 1987; Triplo concerto, vn, vc, pf, orch, 1988; Concertino, ob, small orch, 1989; Feux d'artifice, str, 1991; Fiesta, small wind band, orch, 1992; Scherzo, orch, 1994; Skool, pf, wind, 1994; Trio notturno, cl, vc, pf, 1998; Blitz, orch, 1999

Principal publisher: Suvini Zerboni

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RAFFAELE POZZI

Arcadelt [Archadelt, Arcadet], **Jacques** (*b* ?nr Namur, ?1507; *d* 14 Oct 1568). Franco-Flemish composer. His output includes both sacred and, especially, secular music, and he was famed above all as a madrigalist.

1. Life. 2. Sacred music. 3. Secular music.

1. LIFE. Nothing is known of Arcadelt's early life. His surname is suggestive of Flemish origin (as noted by Burney), a suggestion that would be confirmed if he could be identified with certainty as the 'Jacobus flandrus' admitted to the Cappella Giulia in 1539. But Arcadelt seems to have been French in upbringing if not by birth; the spelling 'Arcadet' consistently used by French publishers of his music looks like an attempt to gallicize his name. He seems to have been in Italy by the late 1520s; his earliest known compositions include six motets in the Vallicelliana manuscript (*I-Rv* S[1] 35-40), a Roman-Florentine anthology of around 1530–32, and ten madrigals in a Florentine manuscript of the same period (*I-Fn* Magl. xix. 122–5). Correspondence (1534) mentioning his activity as a madrigalist and a document listing him as in the private service of Duke Alessandro de' Medici in 1535 both testify to his residence in Florence during the 1530s. The rather tentative nature of the motets and some of the madrigals in these early sources suggests that he was still inexperienced as a composer in 1530; his entry into Florentine society might be explained by the connection of the Vallicelliana manuscript with Roberto Pucci, a Medicean supporter who was a protégé of Duke Alessandro, alternating residence in Florence and Rome, and permanently in Rome as a Cardinal after 1537. It is possible that Arcadelt was in Rome before going to Florence; a number of French musicians went there in 1528 to join papal service.

Arcadelt was said by the Florentine diplomat-scholar Cosimo Bartoli (*d* 1572) to have 'followed in the footsteps of Verdelot'. It might be possible to read this literally as meaning that the younger composer was brought to Florence to take Verdelot's place (assuming the latter to have died *c*1530) as madrigalist if not as church musician. Clearly modelling his style on that of Verdelot, he matured rapidly and, responding to commissions from Florentine *literati* in and outside the Medicean court, produced a large body of madrigals during the mid-1530s, perhaps the bulk of his output in that genre.

Arcadelt was certainly in the circle around Duke Alessandro, and must have known his kinsman Lorenzino de' Medici, who murdered the duke in 1537 (he set Lorenzino's madrigal *Ver inferno è'l mio petto*). After this date Arcadelt moved to Rome; he seems to have been there by 1538, when he wrote a madrigal, *Ecco d'oro l'età*, for the Roman wedding of Margaret of Austria (widow of Duke Alessandro) to Ottavio Farnese. He may have been the 'Jacobus flandrus' who joined the Cappella Giulia in 1539; at the end of the following year he was admitted, without examination and thus clearly as a protégé of the Farnese pope Paul III, to the Cappella Sistina. Here he remained, except for a year's leave to visit 'Gallia', until the summer of 1551.

Sometime in 1538 the Venetian printer Antonio Gardano issued a *Primo libro* of Arcadelt's madrigals; this book is lost, but it was reprinted in 1539, the year books two to four (plus a *Secondo libro* published by the Scotto firm) appeared. A fifth book was published in 1544, and additional madrigals appeared in anthologies and books bearing other composers' names from 1540 onwards. The music of the 'divino Arcadelte' (Gardano's words) was obviously well known in Venice in the 1530s, perhaps through the medium of Florentine exiles such as Ruberto Strozzi and Neri Capponi, then resident in Venice.

After the death of Paul III in 1549 Arcadelt must have been looking for a new position. He returned to France in 1551 and entered, perhaps by 1552, the service of the Cardinal of Lorraine, brother of the Duke of Guise and an influential member of the French court. He remained in the Cardinal's service until his death in 1568. Termed a 'regius musicus' in a Parisian print of his masses in 1557, Arcadelt must have served Henri II and Charles IX in various capacities; he received canonicates in Paris as signs of royal favour. The Parisian printers Le Roy and Ballard issued masses, motets and large numbers of chansons from his pen.

2. SACRED MUSIC. Arcadelt's religious music shows the clear influence of Mouton: more evidence of his French background, even though most of it appears to have been written during his Italian years. Two of his three masses are parodies of motets by Mouton and de Silva; the third is a multi-modal Marian mass in the tradition of Josquin's *Missa de Beata Virgine*. With the exception of the early manuscript works, his motets, some two dozen in number, along with a *Magnificat* and a set of Lamentations, show sure technical command along with the clear texture and steady declamatory patterns evident in all his music. Their relatively small number would seem to indicate that Arcadelt, who was often ill during his period of service in the papal chapel, was only moderately active as a composer during these years; but surviving copies in Cappella Sistina manuscripts show that this music was used there.

3. SECULAR MUSIC. After the 'Parisian' chanson composers published by Pierre Attaingnant, Arcadelt was perhaps the best-known composer of chansons until the rise to prominence of Lassus in the 1550s. His 125 chansons, unlike his sacred music and his madrigals, span the whole of his career. The early chansons are virtually indistinguishable in musical style from many of the madrigals (see *Voulant amour sans parler*, or *Est-il advis qu'on doibve*, published by Attaingnant in 1537 and 1538); it is clear that the madrigals of both Verdelot and Arcadelt were written in response to a Florentine taste strongly moulded by the chanson. A simple, mostly syllabic style, with much internal repetition, is to be seen throughout Arcadelt's chanson output. Later works show a good deal of variety in melodic line and bursts of interesting contrapuntal elaboration, but simplicity and clarity nearly always reassert themselves. A number of chansons, many written to texts by Mellin de Saint-Gelais, a poet obviously favoured by the composer, used the lilting rhythm characteristic of the frottola, a musical gesture not to be seen in Arcadelt's madrigals but rather identified with the poet's own musical tastes. Occasionally one finds in the chansons aspects of the *note nere* madrigal (cultivated by Arcadelt in the years around 1540) such as declamatory patter on the semiminim (instead of the usual minim) and syncopated staggering of voices. One such piece, *Quand je me trouve*, published by Attaingnant in 1549, is a contrafactum of a madrigal, *I vaghi fiori e l'amorose fronde*, published by Scotto in the same year; a second version of the chanson, issued by Le Roy and Ballard in 1554, adjusts the music to provide a better fit for the French text. Some of Arcadelt's later chansons are works of individuality and distinction; but he never approached the motet-like texture of some mid-century chansons by Lassus and others.

Arcadelt's French employers wanted chansons from him, and he seems to have been glad to oblige. But it was as a composer of madrigals that he had established his reputation early in his career, and as a madrigalist that he is best known today. About 250 madrigals are ascribed to him in printed sources; some of these are wrongly attributed (notably a group by Jacquet de Berchem) but at least as many probably by him survive anonymously in manuscript sources. Florentine manuscripts of the 1530s (*I-Fn* Magl. xix. 99–102, *Fn* Magl. xix. 122–5, *Fc* Basevi 2495 and *B-Bc* 27.731) contain large numbers of his madrigals, in some instances almost to the exclusion of Festa, Verdelot, and other Florentines such as Layolle and Corteccia. The four books published by Gardano in 1539 consist of music written over the whole decade of the 1530s; the fifth (1544) has a mix of older music with madrigals written after his move to Rome.

In his madrigal output are a small number of three-voice works (a genre for which Costanzo Festa is better known) and a few five- and six-voice pieces, among them the splendid *Chiare fresch' e dolce acque* (published in 1555 but written much earlier), a five-section setting of a complete Petrarch canzone which helped create the vogue for madrigal cycles. Arcadelt was, however, above all the master of the four-voice madrigal, in which he refined and expanded upon Verdelot's work to create a flexible, graceful, eminently singable genre that achieved immediate and lasting success, influencing the course of the madrigal through nearly the whole of the later 16th century. The simplicity of many of the madrigals is deceptive; they are carefully worked out and sensitive, in an undemonstrative way, to their texts. Familiar patterns (frequent use of basic melodic types; many repeated-note anacrusis phrase openings; love of pedal-point codettas) abound, but they are combined in fresh and artful ways.

Things of interest may be found in all of the five madrigal books, as well as in individual madrigals published in anthologies such as the *note nere* volumes of the later 1540s and the madrigal book of Claudio Veggio (RISM 1540[19]). In the *Libro terzo*, for example, there are several pieces, including *Dai dolci camp' Elisi*, in which text and music suggest use in a theatrical intermedio; this book also contains a number of madrigals scored *a voci pari* or *mudate*, for all-male performance. The order of publication of the madrigals does not reflect their compositional history; early and later pieces are frequently mixed (for an effort to show elements of development and change in the madrigals see Haar, 1987).

The fame of Arcadelt's *Primo libro* was so great that for many in the 16th century this book represented the composer almost completely. It had an extraordinarily long life in print, with 58 editions (containing a central core of pieces varied by omission of old and entry of newer pieces by other composers) appearing between the (lost) first one of *c*1538 and the last in 1654; no other madrigal volume by any composer approaches its success. Through much of this period it was popular on its own terms; later it was used primarily for didactic purposes, its clarity and simplicity making it appear suitable for learners. The beginnings of the book's printed history are a bit mysterious. Sometime in 1538 Antonio Gardano issued it as a collection of 50 madrigals; no copy of this edition is known to survive. A pirated edition (also lost) was printed in Milan; then in May, 1539 Gardano reprinted the book, adding an additional ten pieces. No ascriptions appeared in this or other early editions; but in one of 1546 ten of the 56 pieces, all found in the 1539 volume, are given to other composers,among them Berchem (four) and Corteccia (three). Layolle, given one piece in 1546, probably wrote two others as well. Thus something approaching one quarter of the 1539 volume's contents was by composers other than Arcadelt. This situation is not uncommon in early madrigal prints; the high degree of stylistic uniformity in the volume may show either cultivation of a common (Verdelot-derived) idiom or imitation of Arcadelt by musicians acquainted with his work before it appeared in print (this last seems particularly true of Berchem's madrigals).

Of Arcadelt's compositions in the *Primo libro* there are settings of poems by Petrarch, Sannazaro, Bembo, and the Florentines Benedetto Varchi, Filippo Strozzi and Lorenzino de' Medici (one each). Michelangelo wrote the madrigals *Deh dimm' Amor se l'alma* and *Io dico che fra voi*, which appeared in succession in both the 1539 *Primo libro* and a manuscript of the period (*I-Fc* Basevi 2495). There is no evidence that the two knew each other, but in two letters the artist mentions Arcadelt as having set some of his poetry. The rest of the poetry is so far anonymous: occasional verse probably of Florentine origin, cast in the form of madrigals with elements of the ballata and canzone evident in them; the sonnet was as yet not a favoured poetic form among madrigalists.

Several of the madrigals in the *Primo libro* achieved individual popularity, being reset by other composers who referred to Arcadelt's music, compressed into duos (as in the often-reprinted set of Lupacchino and Tasso, RISM 1559[24]), and used as basis for parody compositions. Text as well as music may be important here; a piece such as *Non ch'io non voglio mai altro pensiero*, which is very close in style and in musical material to *Il bianco e dolce cigno*, enjoyed none of the latter's fame. Intabulations of lute and guitar transcriptions and arrangements of madrigals made much use of Arcadelt's music; more than a third of the madrigals of the *Primo libro* were published in intabulated form. Of particular note are the ricercares for viol by Diego Ortiz (*Trattado de glosas*, 1553), on *O felici occhi miei*. Final proof of Arcadelt's general fame is use of his music in several 16th-century paintings depicting musical activities.

WORKS

Edition: *Johannes Arcadelt: Opera omnia*, ed. A. Seay, CMM, xxxi/1–10 (1965–71) [S]

MASSES, MAGNIFICATS, LAMENTATIONS

Missa tres (Paris, 1557): Missa 'Ave regina caelorum', 5vv, S i (on de Silva's motet); Missa de beata virgine, 4vv, S i; Missa 'Noe Noe', 6vv, S i (on Mouton's motet)

Magnificat primi toni, 4–6vv, 1557[8], S x

Lamentationes Jeremiae (i; Zain. Recordata est; Nun. Prophetae tui, Jerusalem), 4vv, 1557[7], S x

Lamentationes Jeremiae (ii; Caph. Defecerunt; Lamed. O vos omnes; Jerusalem), 5vv, 1557[7], S x

Lamentationes Jeremiae (iii; Res. Sordes eius; Zain. Vidisti Domine; Convertere), 4vv, 1557[7], S x

MOTETS AND SACRED CHANSONS
all edited in S x

Benedixit Deus Noe, 4vv, 1532[11]; Candida virginitas, 6vv, *I-Rvat* CS 24; Congregati sunt, 5vv, 1538[2]; Corona aurea, 5vv, *Rvat* CS 24; Domine Deus omnipotens, 4vv, 1538[5]; Domine exaltetur manus tua, 4vv, 1539[13]; Domine non secundum peccata nostra, 3–5vv, *Rvat* CS 13; Dum complerentur dies Pentecostes, 5vv, 1538[2]; Estote fortes in bello, 6vv, *Rv* S[1] 35–40; Filiae Jerusalem, 4vv, 1532[11]; Gaudent in caelis, 5vv, 1538[2]; Gloriosae Virginis Mariae, 5vv, *Rvat* CS 24

Haec dies, 4vv, 1532[11]; Hodie Beata Virgo Maria, 4vv, 1539[10]; Istorum est enim, 7vv, 1564[2], Memento salutis auctor, 4vv, *Rvat* CS 24; Michael archangele, 5vv, 1538[2]; O gloriosa domina, 4vv, 1538[5]; O pulcherrima mulierum, 5vv, 1539[5]; O sacrum convivium, 5vv, 1539[7] (also attrib. Jacquet); Pater noster, 8vv, 1545[2]; Recordare Domine, 5vv, 1540[7]; Regina caeli, 5vv, *Rvat* CS 13; Salve regina, 5vv, *Rvat* CS 24

Dont vient l'esjouissance, 4vv, 1553[19]; Il faut que de tous mes esprits, 4vv, 1555[16]

CHANSONS

Most of the chansons in the volumes devoted mainly to Arcadelt, listed immediately below, had already appeared in earlier anthologies. The earliest source is cited in the list of individual pieces. All are for 4 voices unless otherwise stated.

Quatorsiesme livre de chansons, 4–6vv (Paris, 1561[6])
Tiers livres de chansons, 4vv (Paris, 1567[4])
Quatrième livre de chansons, 4vv (Paris, 1567[5])
Cinquième livre de chansons, 4vv (Paris, 1567[6])
Sisième livre de chansons, 4–5vv (Paris, 1569[13])
Neuvième livre de chansons, 4–6vv (Paris, 1569[14])

Amour a pouvoir sur les dieux, 3vv, 1554[27], S viii; Amour en moy (i), 1557[15], S viii; Amour en moy (ii), 1559[10], S ix; Amour est un grand maistre, 1557[13], S viii; Amoureux suis mais (also attrib. Certon), 1556[15], S viii; Amour me sçauriez vous apprendre, (Saint-Gelais), 1554[27], S viii; Amour se plaint de ton forfait, 1559[12], S ix; Amour, tu le sçais bien, 1565[5], S ix; Après le fait la repentence vient, 1569[13], S ix; Au temps heureux que ma jeune (? Saint-Gelais), 1539[15], S viii; Avec les plus beaux yeulx, 1552[4], S viii; Ayant fuy pour aymer, 1561[4], S ix

Celle que j'estime tant, 1561[6], S ix; Celuy qui seullement a vaincu, 1564[11], S ix; Ce n'est bien ny plaisir, 3vv, 1554[27], S viii; Comme l'argentine face, 1554[27], S viii; Comment amour me veux tu, 1559[12], S ix; Comment mes yeux avés vous, 1561[4], S ix; Contentez vous, heureuses violettes (Saint-Gelais), 1549[22], S viii; Dames, plorez-vous point, 1552[4], S viii; De ceux qui tant de mon bien, 1569[13], S ix; Dedans voz yeux, 1561[2], S ix; De mes ennuys prenés, 1561[3], S ix; De mille ennuis que je porte, 1559[14], S ix; De son cueur et du mien, 1559[14], S ix (also attrib. Certon); De tant de peine endurer (Saint-Gelais), 1561[2], S ix

Dieu des amants qui mon feu, 1543[7], S viii; Dieu inconstant pourquoy, 3vv, 1554[27], S viii; D'un extreme regret mortellement attainte, 1564[11], S ix; Du temps que j'estois amoureux, 1561[6], S ix; Elle a voulu serviteur (Saint-Gelais), 1561[3], S ix; En ce mois delicieux, 1565[8], S ix; En lieu du bien, 1561[4], S ix; Entendez vous point vostre amy, 1547[12], S viii; Est-il advis qu'on doibve, 1538[13], S viii; Est-il douleur cruelle, 1559[10], S ix; Extreme amour est entre moy et elle, 1567[6], S ix; Franc berger pour soulager, 1554[27], S viii; Hélas amy que ta longue demeure, 1556[15], S viii; Hélas mes yeux pourquoy, 1553[23], S viii

Il est vray que vostre oeil, 1543[7], S viii; Il me prend fantasie de vous dire, 1547[12], S viii; J'ay acquis un serviteur, 1561[6], S ix; J'ay entrepris d'une dame de France, 1554[27], S viii; J'ay tant bon credit qu'on voudra, 3vv, 1557[13], S viii; Je me répute bien heureux, 1552[4], S viii; J'en ayme deux (Saint-Gelais), 1561[2], S ix; Je ne me confesseray point, 3vv, 1553[22], S viii; Je ne puis dissimule, 3vv, 1559[12], S ix; Je ne sçay que c'est qu'il me fault (Saint-Gelais), 3vv, 1553[22], S viii; Je ne suis pas si sot berger, 1551[9], S viii; Je ne suis pas si sot berger, 5vv, 1569[13], S ix; Je ne veux plus à mon mal, 3vv, 1553[22], S viii; Je suis attaint je le confesse, 1561[6], S ix; Je t'ay donné tout pouvoir, 1559[10], S ix

La Diane que je sers ne court plus, 1560[3a], S ix; L'affection si longtemps prisonnière, 1559[10], S ix; Laissés la verde couleur (Saint-Gelais), 1561[2], S ix; Las je sçay bien que je fais, 1542[14], S viii; Las pourquoy n'est-il permis, 3vv, 1559[12], S ix; Le bien que j'ay, 1561[3], S ix; Le coeur qui n'est point amoureux, 1564[11], S ix; Le fainct serviteur eshonté, 1556[15], S viii; Les yeux qui me sçeurent prendre (Saint-Gelais), 1554[26], S viii; Le temps coulle et passe, 1564[11], S ix; Le triste cueur, que avec vous, 1538[16], S viii; L'hiver sera et l'été variable, 1553[23], S viii; Lors tout ravy, pour ce que je pensay, 1547[12], S viii

Mais de quoy sert le désirer (Ronsard), 1559[10], S ix; Margot labourez les vignes, 1554[27], S viii; Me montre amour ou douceur (O. de Magny), 1559[10], S ix; Mon amytié tousjours augmente, 1550[5], S viii; Mon coeur en moy plus, 3vv, 1554[27], S viii; Mon plaint soit entendu, 3vv, 1554[27], S viii; Non, je ne veux j'en jure, 1561[6], S viii; Nostre amytié est seulement (Saint-Gelais), 1561[2], S ix; Nous boirons du vin clairet, 1556[16], S viii; Nous voyons que les hommes, 3vv, 1554[27], S viii; O le grand bien, 1559[15], S ix; Où se peult mieulx assoyr mon espérance, 1549[21], S viii; Pour bien aymer je reçois, 1561[2], S ix; Pour heur en amour demander, 1556[15], S viii; Puisque tu sens l'object de l'amoureuse, 1549[20], S viii; Puisque vivre en servitude (Saint-Gelais), 1559[14], S ix (also attrib. Sandrin)

Quand je compasse la hauteur, 1557[15], S viii; Quand je me trouve (i), 1549[22], S viii; Quand je me trouve (ii), 1554[27], S viii; Quand je me trouve, 5vv, 1572[2], S ix; Quand je vous ayme ardentement (Marot), 1547[12], S viii; Quand viendra la clarté (Saint-Gelais), 3vv, 1553[22], S viii; Que te sert amy d'estre ainsi (Saint-Gelais), 3vv, 1573[15], S ix; Qui en terre désire voir le ciel, 1564[11], S ix; Qui n'a senti qu'une flamme, 1564[11], S ix; Qui pourra dire la douleur, 3vv, 1554[27], S viii; Qui veut du ciel et de nature, 1569[13], S ix; Robin par bois et campagnes (du Bellay), 1561[6], S ix; Rossignolet du bois qui chante, 1565[5], S ix

Sa grand beauté, 1561[6], S ix; Si ce n'est amour, qu'est-ce?, 3vv, 1554[27], S viii; Si faux danger sçavoit, 1561[2], S ix; Si j'ay deux serviteurs, 1557[15], S viii; Si la beauté de ma dame, 5vv, 1547[12], S viii; Si le bien qui au plus grand bien, 1561[6], S ix; Si mon cueur a fait offence, 1561[6], S ix; Si sa vertu et grace à l'aymer, 1547[12], S viii; Si vous regardés ma dame, 1561[6], S ix; Si vous voulez estre aymée (Saint-Gelais), 1561[4], S ix; S'on pouvoit acquérir ta grace, 1557[15], S viii; Souspirs ardens parcelles de mon âme (Saint-Gelais), 1557[15], S viii; Souvent amour ne sçay pourquoy, 1554[27], S viii

Tant que mon oeil, 1561[4], S ix; Ta privauté d'amour, 1561[4], S ix; Tousjours vous me semblates belle (Saint-Gelais), 1569[13], S ix; Tout au rebours de mon affaire, 5vv, 1548[3], S viii; Tout le désir et le plaisir, 1557[15], S viii; Vielle plus vielle, 3vv, 1573[15], S ix; Vive sera et tousjours pardurable, 1553[23], S viii (also attrib. Besancourt); Vostre doulx entretien (Marot), 1548[3], S viii; Voulant amour sans parler (Saint-Gelais), 1537[4], S viii; Vous n'aurez plus mes yeux, 1553[23], S viii; Vous ne pouvés au moins, 1561[6], S ix; Vous perdez temps de me dire (Marot), 1538[17], S viii

MADRIGALS

all for 4 voices unless otherwise stated

Il primo libro di madrigali, 4vv (Venice, 1539[22]) [S ii]
Il secondo libro de madrigali, 4vv (Venice: Scotto, 1539)
Il vero secondo libro di madrigali (Venice: Gardano, 1539) [S iii]
Terzo libro de i madrigali novissimi, 4vv (Venice, 1539[23]) [S iv]
Il quarto libro di madrigali, 4vv (Venice, 1539[24]) [S v]
Primo libro di madrigali, 3vv (Venice, 1542[18]) [S vii]
Il quinto libro di madrigali, 4vv (Venice, 1544[16]) [S vi]
Other madrigals, 1537[7], 1537[11], 1538[20], 1540[18], 1540[19], 1540[20], 1541[15], 1541[16], 1542[16], 1542[17], 1543[18], 1543[21], 1544[17], 1544[22], 1549[30], 1549[31], 1554[28], 1555[25], 1555[31], 1559[19], *B-Bc* 27511, *Bc* 27731, *I-Fc* Baseri 2495, *Fn* Magl. XIX 99–102, *Fn* Magl. XIX 122–5

Ahime, dov'è'l bel viso, S ii; Ahi, se la donna mia, S ii; Alma mia luce pura, S iii; Alma perchè si trist' (also attrib. Corteccia), S ii; Altri che voi so ben, 5vv, 1538[20], S vii Altro non è'l mio cor (Cassola), 3vv, 1543[21] (also attrib. Festa); Amanti, amanti, tutt'il bel, S iv; Amanti, o liet'amanti, 1540[19], S vii; Amor, a talla gioia, S vi; Amorosetto fiore, S vi; Amorosetto fiore, 6vv, 1544[22], S vii; Amorosi pensier che di dolore, S v; Amor quanto più lieto, S v (also attrib. Verdelot); Amor s'al primo sguardo, S iv; Amor tu sai pur far, S ii (also attrib. Willaert)

Ancidetemi pur, grievi martiri, S ii; Angela assai via più, S iv; A pie d'un chiaro fonte, S vi; Apri 'l mio dolce carcer le porte, S v; Ardea tutt'a voi presso, 1540[20], S vii; Ardenti miei desiri, S v; Bella Fioretta, io vorrei pur lodar, S ii; Benedett'i martiri, S ii; Benedetto sia'l dì che gli occhi miei, S iv; Bianch'e vermiglia rosa, S iv; Bramo morir per non patir, S iv (also attrib. Festa); Carissima Isabella, S iii; Che cosa al monde far potea, S iv; Che poss'io più se'l cielo (L. Martelli), 5vv, 1540[18], S vii; Che più foc'al mio foco, S ii; Chiare, fresch'e dolce acque (Petrarch), 5vv, 1555[25], S vii; Chi potrà dir quanta dolcezza, S ii; Chi può fiso mirar, S iv

Col pensier mai non maculai, S v; Come, donna, poss'io, 3vv, 1542[18], S vii; Come più amar potrei, 1549[31], S vii; Come potrò fidarmi di te giamai, S v; Come purpureo fior vinto dal cielo, 1549[30], S vii; Com'esser può ch'io viva, S iii; Com'esser puot'amore, 6vv, 1541[16], S vii; Con lachrim'e sospir, 1540[20], S vii (also attrib. Verdelot); Con lei fuss'io (Petrarch), 1542[17], S vii (also attrib. Corteccia, 'Ponte' [Jacques du Pont]); Cosi mi guid'amore (Cassola), 1542[17], S vii; Crudel'acerb'inesorabil morte (Petrarch), 5vv, 1538[20], S vii

Da bei rami scendea (Petrarch), 1542[17], S vii; Dai dolci campi Elisi, S iv; Dal bel suave raggio, S v (also attrib. Layolle); Da si felice sorte, S iii; Deh come pur al fin lassa, S ii; Deh come trista dei, S vi; Deh dimm'amor se l'alma (Michelangelo), S ii; Deh fuggite, o mortali, S

iii; Deh fuss'il ver che quei bei santi rai, S v; Deh perchè non è in voi tanta pietade, 6vv, 1541[16], S vii; Deh perchè si ribella, S v; Deh quanto fu pietoso degli amanti, S iv; Deh sarà mai, spiriti miei, S iii; Deh se lo sdegn'altiero, S ii; Del più leggiadro viso, S iii; Desio perchè mi meni?, S iii

Dolcemente s'adirà (L. Martelli), S v; Dolce nemica mia, S v; Dolci parole morte, S iii; Dolci rime leggiadre (Petrarch), S vi; Donna beata e bella, S iv; Donna fra più bei volti, S v; Donna grav'è le doglia, S v; Donna, i vostri belli occhi, S v; Donna quando per amarvi io più che me stesso, 5vv, 1540[18], S vii; Donna quando pietosa, S iii; Donna se'l mio servire, S iv; Donna, s'ogni beltade, S v; Doppoi, doppoi ch'io viddi, 1549[30], S vii; Dormendo un giorno a Baia, 3vv, 1542[18], S vii (also attrib. Verdelot); Dov'ito son, 1540[19], S vii; Dunque credete ch'io (F. Strozzi), S ii

Ecco che pur doppo si lung'affanni, S iv; Ecco d'oro l'età pregiata, S vi; È morta la speranza, S iv; Fammi pur guerr'amor, S ii (also attrib. Corteccia); Fatto son esca della donna mia, S vi; Felice me se de i bei lumi, S ii; Felici alme contrade, 1554[28], S vii; Felici amanti, voi che d'amor lieti, 1541[15], S vii; Fiamma gentil, entr'a cui chiari lampi, S iv; Folle è chi crede la prudenz', S iv; Fra più bei fiori, S ii; Fu tempo già (?Cassola), 1542[17], S vii; Fu pur fero destino acerbe e rio, 1549[30], S vii

Già desiai ch'ai bei vostr'occhi, 1554[28], S vii; Giovenetta regal pur innocente, S ii; Gite rime dolenti, 5vv, 1542[16], S vii; Gite sospir dolenti (F. Strozzi), 1541[15], S vii; Giurando l' dissi amore, S v; Gli prieghi miei tutti (Boccaccio), S v; Gravi pene in amor (Ariosto), 3vv, 1542[18], S vii; Honorata mia donna, S vi; Hor che 'l ciel e la terra (Petrarch), S iv; Hor che più far potete, S iii; Hor tregu'avranno i miei caldi sospiri, S vi; Hor ved'amor, che giovenetta donna (i) (Petrarch), S v; Hor ved'amor, che giovenetta donna (ii) (Petrarch), 1540[19], S vii; Hor vedete madonna, S iii (also attrib. Maistre Jhan)

I coralli e le perle, 1543[18], S vii (also attrib. Corteccia); Il bianco e dolce cigno (Guidiccione or A. d'Avalos), S ii; Il capo d'Hydra, 1542[17], S vii (also attrib. Naich); Il ciel che rado virtù tanta mostra, S ii; Il vagh'e dolce sguardo, S ii; Iniustissim'amore che val l'unico servir (i), S v; Iniustissim'amore che val l'unico servir (ii), S ii; Iniustissim'Amor, perchè si raro (Ariosto), 3vv, 1537[7], S vii; In me sol regna fede, S vi; In un boschetto adorno, S ii; In un boschetto adorno, S v

Io che di viver sciolto (Bembo), 5vv, 1540[18], S vii; Io dico che fra voi, potenti dei (Michelangelo), S ii; Io ho nel cor un gielo, S ii; Io mi pensai che spento fusse'l foco, S ii; Io mi rivolgo indietro (Petrarch), S iii; Io nol dissi giamai, S v; Io non ardisco di levar più gli occhi (Boccaccio), 1541[15], S vii; Io no vo già per voi, S iii; Io potrei forsi dire, S iv; Io son tal volta donna per morire, S v (also attrib. Festa and Verdelot); Io vo piangendo (Petrarch), 1554[28], S vii; Io vorrei pur fuggir crudel'amore, S ii (also attrib. Corteccia); Ite, tristi sospiri, S iii; I vaghi fiori e l'amorose fronde, 1549[30], S vii

L'aer gravat'e l'importuna nebbia (Petrarch), 1557[17], S vii; L'alma mia donn'e bella, 1554[28], S vii; Languir non mi fa amore, S iv (also attrib. Corteccia); La pastorella mia, 3vv, 1554[27], S viii; Lasciar il velo o per sol'o per ombra (Petrarch), S ii (also attrib. Layolle); Lasso che giova poi, S v; Lasso che pur hormai, S iv; Lasso quand'io gli occhi alzo, S iv; Liet'e serena in vista, S iv; Lodar voi donn'ingrate, S ii; Luce creata in terra per dar luce, S iv

Madonna al volto mio pallido e smorto, S iv; Madonna mia gentile, se tropp'ardito fui, S ii; Madonna, oimè, ch'io ardo, S v; Madonna, oimè, ch'io ardo, 1537[11], S vii; Madonna, oimè, per qual cagion m'havete, S ii (also attrib. Festa); Madonna per oltraggi o per martire, S v; Madonna, s'io credessi, S iv (also attrib. Corteccia); Madonna, s'io v'offendo, S ii; Mentre gli ardenti rai, 1540[19], S vii

Ne'dolent'occhi'e nell'aspett'appare, 1541[15], S vii; Non ch'io non voglio mai altro pensiero, S ii; Non mai sempre fortuna, 5vv, 1540[18], S vii; Non più chiance madonna, S ii; Non prima l'Aurora, S iii; Non sia chi pens'al mio cocent'ardore (Cassola), S iv (also attrib. Corteccia); Non v'accorgete amanti che di costei, S ii; Nova donna m'apparve di beltà tale, S ii; Novo piacer che nelli uman'ingegni (Petrarch), 1542[17], S vii; Occhi miei lassi, mentre ch'io vi giro (Petrarch), S ii; O felic'occhi miei, S ii; O s'io potessi donna dir quel che nel mirar, S ii (also attrib. Berchem)

Parole estreme, anzi ultimi sospiri, S vi; Perch'al viso d'amor portar'insegna, 5vv, 1538[20], S vii; Perchè la vita è breve (Petrarch), 1559[19], S vii; Perchè non date voi, donna crudele, S ii; Per folti boschi e per alpestre valle, 1543[18], S vii; Per non saperti ringraziar amore, S iv; Pietose rime, S vi; Più non sento 'l mio duol, S iii; Poi che 'l fiero destin (also attrib. Berchem), S iv; Poi ch'ogni spem'ho persa, 1541[15], S vii; Posando le mie membra in pover letto, S iv; Poss'io miror di mala morte, S ii; Pungente dardo che 'l mio cor consumi, S ii (also attrib. Berchem); Puro ciel, Phillid' è qualla tua fronte, S iii

Quai pomi mai, qual'oro, S ii; Qual Clitia sempre al maggior lum'intenta, S ii; Qual Clitia sempre al maggior lum'intenta, S iv; Qual'hor m'assal'Amore, 5vv, 1538[20], S vii; Qual'ingegn'o parole, S vi; Qual mai più vagh'e bella, 5vv, 1555[31], S vii; Qual paura ho quando mi torn'a mente (Petrarch), S iv; Qual senza mot'e senza razz'è 'l sole, S v; Quand'io pens'al martire (Bembo), S ii; Quando col dolce suono (?B. Varchi), S ii; Quando i vostri belli occhi (Sannazaro), S v; Quando talhor al mio unico sole, S iv; Quando tal volta fra perle e viole, S iii; Quanta beltà, quanta gratia e splendore, S ii; Quant'è madonna mia, S ii; Quanto dolce è 'l conforto, S iii; Quanto fra voi mortali, S iv; Quanto più di lasciar, S v; Quanti travaglie pene, S ii; Quel si grave dolor, 1542[17], S vii; Quest'è la fede amanti, S v

Ragion'è ben ch'alcuna volt'io canti, S ii (also attrib. Berchem); S'advien che la beltade, S vi; S'altrui d'amor sospira, S iv; S'amante fu fiamai di sperar privo (Cassola), 1544[22], S vii; Sapete amanti perchè amore è cieco, S ii (also attrib. Berchem); Se contra vostra voglia, S v; Se gli occhi non temprat'ov'entr'io ardo, S ii; Se i sguardi di costei, S iv (also attrib. C. Festa); Se i vostri bei sembianti, S iv; Se 'l chiar'almo splendore, 5vv, 1542[16], S vii; Se la dura durezza in la mia donna (?Cassola), S ii; Se la durezza in voi fusse men dura, S iv; Se 'l foco in cui sempr'ardo (Mezzabarba), S v; Se 'l foco in cui sempr'ardo (Mezzabarba), 5vv, 1538[20], S vii; Se 'l mio bel sol è spento, S iv; Se 'l pensier amoroso, S v; Se 'l superchio splendore, S iii; Se 'l tuo partir mi spiacque, S ii; Se 'l volto donna, S iii

Se nel mirarvi con dolce contento, 1541[15], S vii; Se non fosse nel volto di costei, S iv; Se per amar vostra beltà infinita, S iii; Se per colpa del vostro fiero sdegno (Sannazaro), S ii; S'era forsi represo il pensier mio, S v; Se tanta grazia amor mi concedesse, S vi; Se tolto m'è 'l veder, S vi; Se tutto 'l bel in questa, S iv; Se vi piace signora, S ii; Si come dit'ogn'hor bella vi paio, S iv; Si come d'ogni donna sei più bella, S iv; Si com'el sol da luce, S iii; Si grand è la pietà, S v; Si lieto alcun giamai, S iv (also attrib. C. Festa); S'infinita bellezza (Cassola), 5vv, 1544[17], S vii

S'io non lodo madonna il vostro volto, S v; S'io pensasse che morte, S iii; S'io vi potessi dire, 3vv, 1542[18], S vii; Solo e pensoso (Petrarch), 1540[19], S vii; Sostenette quei di fugaci e rei, S vi; Standomi un giorno solo alla fenestra (Petrarch), 1543[18], S vii (also attrib. Gero); Tante son le mie pene, S vi; Tengan dunque ver me (Petrarch), S v; Tra freddi monti, 1549[31], S vii; Tronchi la Parca ogn'hora ch'io non amo, S v; Tutt'il dì piango e poi la notte (Petrarch), S v

Un dì lieto giamai (Lorenzo de' Medici), 1540[19], S vii; Vaghi pensier che cosi passo (Petrarch), S iv; Ver'inferno è 'l mio petto (Lorenzino de' Medici or F. Berni), S ii; Viddi fra l'erbe verde, S v (also attrib. Corteccia); Vivace amor, 1541[15], S vii; Viva nel pensiero vostro, S iii; Voi che prendete gioia, S iv; Voi la mia vita siete, S ii; Voi mi poneste in foco (Bembo), 3vv, 1537[7], S vii; Voi non m'amat'ed io pur troppo v'amo, S iii; Voi sapete ch'io v'amo anzi, S ii; Voi ve n'andat'al cielo, S ii; Vostra fui e sarò, S ii (also attrib. Berchem); Vostra merce, madonna, 1542[17], S vii

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JAMES HAAR (work-list with LETITIA GLOZER)

Arcadian Academy. Association founded in Rome in 1690 for the reform and 'purification' of Italian poetry, in particular the opera libretto. It emerged, like many such Roman gatherings, from the circles of specific patrons, in this case Cardinal Pietro Ottoboni, whose vast wealth and artistic interests both protected and nurtured poets and musicians admitted to the group. Although its members assumed fanciful academic names (Ottoboni's was 'Crateo Pradelini'), it should not be thought of as a formally constituted academy. However, its influence spread widely through Italy and abroad for several decades, in part by way of letters and tracts but also by virtue of the general commerce in opera at this period: many cities had gatherings of *letterati* variously allied to the Arcadian cause.

As the name implies, the Arcadians sought a return to classical simplicity (in part, via French models) in reaction to the abuses of contemporary poetry. Their spokesmen, Giovanni Maria Crescimbeni and Ludovico Muratori, ranged widely in their attacks on 17th-century *concettismo*: Giacinto Andrea Cicognini's libretto *Giasone* (set by Cavalli) comes under particularly harsh criticism in Crescimbeni's *La bellezza della volgar poesia* (Rome, 1700) for its mixing of genres and characters and 'the complete ruin of the rules of poetry'. Librettists associated with the Arcadian movement, including Ottoboni himself, Apostolo Zeno, Gian Vincenzo Gravina, Silvio Stampiglia and Pietro Metastasio (Ottoboni's godson and Gravina's pupil), sought to restore order to the genre by regularizing its structures, themes and affective content. Composers particularly associated with the Arcadians included Alessandro Scarlatti, Giovanni Bononcini and Leonardo Vinci. These texts and music did much to formulize the conventions of late-Baroque *opera seria*.

The various artistic and other ideals of the Arcadians are not so consistent as to be reduced to easy labels. That reflects differences of personality and geography; the common threads (*pace* the notion of reform) with earlier Italian traditions; and the repeated difficulties found by scholars from Francesco De Sanctis onwards in giving a reasoned account of Italian literature of the 17th and 18th centuries.

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TIM CARTER

Arcangelo del Leuto [Arcangelo del Liuto]. *See* LORI, ARCANGELO.

Arcata in giù (It.). Down-bow. *See* BOW, §II.

Arcata in su (It.). Up-bow. *See* BOW, §II, 2(i).

Arc-en-terre (Fr.). An earth bow or GROUND HARP.

Archadelt, Jacques. *See* ARCADELT, JACQUES.

Archaeomusicology (Ger. *Musikarchäologie*). The application of the methods of archaeology to the study of music. Setting out from the analysis of archaeological findings, however acquired, archaeomusicology reconstructs the music and musical life of early cultures and ethnic groups that can often be dated very far back in time (Buckley, 1989). It then tries to discover features or traces of that ancient musical culture still extant in the more recent musical life of the society living in the same geographical area.

Such archaeologists as Childe (1957) and D.L. Clarke (1968) set out, if not uniformly, from the premise that the analysis of findings, that is, archaeological finds in context, was more important than the recovery and interpretation of isolated finds. Their studies concentrated on problems rather than objects (Ziegert, 1980), attempting to focus on the questions about mankind and human culture behind the actual finds. Accordingly, 'reconstruction of the historical development of human cultures [is based] primarily on the study of their surviving artefacts, buildings and biological materials'; consequently, it is 'essential to derive as much information as possible from this material, using all the methods at our disposal. In the last resort, however, all the steps in archaeological fieldwork relate to a reconstruction of past life deriving from an interpretative approach that links the finds with their context' (Maier, 1980, p.345). A similar approach may be adopted for the study and description of music and musical life in the distant past, for the archaeomusicologist deals with subjects and materials resembling or identical to those studied by the archaeologist. Both employ the same or very similar research methods.

1. OBJECTS OF RESEARCH. The objects of research are items that have been excavated, from whatever cultural period they may derive (for instance, the Palaeolithic

period in Europe, a Metal Age period of China, present-day industrial archaeology in North America). Archaeomusicological artefacts consist primarily of musical instruments or parts of instruments; scenes of music-making in cave paintings, reliefs, frescoes and mosaics; more rarely, written sources such as inscriptions or descriptions of music; and, even more rarely, specimens of musical notation. The objects may be made of various kinds of material – stone, metal, pottery, bone, wood, skin, leather, bark, reeds and recently also plastic. The importance of music in ancient cultures is attested by the recovery of evidence of music-making from all kinds of archaeological finds, including those from tombs, hoards and excavations of settlements. This however varies according to the particular culture under consideration; and it is important to remember that it is not always possible to be certain of the significance of the evidence since the remains of the past do not lie undisturbed in the ground indefinitely. Archaeomusicologists, however, seldom acquire their objects of research straight from excavations in which they take part. Such items come from inventories of archaeological collections, from the study of specialist archaeological and musicological literature and from information provided by archaeologists and the general public (Lund, 1980, p.5).

2. Classification and analysis. One of the aims of archaeomusicology is to classify its finds. The classification system developed in musicology and archaeology has been outlined as follows (Lund, 1980, p.7): (1) objects whose primary purpose was to produce sound, that is, musical instruments, such as bronze lurs, bone flutes, bells and jingles; (2) objects whose primary purpose was probably to produce sound, such as pig-bone bullroarers; (3) objects which, judging by analogous items, were made to fulfil more than one function (see Hickmann, 'Anthropomorphe, Pfeifen' and 'Das, heilige Signal', 1997; Koch, 1992), including that of producing sound (such as items of personal adornment made of snail-shells or bronze plaques); (4) objects probably not made with the intention of producing sound but whose construction enabled them to do so as well as fulfilling their primary function, for instance, silver or iron bracelets; and (5) items whose function is unknown but which produce sound as a result of their structure and could therefore have been used as musical instruments, for example, items of bone with carved grooves that were possibly used as scrapers (they are classified on the basis of analogy, the context of the find, the archaeomusicologist's or others' interpretation, and/or in the light of other circumstances).

This system aims to provide both specialists and amateur collectors and archaeologists with a guide to assist them in the classification and especially the assessment of finds, for the real nature of sound-producing instruments, in the widest sense of the term, often goes unrecognized in ethnomusicological and organological studies. Organological classification (such as that of Hornbostel and Sachs), and the concept of music it conveys, is not always generally understood even among archaeological experts. This preliminary system of archaeomusicological classification, however, enables a find to be further assessed, geographically, chorologically, chronologically and typologically, with the aim of locating it in a specific culture and as far as possible excluding the possibility of its belonging to others (Hickmann, 1983–4). In all cases, the study and analysis of the materials of a find follow the measurement of its component parts. Archaeomusicology thus largely consists of the preservation, description and analysis of a music-related object in all its aspects. When the object is an instrument that can still be played, acoustic and musical investigations are carried out and the tonal repertory, range, frequency of vibrations and sound spectrum will be recorded. If the instrument is damaged, or if only rudimentary parts of it have been preserved, a replica may be made and used for these investigations. There is a growing trend to use a copy even where an instrument is well preserved. Comparison of the resulting data with those from the analysis of similar instruments may lead to more precise dating and cultural identification. Conclusions may be drawn about performing practice and the instrument's socio-cultural significance. Archaeomusicology cannot work effectively in the analysis of material or in chronological classification without drawing on other sciences; interdisciplinary work is essential (see *ICTM Study Group on Music Archaeology II*, 1984; *III*, 1986; *IV*, 1990; *V*, 1992; *VI*, 1993; *VII*, 1994–5; *VIII*, 1996; *International Study Group on Music Archaeology, I: Blakenburg, Harz, 1998*; *II*, 2000).

3. Archaeomusicology and history. The division of pre-history and protohistory into the tripartite system of the Stone Age, the Bronze Age and the Iron Age has been and remains of considerable importance in investigating many geographical regions and cultures, and it can be used with modifications for musical materials and their dating. In Europe it has been applied to finds from the area between the Danube and the Adriatic and to the north and east of that area, covering present-day Bavaria, east Germany, Poland, Bohemia, Moravia, Slovakia and Hungary (Zagiba, 1976, p.10). Following a sequence from the Stone Age (the Early Palaeolithic, the Mesolithic and the Late Palaeolithic) through the Pottery Age (the Neolithic) to the Metal Age (the Bronze Age and Iron Age), a classification system can be produced for prehistoric musical instruments (Zagiba, p.13) which not only follows this chronology but also draws on the theory of culture circles (*Kulturkreislehre*): certain instruments do not occur in the three epochs of the tripartite system forming the 'cycles' since they are linked with particular cultural developments, and there is thus a clearly demarcated distribution area (Seewald, 1934). This classification sets up three criteria: the assignment of finds (1) to their place in the course of early historic cultural cycles, and their incorporation into a system according to (2) the material of which they are made and (3) their idiophony (p.12). No 'historical picture' from prehistory can be constructed in this way; it is therefore useful for the archaeomusicologist to ask the critical questions that a historian would ask about both the evidential validity of sources and the historical picture he aims to produce. The difficulties of presenting a broad-based historical concept, in the light of the selective survival of evidence and the need for its careful processing and interpretation by people who fully understand its potentialities, has been discussed by Dymond (1964, pp.75–7). Besides a precise knowledge of the scientifically ascertained facts, whether they concern archaeological artefacts or historical circumstances, 'imagination', a certain inspirational factor, is necessary if the loose ends are to be tied up (Hodder, Isaac and Hammond, 1981; Assmann, 1996, 1997).

Ethnology and ethnomusicology are thus also involved in archaeomusicological research.

4. ETHNOGRAPHIC ANALOGY. To call on the lifestyle of a recent non-European and preferably 'primitive' culture to illustrate how a prehistoric community or people might have lived constitutes the method of 'ethnographic analogy' (or 'actualized comparison'). Common in archaeological studies from about the mid-19th century, and used to popularize archaeology, it was initially firmly rejected by musicologists. Continuous connections between an old musical culture and a more recent one in the same geographical area, did not become the subject of detailed musicological research until the end of the 19th century. Villoteau (1846), for instance, wrote comprehensively on the music of Egypt but did not mention documentary records of ancient Egyptian music. Reference back to ancient periods was also rigorously avoided in earlier studies of other cultures, as in Kiesewetter's of the Greeks (1858); according to Wilamowitz-Moellendorff (1921), comparison with the music of the modern Greeks and their system showed that it could not be derived from or in any way related to the world of the ancient Greeks (Becker, 1966, p.84).

Only recently has research been undertaken into historical dimensions in the cultures of peoples said to 'have no history' (Vansina, 1965, 1985; Geertz, 1973; Wolf, 1982); archaeological methods have seldom been applied. In the early 20th century the familiar historical approach whereby factors of another culture are compared with and assessed according to phenomenologically similar ones in our own still dominated the new discipline of ethnomusicology (or 'comparative musicology'); it owed much to the theory of evolution. The cultural-historical methods of culture-circle theory began to be applied around 1910, by Schmidt, who soon modified the culture-circle concept, distinguishing between the culture circle as a methodical means for establishing as objectively as possible complex genetic and historical cultural circumstances and their sequence, and the culture circle in its order of being, as a former tribal culture. Its elements should go back to a uniform origin, a primitive culture that was dispersed by migration over large areas. All that could be grasped in concrete terms was the culture circle in its order of being, following a schematic pattern (see Schneider, 1976, pp.44–5). Comparative musicology soon adopted this theory.

The outstanding work of the time when it was in use was Curt Sachs's *Geist und Werden der Musikinstrumente* (1929), in which Sachs sought to describe the entire known range of musical instruments from all over the world. He set out from what he took to be an established fact: 'that all the instruments of primitive and developing cultures, including the high cultures of the American continent and east and south-east Asia, were derived from a few centres, the most important and productive of which are to be sought in central Asia' (p.5). The further away a musical instrument is found in use, the older it must be, for the representatives of such far-flung cultures must have been among the first migrants and their cultural assets among the earliest exports. Ethnologists saw similar forms and functions as the correlates of objects to be observed in distant ethnic units. Observation, comparison and the study of distribution should enable us 'to draw conclusions about the structural stratification of human culture and so about its history' (p.4). The hypothetical relative chronology that Sachs developed, however, kept conflicting with his historical awareness.

Even before Sachs wrote *Geist und Werden*, methods of ethnographic analogy had been employed in comparative musicology, for instance in d'Harcourt's *La musique des Incas et ses survivances* (1925). Only later generations, however, saw a broad-based opportunity, in the form of actualized comparison, to trace connections between traditions and construct a historical picture of pre- and protohistorical European and non-European music on the basis of archaeomusicological finds (for instance H. Hickmann and C. Grégoire de Mecklembourg, 1958; C.-H. Mahling and S. Wiesmann, in *IMSCR*, 1981; Schneider, 1984; E. Hickmann, 1985; and Olsen, in *ICTM Study Group on Music Archaeology III*, 1986; and May, O'Dwyer, Purser and Schumacher in *International Study Group on Music Archaeology I: Blankenburg, Harz, 1998*).

5. TYPOLOGY. It is often difficult, if not impossible, to date musical objects precisely. In the past, archaeologists in charge of excavations frequently failed to keep detailed records; sites were often damaged and objects destroyed. Typology, 'the process of determining the location of a find within a developmental sequence from its form, decoration and style, and thus assigning it a relative date' (Maier, 1980, p.269), which today is no longer a new approach and indeed has largely fallen out of favour, used to be among the methods employed for placing finds within a relative chronology and thereby studying historical dimensions in depth, even in the absence of written records. However, typology 'regarded as the sole infallible method was soon misused, and was thus discredited' (p.271), and in any case there were many finds to which it could not be applied. Few conclusions could be drawn about musical instruments and other music-related archaeological evidence from this strictly formalistic method; there were too many other parameters. In 1949, however, Broholm, Larsen and Skjerne successfuly used typology to establish a relative chronology for northern European lurs (see also *ICTM Study Group*, 1986, ii). Although the method could be used to some extent to establish a chronology for Neolithic pottery drums or Metal Age rattling ornaments, it failed to provide chronological information on such items as bone flutes or string instruments.

6. RECONSTRUCTION. Besides using analogy in the shape of actualized comparison, and setting out from that point, archaeomusicology employs methods of the retrogressive study (reduction) and retrospective projection of music-related evidence to reconstruct aspects of musical life and practice.

Retrogressive study with reduction entails establishing as closely as possible the location in past centuries of an instrument or a musical practice. Present-day musical instruments and practices are the point of departure, not the aim (Becker, 1966; May in *International Study Group on Music Archaeology, I: Blankenburg, Harz, 1998*). This approach has not yet often been used because methodological problems arise in the tracing of musical practices back in time. Scholars may study modern instruments in detail, but when embarking on a historical account they usually begin with the earliest known records

from the region concerned (Lawergren in *International Study Group on Music Archaeology, I: Blankenburg, Harz, 1998*). Quotations and analyses of evidence between these extremes derive from literature, not the archaeomusicologist's own analysis, for the objects themselves are usually unavailable. In later history, moreover, archaeologically documented instruments whose function is difficult to determine have usually been folk instruments, and few specimens are preserved (*Studia instrumentorum*, 1973); an example is the rattle, for which there is archaeological evidence from many parts of the world although it has not passed into written records or iconography (Hickmann and Jänichen, *MGG2*). Museum collections illustrating traditional cultures were not generally built up before the mid-19th century. An impressive example of the reduction method is Alexandru's study of Romanian panpipes (1984): Gheorghiu Zamfir's playing of the panpipes provides his point of departure, and he mentions the virtuoso playing of Romanian performers in the earlier 20th century and their performances in Russia in the 19th, detects their influence in scores by 19th-century Russian composers, traces the panpipes back to the 15th century in Romania through terminological and iconographic studies and so comes to the earliest archaeological evidence, from Roman times. Weis Bentzon used a similar approach in his study of the Sardinian triple clarinet, the launeddas (1969), tracing it back to the double clarinets of Pharaonic Egypt (pp.28–9).

Retrospective projection provides fewer opportunities for error: it consists of relating a modern musical instrument or practice to what are sometimes very early archaeological artefacts without involving relevant sources (generally yet to be found) in the great spans of time between the two objects. The aim is less to discover what a musical practice was like than to ascertain that it took place, and did so in a way similar to modern practice. Alice Moyle (1981) has compared the Australian didjeridu with cave paintings from Arnhem in northern Australia which are about 1000 years old and show several typologically different players. Terminological investigations, studies of the material of which modern instruments are made, of regional distribution, of the player's handling of the instrument and the way it was held as compared with modern practice, led to the conclusion that other customary musical elements have been preserved along with performance on the didjeridu, for instance the use of certain idiophones as they feature in the words of songs. The author drew these deductions from early wax cylinder recordings, and shows how points relevant to historical development can be made by retrospective projection. Given further chronological data, the length of time occupied by the sequence might also be determined, and another step would have been taken in the writing of musical history.

7. Written and oral sources. Depending on the approach to archaeomusicological facts of past or present, four groups of sources can be distinguished.

(i) Complementary accounts. These arise when a writer is personally acquainted with the object he is describing and deliberately makes it the subject of his account. The object may be contemporary with him or already in the archaeological past. The writer provides a complementary account which adds to our idea of the find. Examples are Hero of Alexandria and Vitruvius in Rome, who give detailed descriptions of the hydraulis or water organ in the 1st century BCE. The instrument was later depicted in mosaics, on coins and in frescoes of various periods; archaeological evidence in Aquincum has been dated to 228 CE (several instruments were reconstructed from the fragments). There is further archaeological evidence for the hydraulis in Switzerland (3rd century CE) and in Dion (1st century BCE; see Jakob, *MGG2*); the instrument was still in use in the 3rd century. The writers mentioned credit the Alexandrian engineer Ctesibius (*fl* 283–246 BCE) with its invention and the Roman historian Ammianus Marcellinus confirms that it was played in the circus in the 3rd century CE (Fleischhauer, 1964; Wille, 1967). In the 8th and 9th centuries Arab scholars translated the writings of classical antiquity, especially those of the Greeks. Muristus gives an account of the organ accompanied by a drawing showing its construction (Farmer, 1931), but we have no archaeological evidence indicating whether it still existed. The depiction in the 9th-century Utrecht Psalter may not be organologically accurate. Another instrument known as the organ or *organum* may have existed in Europe. In the case of the hydraulis, given references and descriptions in Hellenistic and Roman sources indicating its use in performance along with other instruments, it has been possible to reconstruct musical practices connected with it in a way that must come very close to the real facts.

A good example of the primacy of archaeological objects and the way in which archaeology and written information interlock comes from the cultures of East Asia. China, for instance, still has the *qin* (zither), which seems to be first mentioned in writing (if not by name) in the *Liji*, a compilation of philosophical, religious and ethical ideas from the time of Confucius (although the work itself was probably written much later, in the 1st century BCE). The first pictorial depiction of the instrument is probably in a relief on the tomb of Emperor Chien in the western province of Szechuan (early 10th century). As Chinese archaeologists point out, it is their own practice to date archaeological periods well into historical times, so that in many parts of China archaeological finds can be said to provide a picture of real life at certain periods of regional Chinese history (K.-C. Chang, 1977). The classification of instruments in the *Liji* can be applied to a range of instruments still preserved intact and in use. This Chinese system classifies instruments according to the materials of which they are made: (1) metal (bells): *bo, zhong*; (2) stone (lithophones): *qing*; (3) earth – pottery, clay (globular six-hole flute): *xun*; (4) leather (drums); (5) silk (zithers): *qin, se*; (6) wood (mortar for grinding rice, beaten on the insides at the beginning of cult ceremonies): *zhu*; (7) gourd (mouth organ): *sheng*; (8) bamboo (flutes): *guan, xiao, paixiao* (panpipes). In this case, as the old system of classification by materials indicates, archaeology can be directly visualized.

(ii) Imaginative descriptions by contemporaries. In this case the author does not know the object he is describing, or does not know it well. The archaeological findings are already part of the past. Accordingly, one must expect to find mistakes that can no longer be corrected because they were made by authors of same period as the artefacts: for instance, accounts from missionaries ignorant of music and impeded by a variety of prejudices (see Hickmann, 1990). Archaeomusicological material and descriptions of music from late antiquity have also been preserved. The geographical and cultural environment of Hellenistic

Alexandria, where a wide variety of cultural elements met, at a later date mingling and becoming superimposed on each other (especially in the case of syncretist religions), contributes to the confusing quantity and typological variety of objects that have been preserved (Hickmann, 1987). Travellers, traders, priests of oriental cultures and the early Christian church and scholars (including philosophers, lexicographers and historians), all of whom wrote their impressions, were of origins as diverse as their educational standards, and their classification and interpretation of many contradictory processes and phenomena eludes comprehension. It is difficult, then, to match archaeomusicological artefacts to written sources, since one cannot tell which instruments are meant. The written sources themselves are imprecise and imaginative. This group includes Jewish and late Babylonian references to music in ancient Palestine, often handed down to the present day, although their accounts are distorted (Hammerstein, 1959; Avenary, 1961; Wohlenberg, 1967). Finds of musical instruments and depictions of musical scenes in Palestine are rare and attempts to identify them by comparison with biblical allusions have had little success (Bayer, 1963; Braun, *MGG2*; Braun, 1999; *see* BIBLICAL INSTRUMENTS).

(iii) Myths and legends. These accumulate around an instrument of the archaeomusicological past. It is not clear whether the authors, usually anonymous, knew the musical object themselves. Myths and legends may be regarded as end-products of oral tradition. They are most productive of historical content when the prehistory of the culture that produced them continues far enough into historical times for outsiders to record them, so that they can be checked as written versions of an extant oral tradition. The process sometimes still continues in areas of the Andean cultures of South America (Hickmann, in *GfMKB*, 1981). An example is the Colombian legend of El Dorado in which the cacique of the Muisca tribe takes presents to his wife, sunk beneath the waters of Lake Guatavita, a ceremony accompanied by music. The scene of the cacique navigating the lake with his subjects on a large raft has been depicted many times in pure gold and in greatly reduced format. Two of his companions carry rattles and some depictions also show wind instruments. Pipes, flutes and trumpets, as mentioned in the legend, are among the archaeological finds of Colombia, and numerous accounts by missionaries and European conquerors relate how the instruments were played. Even when their accounts of the instruments are wide of the mark, and they condemn the dances as heathen magic, these descriptions, together with the legends, provide ample confirmation of the way in which archaeomusicological finds were used and their significance in musical life. The El Dorado legend is thus an ideal example of this way of investigating the sources. Another instance concerns the many legends constructed around the sounds and functions of early Christian handbells in the mission to Ireland (Hickmann, 'Das heilige Signal', 1997; Purser, in *International Study Group on Music Archaeology, I: Blankenburg, Harz, 1998*).

(iv) The oral tradition. It is not clear from the transmission process whether the person passing on the information was actually acquainted with the archaeological object. Sources of error in this group are inadequacy of concept and erroneous or misinterpreted information. From criticism of the sources, and the results of comparison with archaeological and written sources, it can be concluded that the information value of written sources through oral transmission, as systematically and traditionally practised by ethnologists, is probably not inferior to the oral tradition itself in reliability. In fact, in both written and oral transmission, the composition of individual impressions and the equally individual selection and interpretation of facts is the material of which history is made. The crucial difference lies in the concept of historical retrospection: oral tradition, experiments have shown, cannot be traced back for more than three generations. In his diagram illustrating both its potential and its limitations in east African societies, Wachsmann sets out from the researcher's own typical behaviour patterns and methods of inquiry, and assumes that a researcher will be interested in the following subjects and circumstances, in this order: (1) tendencies and requirements arising from the immediate environment; (2) biographical data; (3) stylistic musical evidence; and (4) terminological questions: the researcher will acquire the necessary information on the basis of the answers and on planes of investigation aiming at the following observations: (*a*) the direct observation of processes in musical history, increasingly related to the past; (*b*) the informant's personal memory; (*c*) the informant's report, comprising hearsay and legends; (*d*) historical examination of accounts by travellers and others, datable archaeological evidence; and, following on from the last point, (*e*) working hypotheses and speculation on longterm developments (Wachsmann, 1971, p.96). The archaeological record itself is thus called upon only when all other means of investigating traditions and historicity in a society which has no written language are exhausted. It seems that all historical evidence should be interpreted before going back (or forward) to the archaeological artefact or findings. Bearing in mind modern archaeological techniques of excavation and analysis, and the wealth of objects in museum collections, it may be that a three-dimensional picture of the music and musical life of a series of cultures could be reconstructed solely and unilaterally from archaeological working methods, and that such a picture could supplement the written information. Changes in attitude and experience mean, among other things, that archaeological finds are now interpreted as evidence of human life in the past and are not studied solely for their value as artistic or utilitarian objects.

8. THE DISCIPLINE. Archaeomusicology has existed as long as music history, that is, ever since anyone began writing about the musical instruments and performing practices of the past. Chroniclers of cultures, however, make only passing references to instruments in the distant past; moreover, few authors have themselves seen the evidence preserved *in situ* or even in collections. As far as Europe is concerned, it is not known whether or how closely those who wrote about proto-historic and classical Mediterranean civilizations were familiar with the instruments of their past and present (Hickmann, 1987; and see §8(ii) above). But the early Church fathers of the eastern Mediterranean area knew exactly what they were condemning when they fulminated against the cult music of their environment. Through them and their interest in the musical customs of their time a good deal of knowledge has come down to modern archaeomusicologists, as it also has from Greek and Roman authors of the centuries around the time of the birth of Christ, writing from their

own points of view. However, even if it is assumed that religions with their musical instruments and musical practice lasted longer in the Roman provinces than in Rome itself or in Alexandria, by the 6th and 7th centuries, when Isidore of Seville (*d* 636) was writing his encyclopaedic work, the *Etymologiae*, Roman culture had died out. Many misunderstandings of an organological or terminological nature, some of them connected with tradition, come from the writings of this period. Pseudo-Jerome's famous letter, from the mid-9th century (*Epistola ad Dardanum*), describes a purely speculative range of instruments with no archaeological equivalents, and the account it gives of their sounds is wholly imaginary (Hickmann, forthcoming). Meanwhile, plainchant had developed throughout the Western Churches. Nothing is known from the period about instruments that might now be regarded as archaeomusicological evidence, and in the area around Alexandria (by then long since destroyed) and ancient Egypt in general an independent musical life was obviously in existence, using instruments entirely different from those known to classical antiquity (Hickmann, 1987). In part this style of music was developed by the earliest Christian Coptic communities (Eichmann, 1994).

Very few European instruments are extant from the period of the migrations of nations and the early Middle Ages. Generally, only fragments have been preserved as archaeological artefacts; they are being studied and reconstructed by archaeomusicologists (*see* EUROPE, PRE- AND PROTO-HISTORIC). The Middle Ages often provided their own descriptions and interpretations of musical instruments and practices mentioned in the Bible. The educational canon of classical antiquity, still being passed on until the 17th century, also imported into the textbooks some knowledge of ancient music, the names of instruments and their religious and cult connections. However, this was dead knowledge that failed to take account of archaeological findings, and it seems to have been unusual for writers (such as Kircher) to have known about them. The 18th century brought a great many treatises on 'antiquities', including musical ones. An interest in the ancient world became fashionable, especially after the publication of the writings of Winckelmann, in particular his *Geschichte und Kunst dės Altertums* (1764), and the development of Egyptology that followed Napoleon's campaigns. Outstanding works on musical instruments of antiquity and biblical times include Blanchinus's treatise (1742) and Ugolino's collection of 40 tracts on biblical and ancient musical instruments (1767). Many of these accounts, more particularly their illustrations, belong to the realm of fantasy (Hickmann, forthcoming), an approach corrected only towards the end of the 19th century by scholarly editions of texts and confrontation with the archaeomusicological facts. Still in the 19th century, Fétis came close to an archaeomusicological approach when he remarked that 'les recherches archéologiques' could contribute to extending knowledge of the instruments of antiquity (*Histoire de la musique,* 1869, p.9). The first to use the term 'archaeomusicology' was Estreicher in his review (1947) of Sachs's *The Rise of Music in the Ancient World East and West* (1943), describing it as 'a considerable contribution to archaeomusicology' (or *Musikarchäologie*). At this point the term tentatively entered musicological discussion, as it already had in Sweden where the musical materials in any case consisted largely of archaeological items (see de Geer, 1985; Lund, 1987).

As a discipline partaking of both musicology and archaeology, and focussing on the study and evaluation of archaeological objects, archaeomusicology is thus a relatively new discipline. It was not until the 20th century that scholars recognized the need for precise investigation, interpretation and description of the objects themselves, for making replicas where possible, and for the use of whatever iconographic and written sources were available to supplement illustration of the various connections. It was however some time before such an approach was described as archaeomusicological research, although the conditions for its acceptance were present (see for instance the publications of Hans Hickmann, esp. 1949, 1956 and 1961, and many monographs, such as those by Zagiba, 1976, and Broholm, Larsen and Skjerne, 1949). At the 1977 International Musicological Society congress in Berkeley there was some reluctance to give a Round Table the title 'Music and Archaeology'. A Study Group on Archaeomusicology was formed at the ICTM congress in 1981 to promote international archaeomusicological research, and this group was recognized in 1983 by the executive committee of the Council as the Study Group on Music Archaeology, from 1997 independent of the ICTM as International Study Group on Music Archaeology (see conference proceedings of 1984–96 and 1998–). A Music Archaeological Bulletin appeared in 1984–6, succeeded until 1990 by *Archaeologia musicalis*. Archaeomusicology is now recognized as a scientific field in many parts of the world.

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ELLEN HICKMANN

Arched viall. *See* SOSTENENTE PIANO, §1.

Archer, Frederick [Frederic] (*b* Oxford, 16 June 1838; *d* Pittsburgh, 22 Oct 1901). Anglo-American organist, conductor and composer. He became organist of Merton

College, Oxford, and in 1873 was appointed to Alexandra Palace in London, where he afterwards became conductor, a post he held until 1880. In 1881 he visited the USA, giving organ recitals in several cities, and later the same year returned to become organist first at Henry Ward Beecher's church in Brooklyn and then at the Church of the Incarnation in New York. In 1883 he founded the illustrated weekly *The Keynote*, which he edited for a year. He moved to Boston in 1887 to become conductor of the Boston Oratorio Society, and subsequently to Chicago where he was organist of St James's Church.

When Andrew Carnegie established the Carnegie Institute and Library in Pittsburgh, he instituted weekly free organ recitals there; Archer was engaged as organist and inaugurated the series on 7 November 1895. The institute's music hall also served the new Pittsburgh Orchestra, which Archer conducted from its first concert on 27 February 1896 until 28 January 1898, when he was succeeded by Victor Herbert. He continued as organist until his death, however, and also worked as organist of the Church of the Ascension. Archer composed many works for the organ, piano pieces, songs and a cantata, *King Witlaf's Drinking-Horn*. He wrote several instructional manuals and also compiled anthologies of organ pieces.

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ALEXIS CHITTY/BRUCE CARR

Archer, Violet (Balestreri) (*b* Montreal, 24 April 1913; *d* Ottawa, 21 Feb 2000). Canadian composer. The daughter of Italian immigrants, she legally adopted the anglicized name Archer with her family in 1940, keeping Balestreri as her middle name. She studied the piano and the organ at the McGill Conservatorium and composition at McGill University (BMus 1936), where her teachers included Claude Champagne and Douglas Clarke. During the period 1940–47 she played percussion in the Montreal Women's SO, taught theory and piano, and worked as an accompanist. Her career as a composer was launched with the performance of her *Scherzo sinfonico* (1940) by the Montreal SO. In 1942 she gained additional recognition when Adrian Boult selected her *Britannia, a Joyful Overture* (1941) for performance on the BBC. That work was later recorded and broadcast to the armed forces in Europe. She undertook further study with Bartók in New York (1942) and with Hindemith at Yale University (BMus 1948, MMus 1949), where she was awarded the Woods-Chandler prize for her composition *The Bell* (1949). The influence of these two composers is clearly evident in her musical style, particularly in her orientation toward *Gebrauchsmusik* and in her use of folk melodies, harmonies and rhythms.

After serving as composer-in-residence at North Texas State College (1950–53) and teaching at the University of Oklahoma (1953–61), Archer was invited to join the faculty at the University of Alberta (1962), where she remained until her retirement in 1978. As professsor emeritus she continued teaching part-time and maintained commitments as an adjudicator for keyboard and composition competitions. She was awarded the Queen's Silver Jubilee Medal for long and distinguished service in music in 1978, became a lifetime academic member of the Accademia Tiberina (Rome) in 1979 and was recognized as Composer of the Year by the Canada Music Council in 1984. In 1987 the Canadian Music Centre Library at the University of Calgary was dedicated in her honour. Many of Archer's works have been recorded on Radio Canada International's *Anthology of Canadian Music*.

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(*selective list*)

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INSTRUMENTAL

Orch: Timp Conc., 1939; Poem, 1940; Scherzo sinfonico, 1940; Britannia, a Joyful Overture, 1941; Fantasy, cl, str, 1942; Cl Concertino, 1946, rev. 1956; Fantasy on a Ground, 1946, rev. 1956; Sym., 1945; Fanfare and Passacaglia, 1948–9; Fantasy in the Form of a Passacaglia, brass, 1951; Pf Conc. no.1, 1956; Divertimento, 1957; Vn Conc., 1959; 3 Sketches, 1961; Prelude: Incantation, 1964; Sinfonietta, 1968; Sinfonia, 1969; 4 Miniatures, 3 winds, str orch, 1995

Chbr: 6 Pieces, pf, timp, 1939; Str Qt no.1, 1940; Str Qt no.2, 1942; Wind Qt, 1945; Fantasy, vn, pf, 1946; Str Trio no.1, 1953; Pf Trio no.1, 1954; Prelude and Allegro, vn, pf, 1954; Sonata, vn, pf, 1956; 3 Duets, 2 vn, 1955; Pf Trio no.2, 1956–7; Sonata, vc, pf, 1956; Divertimento no.2, ob, vn, vc, 1957; Divertimento, brass qnt, 1963; Str Trio no.2, 1963; Sonata, hn, pf, 1965; Sonata, cl, pf, 1970; 3 Studies, vn, 1970; Suite, 4 vn, 1971; Sonata, a sax, pf, 1972; Str Qt no.3, 1981; 4 Miniatures, fl, pf, 1991

Solo inst: 8 Chorale Preludes, org, 1940–48, 2 rev. 1960; 'Habitant' Sketches, pf, 1942, rev., 1947; Sonatina, org, 1944; Sonata no.1, pf, 1945, rev. 1957; 6 Preludes, pf, 1946–7; 2 Pieces, fl, 1947; Variations on an Original Theme, carillon, 1958; Chorale Improvisation, org, 1967; March and Jig, kettledrum, 1991; Prelude and Dance, timp, 1991; 3 Moods, bn, 1995; 4 Moods, ob, 1995; 4 Short Pieces, cl, 1995; many educational pf pieces

VOCAL

Choral: Choruses from 'The Bacchae' (Euripides), female vv, orch, 1938; Leaves of Grass (W. Whitman), SATB, orch, 1940; Ps cl, SATB, org, 1941; The Bell (cant, J. Donne), vv, orch, 1949; Landscapes (T.S. Eliot), SATB, 1950; 3 French-Canadian Folk Songs, SATB, 1953; Songs of Prayer and Praise (Donne), SATB, 1953; Apocalypse (Bible: *Revelations*, iv–v), S, SATB, brass, timp, 1958; Paul Bunyan (legend poem, A.S. Bourinot), SATB, pf, 1966; I will lift up mine eyes (Ps cxxi), SATB, org, 1967; O sing unto the Lord (Ps xcvi), SA, 2 tpt, 1968; Festival Anthem, SATB, 2 tpt, org, 1995; *c*18 other works

Solo: Moon Songs (V. Lindsay), B, pf, 1942–4, rev. 1976; Snow Shadows (A.S. Bourinot), Mez, pf, 1949; April Weather (A.B. England), 1v, pf, 1950; 3 Biblical Songs, 1v, pf, 1950; 3 Folk Songs from Old Manitoba, 1v, vc, pf, 1966; Life in a Prairie Shack (trad.), 1v, pf, 1966; Cantata sacra (late medieval), 5 solo vv, small orch, 1966–7; Plainsongs (D. Livesay), Mez, pf, 1977; Prairie Profiles (D. Carter), Bar, hn, pf, 1980; If the Stars are Burning (F.E. Buske), Mez, cl, pf, 1987; Sept Nativity (L. Harbo), Mez, pf, 1995

ELECTRO-ACOUSTIC

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LINDA BISHOP HARTIG

Archet (Fr.). *See* Bow.

Archicembalo. *See* Arcicembalo.

Archilei [Vimercati], **Antonio** ['Antonio di S Fiore'] (*b* Albano, late 1541 or 1542; *d* Florence, bur. 14 Nov 1612). Italian singer, lutenist and ?composer, husband of Vittoria Archilei. He was in the service in Rome of Cardinal Alessandro Sforza dei Conti di S Fiora, who died on 16 May 1581, after which he entered the service of Cardinal Ferdinando de' Medici. The latter became Grand Duke of Tuscany in 1587, and Archilei, with his wife, followed him to Florence, where he became a musician at court, with a salary of 18 scudi a month from 1 September 1588; his salary was reduced to 11 scudi on 30 November 1589 (though he continued to receive a monthly pension of 12 scudi granted for life by Cardinal Ferdinando in 1582). He participated in the spectacular *intermedi* marking Ferdinando's wedding in 1589: he is known to have played one of two chitarroni accompanying his wife's singing of the florid solo song 'Dalle più alte sfere' (ed. D.P. Walker, *Musique des intermèdes de 'La pellegrina'*, Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence, 1589, i, Paris, 1963; original text 'Dalle celesti sfere') at the beginning of the first *intermedio*. In the publication of the music (1591) he is named as the composer of this song, but the official description of the event by Bastiano de' Rossi (Florence, 1589, p.19) attributes it to Cavalieri. Archilei was paid up to and including August 1612 (there are no records for the following months). The Ferdinando Archilei who saw through the press Pomponio Nenna's eighth book of five-part madrigals (1618) was one of his sons.

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NIGEL FORTUNE/TIM CARTER

Archilei [née Concarini], **Vittoria** ['La Romanina'] (*fl* 1582–1620). Italian soprano, lutenist and dancer, wife of Antonio Archilei. Probably a pupil of her husband, whom she married most likely in 1582, she was a protégée of Emilio de' Cavalieri in Rome and was with him in the service of Cardinal Ferdinando de' Medici before he became Grand Duke of Tuscany in 1587. She participated in the festivities for the wedding of Eleonora de' Medici and Vincenzo Gonzaga in 1584. When Cavalieri was made artistic superintendent at the Medici court in 1588, she went with her husband to Florence, where she became one of the most famous singers of her time. She apparently remained in the service of the Medici until her death.

She had a major part, as soprano soloist and lutenist, in the spectacular 'intermedii et concerti' for the comedy *La pellegrina* during the festivities for the marriage of Ferdinando de' Medici and Christine of Lorraine in 1589. Her performance in Cavalieri's *Disperazione di Fileno* (Carnival 1590–91) was said, by the editor of his *Rappresentatione di Anima, e di Corpo*, to have moved the audience to tears. She made two extended visits to Rome: in winter 1593–4, when she sang before Filippo Neri, and in 1601–2, when she stayed with Cardinal Montalto; it was probably during the first of these visits that the Spanish composer Sebastian Raval wrote 'many' madrigals for her, later published in his *Madrigali a tre voci* (1595). She also performed in the festivities for the wedding of Prince Cosimo de' Medici and Maria Magdalena of Austria in Florence in October 1608. Subsequent references to her in Medici court records mainly concern performances of sacred music in Florence and Pisa, usually together with Caccini's daughters (Caccini's second wife Margherita may have been her pupil).

Her date of death is unknown: a Vittoria Archilei was buried in SS Annunziata on 3 February 1645, and court salary records note payments under her name through 1643, but her last known letter is dated 28 September 1619 and the last record of a performance at court seems to be from 1620. In 1614 Giambattista Marino published a poem 'In morte di Vittoria cantatrice famosa' and Vincenzo Giustiniani spoke of her in the past tense in his *Discorso* (*c*1628). Whether or not she lived until the early 1640s, her career seems to have ended by 1620.

The opening piece in the first of the 1589 *intermedi*, 'Dalle più alte sfere', composed by her husband or Cavalieri, was a solo for her to the accompaniment of her own 'leuto grosso' and two other chitarroni; it was published in 1591 (along with the other music of the *intermedi*; ed. D.P. Walker, *Les fêtes du mariage ... Florence, 1589*, Paris, 1963/*R*) with the treble part in both its original form and a highly elaborated one, much as she must have sung it, suggesting her extraordinary virtuosity in improvisatory passage-work and ornamentation. She was in close touch with modern tendencies in Florentine music and obviously sympathetic to them; both Giulio Caccini and Jacopo Peri cited her, by way of buttressing their respective claims to primacy in the new monodic style, as having performed their music. Caccini (preface to *Euridice*, 1600) wrote that she had 'long ago' adopted the new manner of passage-work 'invented' by him. Peri (preface to *Euridice*, 1600/01) called her the 'Euterpe of our time' and said that she adorned his music

not only with brilliant *passaggi* but with graces too subtle to write out. Another, perhaps more impartial, musician, Sigismondo d'India, lauded her (preface to *Le musiche ... da cantar solo*, 1609) as being 'above any other' an excellent singer, spoke of her as 'most intelligent' and emphasized the sweetness and tenderness of her voice. Her talents were also praised in a madrigal by Marenzio (*Cedan l'antiche tue chiare vittorie* in his *Secondo libro de madrigali a sei voci*, 1584), in verse by Ottavio Rinuccini and Battista Guarini, and also by Vincenzo Giustiniani, Pietro della Valle and Severo Bonini.

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H. WILEY HITCHCOCK/TIM CARTER

Archilochus (*fl* ?650 BCE). Greek iambic and elegiac poet. He was a native of the Ionian island of Paros. 'I am the squire of lord Ares', he sang, 'and skilled in the lovely gift of the Muses' (Edmonds, frag.1). More artist than military man, he expressed both the external world and his responses to it in a remarkably personal tone.

His surviving poems contain no certain references to string instruments. The first word (*tēnella*) of his victory hymn, however, supposedly imitates the twang of a lyre string (Scholiast on Pindar, *Olympian*, ix.1–4); and one heavily restored fragment (Edmonds, frag.114, xiv) may refer to lyre playing accompanying the dance. He did clearly mention the aulos as a feature of religious or convivial occasions (frags.76; 32); possibly, though not certainly, he associated it with the performance of elegiac verse (frag.123) – a likely combination in this early period of elegy. According to a late source (Pseudo-Plutarch, *On Music*, 1140f–1141a), Archilochus abolished the strict rule which had ordained only one note for each syllable of text and introduced new styles of rhythmic composition such as the trimeter and combinations of different rhythmic genera, as well as the practice of allowing the text to be spoken as well as sung. This same source also attributes to him the discovery of independent instrumental accompaniments, that is, accompaniments not in unison with the song. While the use of recitative relates most naturally to iambic verse (which he developed with particular skill), elegy may have been involved as well. He not infrequently combined different metrical patterns; his use of iambs and trochees, moreover, shows several kinds of substitution. Possibly his metrical subtlety was paralleled by a characteristic imputed to Archilochus, the refined handling of varied and intermingled musical rhythms.

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For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Archiluth (Fr.). *See* ARCHLUTE.

Archipoeta [Archpoet] (*b* ?Cologne, *c*1130; *d* shortly after 1165). Latin lyric poet. His real name is unknown. He was a German or French clerk of knightly birth whose patronage by Reinald of Dassel, Archbishop of Cologne and Archchancellor to Emperor Friedrich Barbarossa may have given rise to his pseudonym. He travelled throughout Germany and to Austria and Italy, where he was desperately ill in 1165. He must have written many Latin poems, but only ten survive; additions to his corpus present problems of ascription, since his name was sometimes conferred honorarily on later poets. His poetic technique follows that of his older contemporary Hugh Primas, but with less spite and more wit. The *Confessio*, written at Pavia, is his greatest achievement and illustrates his best characteristics: a keen knowledge of biblical and classical authors, ingenious rhythm and supreme rhyming skill, great wit and genial humour, cunning word-play and melodious cadence. No melodies are known for his poems. His poetic style is mirrored in a number of Notre Dame conductus texts.

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GORDON A. ANDERSON/THOMAS B. PAYNE

Archiquier (Fr.). *See* CHEKKER.

Archives and music. Archival documents contain accurate and detailed information relevant to many aspects of musical scholarship: to biography, chronology, history of institutions and societies, the place and function of musicians in society, performing practice (in the fullest sense of that phrase) and many others. They yield the

kind of information that primarily musical manuscripts and printed sources cannot provide.

The term 'archive' is here used as defined under §1 below. It is also widely used in a second sense, to denote what bibliographers would classify as a 'collection' or even 'library': the Deutsches Musikgeschichtliches Archiv in Kassel, for example, is a library of photographic materials relating to sources of German music. Many collections fall halfway between an archive in the strict sense, consisting of the surviving papers of a historical person, and a collection, which may include material added by subsequent collectors. Such a case is the collection in the Library of Congress known as the 'Rachmaninoff Archives'. *See also* LIBRARIES; COLLECTIONS, PRIVATE; and SOUND ARCHIVES.

1. Types of archive. 2. Preservation; location. 3. Archival research. 4. Application to music history. 5. Skills; aids.

1. TYPES OF ARCHIVE. Archives are the totality of documents produced or received by a person or an organization in the course of administrative activity and the transaction of affairs. Most archives are now kept as an organized body of records in an authorized repository and are maintained in their original chronological order. Both the source of the documents and their method of classification thus differ from those of an ordinary collection or group of manuscripts in a library, where the documents are normally classified by other criteria, such as date of acquisition, subject or original bibliographic order.

Archive collections differ greatly according to their institution of origin. Public archives are produced by the many and various organs of government, including both national and local government, the legislature and the judiciary. They comprise archives of national scope, including the records of all central government departments, of parliament and of the higher courts of law, as well as archives of local governmental and judicial activity, at provincial, county and municipal level. Private archives arise from the activity of private businesses and organizations, institutions both ecclesiastical and lay, and individuals. They include the archives of all religious institutions, especially those of parish, collegiate, cathedral and monastic churches; the records of notarial and business organizations of all kinds; and archives accumulated by individuals, especially by landowners in the creation and administration of extensive households and landed estates. In free societies the principle that public archives should be accessible to the public is generally accepted. Private archives remain the property of their owners, and special permission must be sought before they can be consulted.

2. PRESERVATION; LOCATION. Since the late 18th century it has become acknowledged that the state is responsible for the preservation of its documentary heritage, and throughout Europe public archives are readily accessible in record offices maintained by the state. In general a central repository is provided for central government archives, and in the larger countries there are also provincial repositories. Since this movement began, with the establishment of the French Archives Nationales in 1789 and Archives Départementales in 1796, efforts have been made in every country to centralize dispersed materials and create a unified administration for national and local archives. A comprehensive annotated list of the major archives of the world prepared by the International Council on Archives is found in the *International Directory of Archives* (1992).

In western Europe there exist the following national public archives: the Staatsarchiv in Vienna; the Archives Générales du Royaume in Brussels; the Public Record Office in London; the Archives Nationales in Paris; the Bundesarchiv in Koblenz; the Archivio Centrale dello Stato in Rome; the Algemeen Rijksarchief in The Hague; the Archivo Histórico Nacional in Madrid; and the Bundesarchiv in Berne. Then come the archives of the counties in Britain; of the provinces in Austria, Belgium, Italy and the Netherlands; of the départements in France; of the Länder in Germany; and of the cantons in Switzerland. Next come the district, municipal, episcopal and parish archives in these countries. An exception are the archives of the Vatican, which are extraordinarily rich in history for almost every country, and which have a distinct and unique organization.

In the USA, because of its federal constitution, there are two levels of governmental administration and legal process. The federal archives are held in Washington DC by the National Archives and Records Services, a unit of the General Services Administration, or (in the case of material primarily of regional interest) in regional branch archives; state and municipal archives are held locally.

Obviously each national archive collection reflects the history of its country of origin. Where the state has been relatively recently centralized, as in Italy, it is necessary to search the archives of all the provinces that made up the nation as well as the more recently established central archive in Rome; but where centralization came early, as in England and France, the archives have been grouped together in the capital from an early date. In many countries, administration of both national and local archives has been vexed by changes in national boundaries, particularly in Germany where a regrouping of the archives was begun in 1815. A national Reichsarchiv was established in Potsdam in 1919, but the partition of Germany in 1945–9 resulted in its division into an archive for the Federal Republic in Koblenz and another in Potsdam for the Democratic Republic. Since the reunification of Germany the archive in Koblenz serves the entire country, and that of the former Democratic Republic is now under its direction. As a result of transfers of territory, there have been several exchanges of archive collections between nations; for example, in 1861 France gave Italy the Piedmont archives, and in return received from Italy those of Savoy.

Archive centralization has not always happened, however. Archival material relating to certain provinces of northern Italy remains in Austria, for instance; indeed, it was only by virtue of a special clause in the Treaty of Versailles (1919) that the volumes of 15th-century music known as the Trent Codices were transferred to Italy at the same time as the city of Trent was ceded by Austria. Further, many archives have been destroyed, such as those of the city of Paris in 1870, and of the state of Naples in 1943. The archives of the Irish Free State (now the Republic of Ireland) were severely damaged by fire in 1922, and those of the city of Florence by flood in 1966.

European countries show great differences in the way they maintain certain classes of archive. In France, for example, ecclesiastical archives, of special value for the history of sacred music, have been kept in the public

repositories since the Revolution and its attendant separation of church from state. In other Western countries, especially in Italy and Spain, they remain at their institution of origin. Similarly, it is usual in France and Italy for notaries' archives to be kept in official vaults, whereas elsewhere they remain in their place of origin.

Records of birth, death and marriage are of great importance in biographical work. For many centuries such records were produced and retained by the church, but in some countries a system of civil registration was introduced. Such registration began in England, for example, in 1837, and since 1858 all wills (previously proved in the church courts) have been proved in civil probate courts. As a result, the scholar can consult one central repository (the Public Record Office, Kew) for such information since those dates. Where earlier records survive they can often be found in local archival repositories such as county record offices. Many countries have taken population censuses since the methods of demography became known in the 19th century; the results, with a wealth of personal information, are often available for consultation, as are registers of electors. The largest repository of genealogical records, however, is the Family History Library of the Church of Jesus Christ of Latter-Day Saints in Salt Lake City, where millions of microfilms of American and European parish archives are kept. Copies can be consulted there and at regional Family History Centers.

Since respect for historical material is relatively recent, there are numerous exceptions in the distinction between libraries and archive repositories. Occasionally, for example, whole music manuscripts are found in archive collections, not to mention the many fragments discovered bound in as flyleaves to non-musical volumes. A few examples may be cited: there is a music manuscript dating from the end of the 15th century in the archives of the city of Heilbronn; an entire collection of printed 18th-century music in the departmental archives of Agen; and censored or forbidden operas and songs in the national archives of France. Conversely, many libraries hold important archival material. A whole series of account books of the French royal household, originating in dispersed collections and important for music history, is in the manuscript department of the Bibliothèque Nationale, as well as in stray ecclesiastical archives (notably the chapter registers of Parisian churches) and among the considerable quantity of scattered pieces gathered by private collectors and genealogists. Archives of defunct organizations may surface in a variety of places; in Britain, for instance, extensive archive collections of extinct landed families and of religious houses dissolved in the 16th century are in the Public Record Office and the manuscript department of the British Library.

3. Archival research. In western Europe general appreciation of the importance of preserving archival records, for purely practical legal and administrative purposes, is of long standing; their use by historians, however, is much more recent. During the 19th century the study and writing of history ceased to be merely a branch of literature and evolved into an exact science with techniques for seeking accurate information. By supplying a wholly untapped reserve of data that appeared to be completely free of bias and subjective distortion, archives began to be appreciated as an important source of historical information. Before long, historians of the arts discovered that archival research could do much to illuminate the history of architecture, of painting, of the theatre, and in due course also of music.

Even before the centralization of national archives was far advanced, national series began to be published containing editions of important chronicles (the Monumenta Germaniae Historica for Germany, The Rolls Series for England); and from the mid-19th century several countries issued transcripts and calendars of archival documents together with lists, indexes and catalogues. Local and regional history societies began similar publications, as did private organizations and societies. There is now a massive literature, diffuse and highly complex yet immensely rich. (*See also* Musicology, §II, 4.)

4. Application to music history. Archival research can be profitable in many ways to a musicologist. It can produce biographical material about a composer or performer; the date of composition of a particular piece; references to lost music or music manuscripts; the history of a musical institution (royal chapel, church school, liturgical choir, orchestra, conservatory); the music history of a town, a concert society or a lyric theatre; insight into the practices of instrument making and music publishing. In fact, it can produce information relating to all the external aspects of music-making. In broader terms, it can give insight into the place of the musician in society in past ages, and into the place of music among the aesthetic values of the time. Further, archival sources can be of use in the reconstruction of performing practice in music of the pre-Classical era. In the case of sacred music for choir, details of performing method can best be obtained from the archives of the churches maintaining the choirs. The most valuable sources are codes of statutes; accounts and hall books; registers and volumes of chapter decisions; obituaries and cartularies; indentures of choirmasters, singers and organists; inventories of music books; and visitation records. From these it is possible to reconstruct certain features of performance, such as the number of singers, the number of voices to a part, the deployment of solo voices and chorus, the availability and participation of instruments, and by inference even such matters as approximate pitch of performance. Similarly the archives of royal and aristocratic households frequently reveal the exact composition of bands of household musicians and minstrels, and list the instruments available to them.

European scholars first felt the need to use the contents of archives during the 19th century. Italy (Baini, Caffi, Bertolotti, Valdrighi, Radiciotti, Solerti), France (La Fage, Campardon, Jullien), England (Lafontaine), Ireland (Flood) and Germany (Haberl) were the first countries to show an example. These pioneers were often amateurs, spurred on by the growth of learned societies. Succeeding generations were more predominantly made up of professional musicologists (such as La Laurencie, Ecorcheville, Michel Brenet, Prunières) and organ specialists (Dufourcq and many others), of whom the latter were the most active. However, few were willing to publish coherent and complete editions of the texts, with the intention of providing a base for future research. Exceptions were the *Note d'archivio* by Casimiri, the records of the Confraternity of Our Lady of 's-Hertogenbosch published by Smijers, and more recently the 'documentary biographies' of Schubert, Handel and Mozart by Deutsch. There

remains a vast amount of editing (of accounts, archives of churches, chapels and schools, diplomatic correspondence, theatre archives and particularly notaries' archives), for which the musicologist will have to acquire the skills of the administrative historian.

5. Skills; aids. Archival research can add a new dimension to the study of certain aspects of musical history; but to be successful the researcher must have mastered a number of skills not normally related to serious musical study. It is essential to be acquainted with the rigorous standards of scholarship set by professional historians for the acquisition, collation, evaluation and interpretation of archival information. A sound knowledge of palaeography (the decipherment of handwriting and of abbreviations) and diplomatic (the study of the forms of documents) is no less essential. Awareness of onomastics (the study of proper names), of toponymy (the study of place names) and the history of economics and of the calendar can also prevent erroneous interpretation. The techniques of full diplomatic transcription (making clear exactly what is in the original document and what has been supplied by the transcriber), of calendaring (producing a summary of the essential information-giving section of a document) and abstracting (taking and tabulating the vital facts from a document, particularly a will) are essential. For this the scholar needs to understand how, administratively, the document concerned was produced. Existing guides and inventories, printed and handwritten, should be consulted and the wide range of categories of archival material that may be relevant to his or her inquiry borne in mind. Thus royal household accounts may have to be consulted for a musician's career in courtly circles, university archives for his years of study, judicial archives in the case of a lawsuit, notary's and civil records for his private and family life, diplomatic correspondence for his journeys abroad, parish archives for references to his participation in some local event, his marriage and his death, possibly police records, copyright records for publication dates, and so on. For modern times, private archives still in the possession of those who produced them are sources that must not be overlooked, and that usually have no inventory; these include, for instance, the archives of music and record publishers, radio stations, music schools and others.

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FRANÇOIS LESURE, ROGER BOWERS/BARBARA H. HAGGH (with ANDRÉ VANRIE)

Archivolti, Samuel (*b* Cesena, 1515; *d* Padua, 1611). Italian grammarian, poet and rabbi. He refers to music in his treatise on Hebrew grammar, *'Arugat ha-bosem'* ('Bed of spices'), which survives in both a manuscript (*GB-Lbl* Add.27011) and a printed source (Venice, 1602). Subjects of special relevance to music include accentuation, metres and poetical forms. Under accentuation, Archivolti describes the biblical accents (*ta'amei ha-miqra*), or melodic formulae used in cantillating the scriptures for marking the syntax and word stresses. Their purpose is to elucidate and embellish the text, thus increasing its hold on the soul. Referring to poetry, Archivolti draws a sharp distinction between the biblical (prose or psalmodic) texts for cantillation and the metric poetry for singing *piyyutim*, or post-biblical sacred hymns. His preference is for cantillation, which he calls 'excellent music' (*ha-nigun ha-meshubah*), for it is adapted to the words in their structure and content. By comparison, the music for *piyyutim* is 'common' (*ha-nigun ha-hamoni*): it appeals not to the mind, but to the senses; moreover, it sometimes employs secular melodies transmuted as contrafacta to meet sacred purposes. In this context Archivolti refers to the street tunes *En toda la tramontaña* and *El vaquero de Moraña*. Archivolti composed numerous *piyyutim*, several of which have been incorporated into prayer books of the Italian rite.

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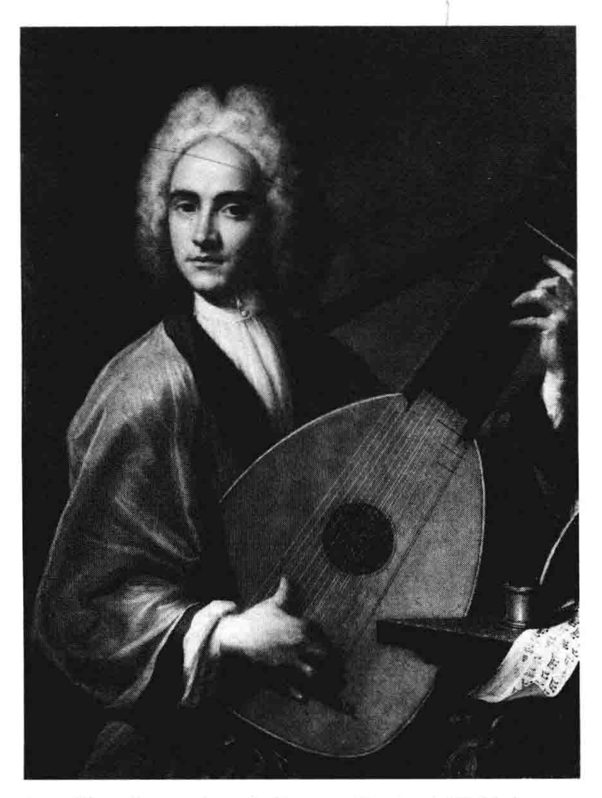
DON HARRÁN

Archlute (Fr. *archiluth*; Ger. *Erzlaute*; It. *arciliuto*, *arcileuto*). A generic term for lutes with fretted courses tuned like the Renaissance lute, and with extended, unfretted bass courses (diapasons). The archlute differs from the Theorbo mainly in that the body is smaller and the first and second courses are at lute pitch rather than an octave lower (this was possible because the string length was shorter). The term 'arciliuto' was in use in Italy before 1590; it is not known precisely what form of instrument the term then implied, but the prefix 'arci-' indicates some form of enhanced lute, the extension of the bass courses (for greater volume as much as for additional notes) being the most probable enhancement. The various early archlutes preserved the tuning, double stringing, octave bass courses, and musical role of the Renaissance lute; consequently they were often simply called 'liuto'. Contemporary paintings show some lutes with a short neck extension bearing a second bent-back pegbox, and some with extended diapasons attached to the bass side of a single, straight pegbox. By the second decade of the 17th

century some archlutes bore a short form of theorbo-like extension with its characteristic shepherd's-crook head carrying double-strung, octaved diapasons about one-and-a-half times the length of the fretted courses. This development coincides with the first appearance of the term 'liuto attiorbato' (theorboed lute) which is the normal modern term for archlutes of this kind, following Spencer's classification (1976). Both the term and this form of the instrument gradually disappeared in Italy around the mid-17th century.

1. Types. 2. Repertory.

1. TYPES. Alessandro Piccinini, in his *Intavolatura di liuto* of 1623, claimed to be the inventor of the *arciliuto*, and objected to the term 'liuto attiorbato' because it falsely implied a derivation from the theorbo. A ten-course archlute of 1595, by Wendelio Venere of Padua (probably Wendelin Heberle; *see* TIEFFENBRUCKER), and now in the Kunsthistorisches Museum, Vienna, matches the experimental instrument described by Piccinini. It is radically different from the *liuto attiorbato* in that its diapasons were extended by lengthening the body rather than the neck, and fitting them to a second, independent bridge placed some distance back from the main bridge carrying the fingerboard strings. Finding this design unsatisfactory, Piccinini and his luthier made subsequent instruments with a neck extension; he did not describe its form, but it is likely to have incorporated either a second bent-back pegbox or a modified single pegbox, either of which can be fitted without compromising the design of the lute's body. The *liuto attiorbato* with its theorbo-style extension co-existed with alternative types of archlute during the 1620s and 30s, but gradually became dominant as the number of courses increased, because the alternative designs could not accommodate extra courses so readily.



1. Archlute player: painting by Francesco Trevisani, 1715 (private collection)

Until the 1620s archlutes usually had up to 11 double courses, six or seven of which were fretted. Further diapasons were added between 1610 and 1615 but were not widely adopted until a generation later. By the 1630s *liuti attiorbati* with seven stopped courses plus six or seven diapasons were usual, although P.F. Valentini, writing in the 1640s (*Il leuto anatomizzato*, MS, *I-Rvat*), still mentioned the 11-course type. Surviving *liuti attiorbati* range in size from alto to large tenor. Typical stopped string lengths are 58–9 cm (alto), and 66–7 cm (average tenor), with diapasons of approximately 85 cm and 95 cm respectively. The lower neck is relatively long, joining the body at the tenth fret or higher, and the body is short, and also wide to accommodate the long bridge. The resulting round, squat body is characteristic, especially of the alto size, making it possible to identify specimens that have been rebuilt into other forms. Most surviving examples were made by Matteo Sellas in Venice between 1637 and 1649; these may owe their survival to their atypically elaborate decoration.

Archlutes were known outside Italy, but were never common. Mersenne (*Harmonie universelle*, 1636–7) illustrated an 11-course *luth à double manche* or *arci liuto*, erroneously labelling it *tuorbe* in the main text, and correcting himself in the errata. The terms 'luth en tuorbe' or 'luth en théorbe' are found in several 17th-century French inventories, some of which specify the instruments' Italian provenance. Evidence from luthiers' inventories shows that many Italian lutes were rebuilt in Paris in the French fashion (with a backward-curving upper head, chantarelle rider, and long, open-backed lower pegbox). These were long in use; a manuscript (*Suonate di celebri auttori*; *I-Bc* EE.155.I) compiled by Filippo Dalla Casa in 1757 illustrated one and included music for 'arcileuto francese'. Mersenne suggested a single re-entrant course on very large archlutes, and such instruments were influential in the development of the French theorbo in France. In Germany, Praetorius (*Theatrum instrumentorum*, 1620) illustrated a ten-course *Laute mit Abzugen: oder Testudo Theorbata* with six stopped courses and four diapasons, all double; the strings pass over the bridge and are anchored at the base of the body, suggesting metal stringing. Although many surviving *liuti attiorbati* have been converted to this by shortening the neck and sometimes canting the soundboard, none appear to have been purpose-built.

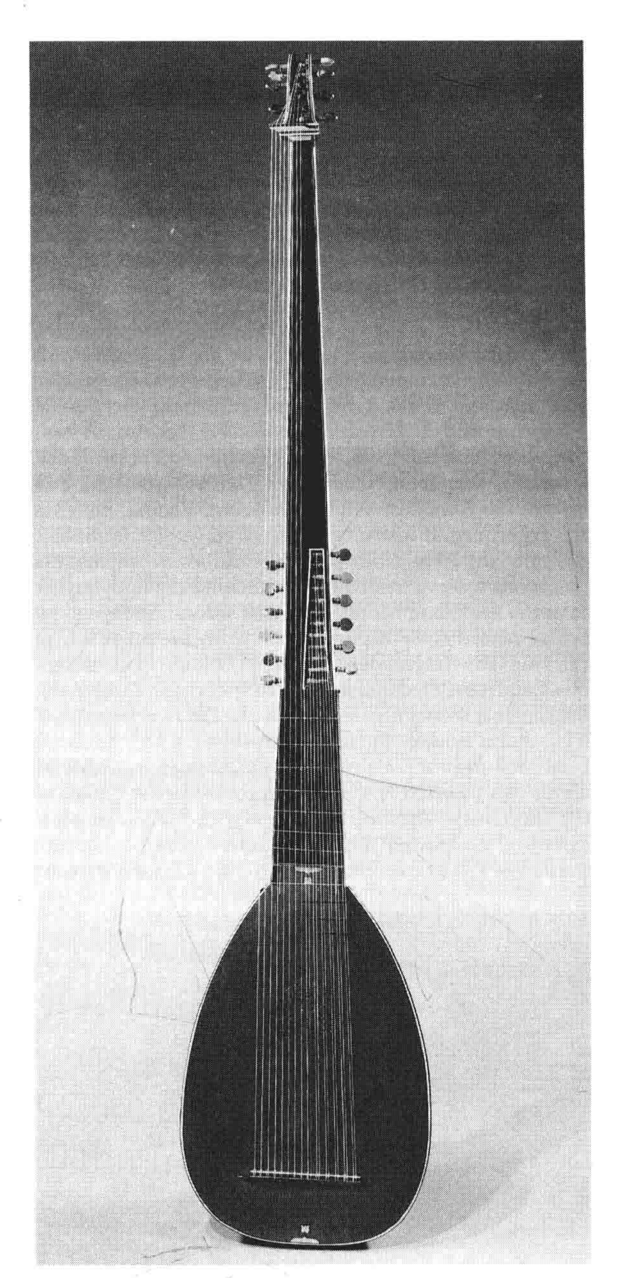
Another form of archlute, developed by adding a longer, single-strung extension to a tenor lute, had proportions similar to the Italian theorbo but was smaller overall. This development is impossible to date accurately; most, perhaps all, surviving specimens are conversions from earlier lute forms. They have six rather than seven double stopped courses; their diapasons are approximately twice the length of the stopped strings and are always single (their length precludes the use of octave strings and renders them unnecessary because of the longer strings' powerful sound). This type corresponds most closely to the modern archlute, many of which are copied from an example dated 1610 (the extension may be later) by Magno Tieffenbrucker (iii), now in the Kunsthistorisches Museum, Vienna. This has six double courses at 67 cm, and eight single bass courses at 145 cm, and is tenor-sized with a ten-fret neck. A final type of

archlute was developed in Rome in the late 17th century, characterized by a larger body, relatively shorter lower neck and longer extension than the types described above. The few surviving examples, clearly in original form, are as large as the tuning permits, solidly built with relatively thick soundboards and often hardwood backs, to produce a powerful, penetrating sound. A fine, late specimen is that by David Tecchler (Rome, 1725), now in the Metropolitan Museum of Art, New York (fig.2). Purpose-built and converted archlutes with long single diapasons were predominantly used for playing bass lines and continuo.

All archlutes shared the same relative tuning of the stopped courses as the Renaissance lute (unlike the theorbo which had a re-entrant tuning), and were used for solo music and, to a lesser extent, for bass lines and continuo. A tenor-sized 14-course instrument was tuned *F′–G′–A′–B′–C–D–E–F–G–c–f–a–d′–g′*. A 13-course instrument lacked the lowest note. Sometimes the bottom courses would be re-tuned to supply missing chromatic notes to suit individual pieces. Alto-sized instruments were tuned a tone higher overall (*G′–A′–B′–C–D–E–F–G–A–d–g–b–e′–a′*).

2. REPERTORY. In the first half of the 17th century, solo music for the archlute was printed in tablature by GIOVANNI GIROLAMO KAPSPERGER, PIETRO PAULO MELLI, CLAUDIO SARACINI, ALESSANDRO PICCININI and Bernardo Gianoncelli (*Il liuto*, 1650/*R*). Archlutes were intensely cultivated in Rome, fulfilling a wider range of musical roles there than elsewhere in Italy. Payment records from many Roman institutions, especially churches, frequently mention *arcileuto*, *liuto*, *leuto*, *liuto attiorbato* throughout the 17th century and for at least the first decade of the 18th. Archlutes accompanied voices in conjunction with an organ and violone, and were also used as solo instruments or in ensembles, to provide short instrumental interludes during church services. In Rome, references to the archlute outnumber those to the theorbo, although both were sometimes used simultaneously to support different choirs of a polychoral work. Not surprisingly much of the archlute's repertory is linked to Rome; the instrument was used for bass parts and continuo in cantatas, operas, oratorios and various instrumental genres, by Marazzoli, Virgilio Mazzocchi, Colista, Stradella, Corelli, A. Scarlatti, Handel and others. Its ability to play full chords in a high tessitura was exploited in continuo arias with a high bass line, e.g. A. Scarlatti's *Tigrane* (1715). Obbligato parts occur in Handel's aria 'Cor fedele' (*Clori, Tirsi e Fileno*; 1707) and in oratorios by the Roman archlutenist and composer Nicola Francesco Haym. A small repertory of concertante works with archlute parts includes two trios and a concerto by Vivaldi. An anonymous Italian manuscript of about 1720 in the Robert Spencer Collection contains a *Sinfonia a solo di arciliuto* and two *Concertini per cammera con arciliuto obligato, violini e basso*, in which the archlute part is written in staff notation, use treble clef for solo passages (written an octave higher than sounding pitch) and figured bass for tutti sections (fig.3). Giovanni Zamboni's collection of *Sonate d'intavolatura di leuto* (1718), written in tablature, is the last published solo music for the instrument.

Outside Rome, references to the archlute as a continuo instrument are uncommon until the 1680s, when the rise of the trio sonata boosted the instrument's popularity.



2. *Archlute by David Tecchler, Rome, 1725 (Metropolitan Museum of Art, New York)*

Corelli's collections of *Sonate da chiesa* (opp.1 and 3) specified 'arcileuto' for the bass part (not the continuo); his many imitators copied this detail. Non-Roman reprints often substituted the theorbo, and foreign reprints sometimes blurred the distinction between bass and continuo



3. *Archlute part, showing figured bass changing to solo line, from the anonymous MS 'Concertini per cammera con arciliuto obligato, violini e basso', c1720 (GB-Lspencer)*

instrumentation. Borgir argued that Corelli's instrumentation is evidence for the archlute being primarily a single-line instrument rather than a chordal one. This is true of many obbligato parts, but trio sonata bass parts are figured as comprehensively as the continuo. Contemporary descriptions and surviving archlute parts suggests that the bass line, like the top part, would have been embellished, either chordally or melodically. Although the archlute was frequently specified in trio sonatas and related genres of instrumental chamber music during the 1680s and 90s, it is rarely mentioned in print outside this repertory. Contrary to some authorities, it never supplanted the theorbo, which was more widespread geographically and chronologically, and had a broader repertory. Corelli's works were partly responsible for assisting the archlute's spread across Europe. References to it appear in France and the Low Countries in the wake of Corellian fashions, and it acquired a short-lived popularity in England around 1700.

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LYNDA SAYCE

Archpoet. *See* ARCHIPOETA.

Archytas of Tarentum (*fl* first half of the 4th century BCE). Greek mathematician, music theorist and inventor. A friend of Plato, he may have been taught by Philolaus, the first man known to have publicized Pythagorean discoveries widely. Although no extended writing by Archytas survives, fragments attributed to him are contained or summarized in the works of others. He may have been the first author to establish the subjects of the Quadrivium (geometry, arithmetic, astronomy and music). He also expounded a theory of acoustics that associated pitch with the speed of sound as it passed through the air, noting that sounds arriving swiftly and strongly appear high-pitched, whereas those arriving slowly and weakly appear low-pitched (Diels, 47b1).

Archytas presents the three mathematical means of music (Diels, 47b2): arithmetic [$(a+b)\div 2$], geometric [$\sqrt{ab}$] and subcontrary or harmonic [$2ab\div(a+b)$]. The geometric mean divides a musical interval exactly in half. Accordingly, Pythagorean music theory uses it to characterize the octave as the mean interval between the double octave and the unison. The arithmetic and harmonic means, since they always produce rational numbers provided that the original terms are rational, have the potential for wider application in music theory. Within an octave, the arithmetic mean determines the frequency ratio of the ascending 5th and the harmonic mean determines that of the ascending 4th.

Boethius (*De institutione musica*, iii.11) attributes to Archytas a proof that no mean falls proportionately between the terms of a superparticular ratio. This fundamental precept of Pythagorean music theory is also demonstrated in the third proposition of the Euclidean *Division of the Canon*. Both proofs rely on propositions established in the numerical books of Euclid's *Elements of Geometry*. Ptolemy (*Harmonics*, i.13) reports and discusses Archytas's divisions of the tetrachord into three genera. Descending from *mesē* to *hypatē*, the intervals are enharmonic (5:4, 36:35, 28:27), chromatic (32:27, 243:224, 28:27) and diatonic (9:8, 8:7, 28:27).

Archytas's other achievements included, apparently, a solution to the Delian problem of doubling the cube, and the construction of both a mechanical wooden dove that could fly and a child's rattle.

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ANDRÉ BARBERA

Arcicembalo [archicembalo] (It.). A term used by NICOLA VICENTINO (*L'antica musica ridotta alla moderna prattica*, 1555) to designate a harpsichord equipped with many divided keys, or even a second manual, in order to permit playing in his reconstructions of the diatonic, chromatic and enharmonic genera of the ancient Greeks. Later writers have also applied the term to harpsichords having many divided keys for the simpler purpose of playing in good intonation in remote tonalities. Vicentino also built an *arciorgano* for the same purpose (*Descrizione dell'arciorgano*, 1561; for illustration *see* NICOLA VICENTINO, fig.2. An arcicembalo with eight keyboards, dividing the octave into 17 parts, was invented by FABIO COLONNA. *See also* ENHARMONIC KEYBOARD.

EDWIN M. RIPIN

Arciliuto [arcileuto] (It.). *See* ARCHLUTE.

Arciorgano. An organ with divided keys. *See* ARCICEMBALO.

Arcipreste de Hita [Ruiz, Juan] (*b* ?Alcalá de Henares, *c*1283; *d c*1350). Spanish poet and ecclesiastic. His *Libro de buen amor* (1330, enlarged 1343; ed. J. Corominas, Madrid, 1967/*R*; Eng. trans., 1970), written during an unjust imprisonment of 13 years, gives him a place in medieval Spanish literature comparable to that of Chaucer in English literature. He mentioned at least 37 instruments in his long poem (6912 lines), often with characterizations: the *mandurría* (bandurría) is alluded to as silly and whining, the *rabé* (rebec) as sufficiently noisy for a traditional Arab tune such as *Calvi garabi* (*E-Mn* V^{a}-6-1, f/9), and the *tamborete* (side drum) as the indispensable time-beater for instrumental ensembles. According to the Arcipreste, the Moors preferred plucked instruments or percussion to the sweet sounds of the *vihuela de arco* (bowed fiddle); instrumental accompaniments were given even to processional motets and *chanzonetas* sung at Compline in 14th-century Castile.

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ROBERT STEVENSON

Arciviolata [arciviolatalira, arcivioladaslyras]. *See* LIRONE.

Arc musical (Fr.). *See* MUSICAL BOW.

Arco (It.: 'bow'). The term refers to the bow used in playing string instruments such as rebecs, fiddles, viols and members of the violin family. As a musical term in Western music 'arco' is generally used after the word PIZZICATO to indicate to the player that he or she should resume playing with the bow.

Lanfranco, in *Scintille di musica* (1533), referred to 'violoni da tasti e da Arco' (fretted and bowed viols) and 'violette da arco senza tasti' (small bowed violas without frets). The term also appears in a number of Italian treatises on the art of bowing and most notably in the set of variations attributed to Tartini, *L'arte del arco* (1758).

Perhaps the first use of 'arco' to indicate resumed playing with the bow occurs in Monteverdi's *Combattimento di Tancredi e Clorinda* (1624). His instructions are: 'here one puts aside the bow and plucks the strings with two fingers', followed by 'here one retakes the bow [l'arco]'. J.J. Walther at the beginning of the tenth Capriccio in *Hortulus chelicus* (1688) wrote 'senza arco' to indicate that the piece should be plucked throughout. In his *Violinschule* (1756), Leopold Mozart wrote 'Col arco: means with the bow… This is to remind you that the bow is to be used again'. From the time of Paganini to the present there are innumerable examples of the pizzicato-arco combination.

SONYA MONOSOFF

Arco, Annie d' (*b* Marseilles, 28 Oct 1920; *d* Paris, 5 March 1998). French pianist. She studied the piano first in her native city and then with Marguerite Long at the Paris Conservatoire, where she received a *premier prix* in 1938. She then served as pianist for the Conservatoire's classes in violin, voice and wind instruments for several years, and in 1946 won second prize at the Geneva Competition. Although she often played as a soloist in the major cities of Europe, she is perhaps best remembered for her activities as chamber musician. She performed frequently with Henryk Szeryng, Jean-Pierre Rampal and especially with the cellist André Navarra, with whom she recorded sonatas by Schubert, Chopin and Saint-Saëns. Her outstanding recordings as a soloist include Mendelssohn's complete *Lieder ohne Worte* and the major works of Chabrier. She taught at the Paris Conservatoire and the Ecole Normale de Musique.

CHARLES TIMBRELL

Arcoleo, Antonio (*b* Venice; *fl* 1685–90). Italian librettist. He lived at Candia (now Iraklion), Crete. He wrote the librettos for Domenico Gabrielli's *Il Clearco in Negroponte* (1685) and G.A. Perti's *La Rosaura* (1689) and *Brenno in Efeso* (1690). The works were performed and printed in Venice. They treat historical subjects in a heroic-comic manner; each, by concealing the true identity of a principal character, arrives at a happy ending. They contain many da capo arias and exit arias. There are sometimes ballets between the acts.

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KARL LEICH

Arco musical (Sp.; It. *arco sonore*; Fr. *arc sonore*). *See* MUSICAL BOW.

Arct, Michał (*b* Lublin, 31 Dec 1840; *d* Warsaw, 15 Feb 1916). Polish bookseller and music publisher. He served his apprenticeship in the bookshop of his uncle Stanisław Arct in Warsaw, then at Behr & Bock in Berlin. In 1862 he took over the management of Stanisław Arct's bookshop, becoming its proprietor in 1881. In 1900 he founded his own printing house, and devoted himself almost completely to publishing, especially dictionaries, encyclopedias, school and children's literature, and music. As a distinguished authority on music publishing he developed considerably the retailing of scores, as well as introducing a system of lending music for the students of the Warsaw Conservatory. He increased his number of publications to 100 titles yearly, mainly for teaching purposes. The publishing firm M. Arct existed until 1939 and, as the firm S. Arct, from 1946 to 1949.

Music series published by M. Arct include *Etudes et exercises, Sonates et sonatines*, *Musique moderne*, *Młody muzyk* ('Young musician'), *Przyjaciółki* ('The friends'; for four hands) and *Podręcznik dla miłośników oper* ('A manual for opera lovers'). Catalogues published include *Katalog książek i nut* (Warsaw, 1892), *Wydawnictwa muzyczne Księgarni i składu nut* (1895), *Wydawnictwa pedagogiczno-muzyczne M. Arcta* (1916), *Katalog utworów muzycznych* (1929) and *Książki i nuty wydane od 1946 roku* (1949).

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KORNEL MICHAŁOWSKI

Ardanaz, Pedro (*b* Tafalla, Navarra, bap. 22 Sept 1638; *d* Toledo, 11 Oct 1706). Spanish composer. He was admitted to Toledo Cathedral as a choirboy on 17 September 1647, where he studied composition with Tomás Micieres. From 1658 to 1674 he was *maestro de capilla* of Pamplona Cathedral. He succeeded Juan de Padilla as *maestro de capilla* of Toledo Cathedral on 15 July 1674 and held the post for the 32 years up to his death – longer than any *maestro* there before or since. Between 1675 and 1702, 18 booklets of villancico texts were published at Toledo, and he was named as composer of the music for them. He joined the Cofradía de S Acacio (a musicians' guild) on 23 June 1687 and on 24 July 1688 was responsible for commissioning a new organ for the guild. At Toledo Cathedral Ardanaz's most notable musician was the harpist Diego Fernández de Huete, who arrived in 1682 and for whose *Compendio numeroso de*

zifras armonicas (1702) he wrote a commendation. His music survives in several church archives (*E-BUa*, *SA*, *SE*, *Tc*, *V*, *VAc VAcp*) and the library at El Escorial preserves a requiem mass and an invitatory for 12 voices, a *Magnificat* and four vesper psalms for eight voices, and five sacrament villancicos for seven to 11 voices. An Easter carol by Ardanaz, *Ven aurora ven*, for solo soprano and harp, and two sacrament villancicos, the three-part *Arroyeulo misterioso* (analysed by Francisco Valls in his *Mapa armónico*) and the four-part *Oigan al embozado* are extant (all are in *E-Bc*). The contrapuntal mastery, rhythmic vitality and harmonic chiaroscuro of his villancicos show that he is worthy to rank with Sebastián Durón, Cristóbal Galán and Juan del Vado.

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ROBERT STEVENSON

Ardel. *See* HARDEL family.

Ardemanio, Giulio Cesare (*b c*1580; *d* 1650). Italian composer. All that is known of his life is that he was organist at S Maria della Scala and S Fedele, Milan, and at the ducal court there. He is known to have composed only church music: two published volumes – of motets (1616) and *falsobordone* settings (1618) – are known about but have not survived; a third, *Musica a più voci* (Milan, 1628), which does survive, was, according to its title-page, connected with a particular dramatic pastoral presentation about the life of St Charles (possibly S Carlo Borromeo). Some motets, canzonas and a madrigal by Ardemanio appear in anthologies edited in Milan between 1608 and 1626 by Francesco Lucino (RISM 1605^{6}, 1608^{13}, 1610^{1}, 1612^{9}, 1617^{2}, 1626^{5}). The comparative provincial obscurity of Ardemanio's musical activity may be due to the Spanish domination which somewhat isolated Milan from the mainstream developments which were centred on Venice.

JEROME ROCHE

Ardesi, Carlo (*b* Cremona, ?1550–60; *d* ?Prague, after 1611). Italian composer and instrumentalist, active in Bohemia. From 1582 until 1612 he served at the imperial court at Prague, where there were other instrumentalists with the same surname, of whom the older Alberto Ardesi may have been his father. He published *Il primo libro de madrigali* (Venice, 1597^{19}), for four voices, which includes 13 pieces by him as well as four by Giovanni Paolo Ardesi (*b* Cremona, after ?1550–60; *d* ?Prague, after 1611), who served at the imperial court at Prague from 1580 until 1612 and was probably his brother. An ode by Carlo Ardesi was published in an anthology (RISM *c*1610^{18}).

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WALTER PASS

Ardesi, Giovanni Paolo. Italian composer. *See under* CARLO ARDESI.

Ardespin [Ardespine], **Melchior d'** [Dardespin, Melchior] (*b c*1643; *d* Munich, 1717). German composer and instrumentalist, ? of French birth. On 9 October 1669 he was employed as a cornettist at the Bavarian electoral court at Munich with an annual salary of 250 florins, increased on 27 October 1670 to 400 florins. In a decree of 2 September 1683 he received the title of *Kammerdiener*, and thenceforth he received 600 florins annually. In 1687 he was appointed director of the court orchestra and in 1690 electoral councillor; he held both positions until his death. In 1688 his salary increased by 300 florins, to which certain payments in kind were added, and it reached an annual total of 1073 florins in 1699; this was, however, reduced to 400 florins on 20 March 1700 as a result of Austria's taking possession of Bavaria. His output, much of which is lost, consisted mainly of ballet music. Apart from a few isolated pieces and a ballet composed in 1690 for the Bishop of Freising (now lost), he wrote the ballet music for a number of operas by Steffani and G.A. Bernabei.

WORKS

STAGE

dance music for operas and cantatas

G.A. Bernabei: Diana amante, op, 1688; Gli dei festeggianti, cant., 1688 (minuet, 1v, insts); Eraclio, op, 1690 (13 pieces); Il segreto d'amore, op, 1690 (11 pieces); Vaticinio di Apollo e Diana, cant., 1690 (minuet, 1v, insts): *A-Wn*

A. Steffani: Servio Tullio, op, 1686; Alarico, op, 1687; Niobe, op, 1688: *Wn* (libs only)

INSTRUMENTAL

Minuet, *D-Mbs*

2 sonatas, mentioned in Fellerer

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GERHARD CROLL, ERNST HINTERMAIER

Ardévol (Gimbernat), José (*b* Barcelona, 13 March 1911; *d* Havana, 9 Jan 1981). Cuban composer and conductor of Spanish origin. He studied the piano, conducting and composition with his father, and when only 12 he composed the *Sonatina* and *Capricho* for piano. He graduated from the Instituto Musical de Barcelona in 1929, and the following year studied orchestral conducting with Scherchen in Paris. In 1930 he completed the degree in humanities at Barcelona University, and formed the Beethoven Trio, which was short-lived as he moved to Havana the same year. In Cuba he became the friend and colleague of Amadeo Roldán and Alejandro García Caturla, and quickly involved himself in musical life. He founded and conducted the Orquesta de Cámara de La Habana (1934–52) with whom he performed a wide range of music, from 17th- and 18th-century works to contemporary compositions, including a number by Cuban composers. He was musical director of the Ballet de la Sociedad Pro-Arte Musical (1941–3), whose orchestra he also conducted; among other pieces he conducted the Cuban premières of Stravinsky's ballets *Petrushka* and *Apollon musagète*, *Icaro* by Harold Gramatges, *Antes del Alba* by Hilario González and his own *Forma*.

From 1936 he was professor of music history and aesthetics at the Conservatorio Municipal de La Habana, and two years later he replaced Amadeo Roldán as professor of harmony and composition. Ardévol's composition class at the conservatory gave birth to the Grupo de Renovación Musical (1942–8), whose members included Gramatges, Martín, Gisela Hernández, Pró, Argeliers León, Hilario González, Orbón and Virginia Fleites. Atonality (though not dodecaphony), polytonality, polyrhythm, the superimposition of different

harmonies, modalism and above all neo-classicism constituted the basis of Ardévol's strict teaching regime. He warned his students against the limitations of nationalism, although he did not completely ignore the possibilities afforded by folk music. He worked as a music critic for various newspapers and journals, sometimes writing also on theatre and cinema. Some of his reviews and other essays appear in his book *Música y revolución* (1966).

After the victory of the Cuban Revolution in 1959, he took part in cultural reorganization and management and in the planning of music education at different levels. He was the national director for music, a delegate of the Ministro de Educación to the Instituto Cubano de Derechos Musicales (1960–65) and in 1965 resumed his professional activity at the conservatory. From 1968 onwards he worked for the establishment of advanced musical studies, subsequently organizing the first advanced courses, at the Escuela Nacional de Arte. On the foundation of the Instituto Superior de Arte in 1976 he was named dean of the music faculty and took on the chair in composition. He was professor of the summer schools at the universities of Havana and Oriente and gave lectures on Cuban music at a number of universities, including Harvard, Columbia and Rochester, and to composers' unions in various countries. He belonged to various international institutions, such as the Instituto Interamericano de Musicología, and was a permanent member of the Pan American Association of Composers; he presided for more than eight years over the Comité Nacional Cubano de la Música. In 1971 he was elected president of the music section of the Unión de Escritores y Artistas de Cuba (UNEAC). He received various national and international prizes for his music.

Ardévol wrote over 130 works, covering all genres except opera. His early pieces (1924–30) show the influence of Debussy, Stravinsky and the keyboard writing of Scarlatti. From 1930 his music assumed an expressionist atonality, and became at once more experimental and more systematic in a quasi-serialist manner. His *Tres ricercari* (1936) mark to an extent a turning-point between this period and a move towards a neo-classical style with nationalist tendencies that incorporated both Spanish and Cuban elements. It was a style which prevailed uninterrupted until the 1960s. After 1965, Ardévol incorporated techniques of the postwar period, although not electro-acoustics; in, for example, *Noneto*, the cantata *Che comandante* and *Ninfra*, he took up atonality again and touched on serialism and post-serialism.

In general, Ardévol's work is rigorous in its construction, austere and occasionally rather arid. He creates tension through the repeated use of dissonant seconds and his consistent use of counterpoint, and often superimposes classical forms on contemporary material. He was an avid defender of what he considered to be the objectivity of music.

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(selective list)

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Chbr and solo inst: Study in the Form of a Prelude and Fugue, perc, 1933; Suite, perc, 1934; Música da camera, 6 insts, 1936; Sonate a 3 nos.1–5, 1937, 1938, 1942, 1942, 1943; Conc., pf, wind, perc, 1944; Pf Sonatas nos.1–3, 1944; Sonate a 3 no.6, 1946; Sonata, vc, pf, 1948; Sonata, gui, 1948; Sonatina, vc, pf, 1950; Wind Qnt, 1957; Str Qt no.3, 1958; 3 Short Pieces, vn/vc, pf, 1965; Noneto, 1966; Ninfra, fantasia, 2 pf, 1968; Tensiones, pf left hand, 1968; Música a 6, fl, cl, small ens, 1976; Música, 9 perc, 1978; Música, ob, ens, 1979

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VICTORIA ELI RODRÍGUEZ

Arditi, Luigi (*b* Crescentino, Piedmont, 22 July 1822; *d* Hove, Sussex, 1 May 1903). Italian conductor and composer. He studied the violin and composition at Milan Conservatory with Bernardo Ferrara for violin and Nicola Vaccai for composition. From this period come many of his chamber and orchestral works today found at the Milan Conservatory. His first opera, *I briganti*, was given there in 1841. Arditi began to work as first violin-conductor in Vercelli and in Milan, 1842–46, in minor opera houses like Teatro Re and Teatro Carcano. After working in Vercelli and Milan, 1842–6, he went with Bottesini to Havana, where he worked at the Teatro Imperial and directed a one-act opera, *Il corsaro*, at the Teatro de Tacón in 1847. He later conducted in Canada (1853) and the USA (1854–6), and his opera *La spia* was produced in New York in 1856. His later compositions were mostly occasional orchestral pieces and songs, notably the famous vocal waltz, *Il bacio*.

After European tours Arditi settled in London as conductor at Her Majesty's Theatre in 1858. He remained there for 11 years, conducting Italian operas and taking the company on tours, especially to Dublin. He made many tours to Europe, chiefly with Italian opera companies. In 1869 he succeeded Costa at Covent Garden for one year and followed this with seasons at the St Petersburg Italian Opera (1871 and 1873). From 1870 he conducted annually in Vienna, and from 1874 to 1877 directed the promenade concerts at Covent Garden. Between 1878 and 1894 Arditi was largely concerned with Mapleson's annual opera tours of the USA, but he also worked at London theatres and toured with the Carl Rosa company (1894). His *Reminiscences* were published in London in 1896. Shaw wrote of him: 'He can conduct anything, and come off without defeat'. Arditi's considerable contribution to London musical life included the introduction of 23 important operas; these included new works, among them Verdi's *Un ballo in maschera* (1861) and *La forza del destino* (1867), Gounod's *Faust* (1863), Thomas' *Hamlet* and *Mignon* and Wagner's *Der fliegende Holländer* (1870), Boito's *Mefistofele* (1880) and Mascagni's *Cavalleria rusticana* (1891); and also works of historical significance such as Cherubini's *Médée* (1865) and Gluck's *Iphigénie en Tauride* (1866).

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NIGEL BURTON, KEITH HORNER

Arditti Quartet. British-based string quartet. It was founded in London in 1974 by students at the RAM: Irvine Arditti, Lennox Mackenzie, Levine Andrade and John Senter. From the beginning the group has specialized (although not exclusively) in contemporary and 20th-century music. It has had a number of personnel changes. Mackenzie was replaced in turn by Alexander Balanescu (1983–5), David Alberman (1985–94) and Graeme Jennings. Andrade was succeeded by Garth Knox (1990–97) and Dov Scheindlin. Senter gave way in 1985 to Rohan de Saram. The quartet's excellence and Irvine Arditti's enthusiasm for new music have led many composers to write for it and, along with the Kronos Quartet, it influenced the revival of the string quartet in the latter part of the 20th century. In Munich in 1999 it was awarded the Siemens Prize for lifetime achievement. The group works closely with composers on the interpretation of their music. Its members are renowned for their sight-reading and analytical skills; and their performances are marked by excellent tonal qualities as well as precision of rhythm and ensemble. All have solo careers outside the quartet. They have given the premières of works by, among others, Berio, Birtwistle, Britten, Gavin Bryars, Bussotti, Cage, Carter, Aldo Clementi, Maxwell Davies, Denisov, Peter Eotvös, Feldman, Ferneyhough, Michael Finnissy, Glass, Goehr, Gubaydulina, Haas, Jonathan Harvey, Hindemith, Kagel, Kurtág, Ligeti, Maderna, Nancarrow, Nono, Ohana, Pousseur, Rihm, Bent Sørensen and Xenakis. Their most spectacular innovation was the première of Stockhausen's *Helikopter Quartett* at the 1995 Holland Festival. Each player was in a different helicopter and the audience in the concert hall received the four strands of sound and vision via TV monitors and loudspeakers. In addition they have championed such neglected composers as Roslavets. Since the early 1980s they have been recording much of their contemporary repertory and by 2000 more than 100 performances had been issued. They have also made praiseworthy recordings of all the string music of the Second Viennese School, as well as pieces by such composers as Schnittke, Henze and Lutosławski and crucial early 20th-century works such as the quartet by Crawford Seeger. Their instruments are violins by Carlo Ferdinando Landolfi (*c*1760) and Annibale Fagnola (1902), a viola by Francesco Bissolotti (1975) and a cello by Andrea Guarneri (1692).

TULLY POTTER

A re. The pitch *A* in the HEXACHORD system.

Arefece, Antonio. *See* OREFICE, ANTONIO.

Arel, Bülent (*b* Istanbul, 23 April 1919; *d* Stony Brook, NY, 24 Nov 1990). American composer of Turkish birth. He graduated from the Ankara State Conservatory with a diploma in composition, conducting and piano performance (1947). In 1951 he studied sound engineering in Ankara with Joze Bernard and Willfried Garret of Radio Diffusion Française. He co-founded the Helikon Society of Contemporary Arts and was the first music director of Radio Ankara's Western music programmes (1951–9). With his 1957 work, *Music for String Quartet and Tape*, Arel became a pioneer in the world of electro-acoustic composition. A grant from the Rockefeller Foundation (1959) enabled him to work at the Columbia-Princeton Electronic Music Center, New York, where his compositions and teachings greatly influenced the development of electronic music. In 1965, after establishing Yale University's first electronic music studio (1962), he became a professor at Yale. He went on to found the Electronic Music Studio at SUNY, Stony Brook (1971), where he taught until 1988. Also a painter and sculptor, his artwork is in the permanent collection of the National Gallery.

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(*selective list*)

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Other: Masques, wind, str, 1949; Music for Vn and Pf, 1966

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DARIA SEMEGEN

Arellano, Juan Salvador Bautista de (*b* Seville; *fl* 1628–33). Spanish writer. He was a member of the Trinitarian order in Seville. Between 1628 and 1633 he wrote several pseudo-historical works on local and religious topics as well as one pertaining to music: *El psalterio de David: exortación, y virtudes de la música, y canto, para todo género de gentes, en particular para los eclesiásticos, y obligación que tienen de cantar, o rezar las divinas alabanzas con toda atención, y devoción* (Jerez de la Frontera, 1632). This is a curious mixture of legend and history. The first part traces music from classical and biblical times up to and including the medieval period, the second treats of its various uses, not only religious but also military, social, educational and recreational. Arellano mingled ancient fable with contemporary anecdote and drew fanciful analogies between the realms of music and religion. His book is of particular interest as a compendium of the kind of material used in the traditional 'praise of music' (*loor de musica*) that prefaces so many Spanish treatises and music collections of the period.

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ALMONTE HOWELL

Arena, Antonius de [Arènes, Antoine des; De la Sable, Antoine; Du Sablon, Antoine] (*b* Solliès, [now Solliès-Pont, Var], late 15th century; *d* Saint Rémy, Bouches du Rhône, or Solliès, after 1543). French dance theorist and man of letters. In 1519 he began to study law at the

University of Avignon, after completing his studies he joined the French troops that invaded Italy. Late in 1528 he returned to Provence and spent several years in Aix until he was named *juge ordinaire* of Saint Rémy in 1536.

The most widely read of Arena's writings is the dance instruction manual *Ad suos compagnones studiantes qui sunt de persona friantes bassas danzas de nova bragarditer* (Avignon, ?1519), which also includes an account of his experiences in the Italian campaign. Its 32 editions published between 1519 and 1770 testify to its popularity. The sections on dance date from Arena's student days in Avignon; the main subject is the basse danse as it was practised in the south of France. 58 basses danses 'qui ne sont pas communes' are given with their choreography in the traditional French-Burgundian letter tablature, the only difference being that the letter 'b' (*branle*) of the older sources has been replaced by the letter 'c' (*congé*). The high-spirited, humorous text, intended to improve not only the dance technique but ballroom manners in general, contains much valuable information concerning measure, tempo and step sequences of the dances. Particularly important is Arena's full description of the *reverence*, a movement so common to the courtiers of 15th-century Burgundy and Italy that no earlier writer had thought it necessary to describe it in detail.

Arena published two books on legal matters, and is also well known for his *Meygra entrepriza* (Avignon, 1537; ed. N. Bonafous, Aix, 1860), in which he condemned the ravages afflicted on Provence by Charles V's armies. He wrote in macaronic language, a mixture of classical Latin, French, Italian and Provençal. His verse is supple, his gifts of observation and characterization keen, and his humour irrepressible.

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INGRID BRAINARD

Arena, Giuseppe (*b* Malta, 1713; *d* Naples, 6 Nov 1784). Italian organist and composer. In 1725 he entered the Conservatorio dei Poveri di Gesù Cristo, Naples, where he remained for ten years; among his teachers were Gaetano Greco and Francesco Durante, and Pergolesi was a fellow student. Arena composed operas for Rome, Turin, Venice and Naples, and some of his music was included in *Alessandro in Persia*, a pasticcio performed in London on 31 October 1741. According to the libretto of *Il vecchio deluso* (1746), Arena served the Prince of Bisignano; he is also reported to have been organist of the church of S Filippo Neri, Naples. Arena's treatise *Principij di musica con intavolature di cembalo e partimenti* (autograph in *I-Nc*) is described by Fétis as 'un ouvrage élémentaire'.

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GORDANA LAZAREVICH

Arènes, Antoine des. *See* ARENA, ANTONIUS DE.

Arensky, Anton [Antony] **Stepanovich** (*b* Novgorod, 30 June/12 July 1861; *d* nr Terioki, Finland [now Zelenogorsk, Russia], 12/25 Feb 1906). Russian composer, pianist and conductor. His father, a doctor, was a keen cellist, and his mother an excellent pianist who gave him his first music lessons. By the age of nine he had already composed some songs and piano pieces. When the family moved to St Petersburg, Arensky took lessons with Zikke before entering the St Petersburg Conservatory (1879), where he studied composition with Rimsky-Korsakov and counterpoint and fugue with Johannsen. He graduated with a gold medal in 1882. Even before this Rimsky-Korsakov had been sufficiently impressed by Arensky's talent to entrust him with a share in preparing the vocal score of *The Snow Maiden*. After graduating Arensky went straight to the Moscow Conservatory as a professor of harmony and counterpoint; among his pupils were to be Rachmaninoff, Skryabin and Glière. The move to Moscow brought him into close contact with Tchaikovsky, who gave him much practical encouragement, and Taneyev. From 1888 to 1895 he directed the concerts of the Russian Choral Society and also appeared as a conductor at symphony concerts. In 1889 he was appointed to the council of the Synodal School of Church Music in Moscow, remaining until 1893. One of Arensky's greatest personal successes was with his opera *Son na Volge* (A Dream on the Volga), based on the same Ostrovsky play as Tchaikovsky's opera *Voyevoda*, and produced in Moscow in 1891. Parts of the opera had been composed under Rimsky-Korsakov's supervision when Arensky was still a conservatory student.

In 1894 Balakirev recommended Arensky as his successor to the directorship of the imperial chapel in St Petersburg, and in 1895 Arensky moved to that city, resigning from his professorship at the Moscow Conservatory. A second opera, *Rafaèl'* (Raphael), composed in 1894 on the occasion of the First Congress of Russian Artists, was less successful than its predecessor. In 1901 Arensky left the imperial chapel with a pension of 6000 rubles. The rest of his life was devoted to composition and to very successful appearances both as pianist and

conductor at concerts in Russia and abroad. From his early years he had been addicted to drinking and gambling and, according to Rimsky-Korsakov, his life became more disordered still in his last years. His health was quickly undermined, and he succumbed to tuberculosis.

Arensky was one of the most eclectic Russian composers of his generation. The early Piano Concerto (1882) reveals the overwhelming influence of Chopin in its first two movements, which are filled with delicately ornamented cantabile melodies often linked by sparkling passage-work after the fashion of Chopin's own two piano concertos. The finale shows a generalized Russianness, the most unusual feature of the piece being its five-beat bars; Arensky was to show a particular liking for such unusual metres (and was reproached for the habit by Tchaikovsky). In his best-known extended work, the Piano Trio no.1 in D minor, the presence of Mendelssohn (and especially of that composer's own D minor piano trio) is clearly apparent. The trio is one of Arensky's most successful large-scale pieces, displaying his melodic facility and fluent compositional technique. It was composed in memory of the cellist Davïdov, and its commemorative purpose is particularly apparent in the third movement. Such an elegiac vein was characteristic of Arensky; it is significant that, despite being Rimsky-Korsakov's pupil, he seems to have responded far more to the influence of Tchaikovsky.

In general, Arensky's short works are his most satisfactory pieces. His ready flow of lyrical, often sentimental melody, and his easy command of keyboard textures equipped him splendidly to be a composer of songs in the *romance* manner that dominated Russian song in the 19th century. Similarly, he could produce beautifully turned keyboard miniatures. As in the finale of the Piano Concerto, his use of unusual rhythms is evident in his set of piano pieces *Essais sur les rythmes oubliés* op.28, based on the unorthodox metres of certain archaic poetic forms; the results are curious rather than convincing. While being in no way original, Arensky could produce distinctive music, and despite Rimsky-Korsakov's prediction that he would be 'soon forgotten', some of his pieces, notably the waltz from suite no.1 for two pianos and the variations for string orchestra on Tchaikovsky's famous *Legend*, have continued to occupy a corner of the modern repertory.

WORKS

places and dates of publication unknown

STAGE

op.	
16	Son na Volge [A Dream on the Volga] (op, 4, A.N. Ostrovsky), completed 1888, Moscow, Bol'shoy, 21 Dec 1890/2 Jan 1891
37	Rafaėl' [Raphael] (op, 1, A.A. Kryukov), 1894, Moscow, Conservatory, 26 April/6 May 1894
50	Ėgipetskiye nochi [Egyptian Nights] (ballet, 1, M. Fokin), 1900, St Petersburg, Mariinsky, 8/21 March 1908
47	Nal'i Damayanti [Nal and Damayanti] (op, 3, M. Tchaikovsky, after V. Zhukovsky), completed 1903, Moscow, Bol'shoy, 9/22 Jan 1904
75	The Tempest (incid music, W. Shakespeare), solo vv, chorus, orch, 1905

CHORAL

for unaccompanied chorus unless otherwise stated

3	Lesnoy tsar' [The Wood King] (cant., J.W. von Goethe, trans. Zhukovsky), 1v, chorus, orch, 1882
—	Gimn iskusstvu [Hymn to Art] (Ostrovsky, after F. von Schiller), solo vv, chorus, orch, 1884
14	Anchar (A.S. Pushkin), mixed vv
26	Kantata na 10-letiye koronovaniya [Cant. on the 10th Anniversary of the Coronation] (Kryukov), solo vv, chorus, orch, 1891
31	Two Choruses, male vv: Molitva [Prayer]; Noch' [Night]
39	Three choruses: Kolïbel'naya pesnya [Lullaby]; Zhemchug i lyubov' [The Pearl and Love]; Serenada [Serenade]
40	Four Sacred Choruses, from the Liturgy of St John Chrysostom: Kheruvimskaya pesnya [Cherubim's Song]; Tebe poyom [We Sing to Thee]; Otche nash [Our Father]; Khvalite Gospoda [Praise the Lord]
46	Bakhchisarayskiy fontan [The Fountain of Bakhchisaray] (cant., after Pushkin), solo vv, chorus, orch, 1899
55	Two Quartets, SATB: Ustalo vsyo krugom [All Around has Grown Weary]; Oni lyubili drug druga [They Loved Each Other]
57	Three Quartets, vc acc.: Serenada [Serenade]; Ugasshim zvezdam [To the Dying Stars]; Goryachiy klyuch [The Hot Spring]
61	Kubok [The Goblet] (cant., Zhukovsky), 1v, chorus, orch
69	Tsvetnik [The Bed of Flowers], 8 pieces, 1v, female vv, pf

ORCHESTRAL

2	Piano Concerto, f, 1882
13	Intermezzo, g, str, 1882
4	Symphony no.1, b, 1883
7	Suite, g, 1885: Variations; Air de danse; Scherzo; Basso ostinato; March
9	Marguerite Gautier, fantasia, completed 1886
18	18 November 1889, ceremonial march for Anton Rubinstein's jubilee, 1889
22	Symphony no.2, A, 1889
54	Violin Concerto, a, 1891
35a	Variations on a theme of Tchaikovsky, str, 1894 [based on Tchaikovsky's Legend op.54, no.5; arr. of slow movt of Arensky's Str Qt no.2, op.35]
48	Ryabinin Fantasia, on 2 Rus. folksongs, pf, orch, 1899
50a	Ėgipetskiye nochi [Egyptian Nights], suite from the ballet
—	Pamyati Suvorova [To the Memory of Suvorov], march

CHAMBER

11	String Quartet no.1, G, 1888
12	Two Pieces, vc, pf: Petite ballade; Danse-capricieuse
30	Four Pieces, vn, pf: Prélude; Sérénade; Berceuse; Scherzo
32	Piano Trio no.1, d, 1894
35	String Quartet no.2, a, 1894 [slow movt arr. str orch, op.35a]
51	Piano Quintet, D, 1900
56	Four Pieces, vc, pf: Eastern melody; Romance; Sad song; Humoresque
72	Four Pieces, vn, pf
73	Piano Trio no.2, f, 1905

KEYBOARD

for solo piano unless otherwise stated

1	Six Canonic Pieces: Sympathy; Contradiction; March; Lightheartedness; Confession; Sadness
5	Six Pieces, 1884: Nocturne; Intermezzo; Romance; Valse; Basso ostinato; Etude
8	Scherzo, A
15	Suite no.1, F, 2 pf: Romance; Valse; Polonaise
19	Three Pieces: Etude; Prélude; Mazurka
20	Bigarrures, 3 pieces
23	Silhouettes [Suite no.2], 2 pf, 1892: The Scholar; The Coquette; The Buffoon; The Dreamer; The Dancer
24	Trois esquisses
25	Four Pieces: Impromptu; Rêverie; Etude (on a Chinese theme); Scherzino
28	Essais sur les rythmes oubliés: Logaèdes; Péons; Ioniques; Sari; Strophe alcéenne; Strophe sapphique
33	Variations [Suite no.3], 2 pf: Dialogue; Valse; Marche solenelle; Minuet XVIIIème siècle; Gavotte; Scherzo; Marche funèbre; Nocturne; Polonaise
34	Six Children's Pieces: Conte; Le coucou; Les larmes; Valse; Berceuse; Fugue sur un thème russe
36	Twenty-four Characteristic Pieces, 1894: Prélude; La toupie; Nocturne; Petite ballade; Consolation; Duo; Valse; In modo antico; Papillon; Ne m'oubliez pas; Barcarolle; Intermezzo; Etude; Scherzino; Le ruisseau dans la forêt; Elégie; Le rêve; Inquiétude; Rêverie du printemps;

Mazurka; Marche; Tarantella; Andante con variazioni; Aux champs
41 Four Studies, 1896
— Improvisation, 1896
42 Three Pieces: Prélude; Romance; Etude
43 Six Caprices
52 Près de la mer, 6 esquisses
53 Six Pieces, 1901: Prélude; Scherzo; Elégie; Mazurka; Romance; Etude
62 Suite no.4, 2 pf: Prélude; Romance; Le rêve; Finale
63 Twelve Preludes
65 Children's suite, pf 4 hands: Praeludium; Aria; Scherzino; Gavotte; Elegia; Romance; Intermezzo; Alla polacca
66 Twelve Pieces, pf 4 hands: Prélude; Gavotte; Ballade; Menuetto; Elégie; Consolation; Valse; Marche; Romance; Scherzo; Berceuse; Polka
67 Arabesques
74 Twelve Studies, 1905
— Two Pieces: Fugue, Valse

VOCAL

for 1 voice and piano unless otherwise stated

6 Four Songs: Vstrechu l' ya yarkuyu v nebe zaryu? [Shall I Meet a Clear Dawn in Heaven?]; Tï ne sprashivay [Do not Ask]; Kak dorozhu ya prekrasnïm mgnoven'yem [How I Value the Beautiful Moment]; Ya ne skazal tebe [I did not Tell you]
10 Six Songs: Ya prishol k tebe s privetom [I Came to you with a Greeting] (A. Fet); V dïmke [In the Mist]; Ya boyus' rasskazat' [I Fear to Tell] (N. Minsky); Kogda ya bïl lyubim [When I was Beloved]; Zhelaniye [Desire] (A. Khomyakov); Na nivï zhyoltïye [Into the Yellow Cornfields] (A.K. Tolstoy)
17 Four Romances: Menestrel' [The Minstrel] (A. Maykov); Vesnoy [In Spring]; Snovideniye [The Dream] (A.S. Pushkin, after Voltaire); Noch' [Night]
21 Two Romances: Razbitaya vaza [The Broken Vase] (A. Apukhtin); Ona bïla tvoya [She was Yours] (Apukhtin)
27 Six Romances: Pesn' rïbki [Song of the Fish] (M.Y. Lermontov); Osen' [Autumn] (Fet); Pevets [The Singer] (Khomyakov); Stariy rïtsar' [The Old Knight] (V. Zhukovsky); Dve pesni [Two Songs] (Khomyakov); Ya videl smert' [I Beheld Death] (Pushkin)
29 Three Duets: Minutï schast'ya [Minutes of Happiness]; Vcherashnyaya noch' [Last Night]; Fialka [The Violet]
38 Six Romances: V tishi i mrake tainstvennoy nochi [In the Quiet and Gloom of the Mysterious Night] (Fet), pf, vc obbl; Landïsh [The Lily of the Valley] (P. Tchaikovsky); Ne zazhigay ognya [Do not Kindle the Fires] (O. Rathaus); Ne plach', moy drug [Do not Cry, my Friend] (H.W. Longfellow, trans.); O chyom mechtayesh tï? [What are you Dreaming about?] (D. Rathaus); Ya videl inogda [Sometimes I Beheld] (Lermontov)
44 Six Romances (A. Golenishchev-Kutuzov) (1899): Oryol [The Eagle]; Letnyaya noch' [Summer Night]; Odin zvuk imeni [One Sound of the Name]; Den' otoshol [The Day has Gone]; Nad ozerom [Over the Lake]; Yest' v serdtse u menya [There is in my Heart]
45 Two Duets: Tikho vsyo sred charuyushchey nochi [All is Quiet in the Bewitching Night]; Dve rozï [Two Roses]
49 Five Romances: Ugasnul den' [The Day has Died]; Poslushay, bït' mozhet [Listen, perhaps] (Lermontov); Kogda poèt skorbit [When the Poet Mourns] (S. Andreyevsky); V al'bome [In the Album] (Lermontov); Davno-li pod volshebnïye zvuki [Long since beneath Enchanted Sounds] (Fet)
58 Volki [The Wolves] (A.K. Tolstoy), ballad, B, orch
59 Six Children's Songs: Ptichka letayet [The Bird Flies]; Krugovaya poruka [Mutual Responsibility]; Tam vdali, za rekoy [There in the Distance, Beyond the River]; Rasskazhi, motïlyok [Tell me, Moth]; Spi, ditya moyo, usni [Sleep, my Child]; Pod solntsem v'yutsya zhavoronki [Beneath the Sun the Larks Climb Upwards]
60 Eight Romances: Znakomïye zvuki [Familiar Sounds] (A. Pleshcheyev); Ya zhdal tebya [I Waited for You] (Apukhtin); V polusne [Half-Waking] (Munstein); Vchera uvenchala dushistïmi tsvetami [Yesterday I Crowned with Fragrant Flowers] (Fet); Net, dazhe i togda [No, even then] (Fet); Stranitsï milïye [Dear Pages] (Fet); Sad ves' v tsvetu [The Garden is all in Bloom] (Fet); Odna zvezda nad vsemi dïshit [One Star Breathes over All] (Fet)
64 Five Romances: Lebedinaya pesnya [Swan Song] (Golenishchev-Kutuzov); V sadakh Italii [In the Gardens of Italy] (Golenishchev-Kutuzov); Gornïmi tikho letala dusha nebesami [Softly the Spirit Flew up to Heaven] (A.K. Tolstoy); Ya ne lyublyu tebya [I do not Love you] (Lermontov); Zmey [The Serpent] (Fet)
68 Three Declamations (Turgenev), 1v, orch, 1903: Kak khoroshi, kak svezhi bïli rozï [How Fine and Fresh were the Roses]; Lazurnoye tsarstvo [The Azure Kingdom]; Nimfï [The Nymphs]
70 Five Songs (T. Shchepkina-Kupernik): Schast'ye [Happiness]; Osen' [Autumn]; Vsyo tikho vokrug [All Around is Quiet]; Nebosklon oslepitel'no siniy [The Dazzlingly Blue Horizon]; Ya na tebya glyazhu s ulïbkoy [I Look at You with a Smile]
71 Vospominaniya [Memories] (K.D. Bal'mont, after P.B. Shelley), suite, 1v, pf: Iz divnïkh dney [From Wonderful Days]; Nad morem [Over the Sea]; Drug s drugom sosnï obnyalis' [The Pines Embraced One Another]; Kak tikho vsyo [How Still all is]; I dolgo mï, sklonivshi vzor [And a Long While We, having Inclined our Gaze]
— Five Romances: Poèziya [Poetry] (S. Nadson); Gyot zabveniya [The Weight of Oblivion] (Rathaus); Mne snilos' vecherneye nebo [I Dreamed of the Evening Sky] (Nadson); Ya lask tvoikh strashus' [I Fear your Caresses] (Bal'mont, after Shelley); Zvezda blestyashchaya sorvalasya s nebes [The Brilliant Star Shot from the Heavens] (Rathaus)

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DAVID BROWN

Arenzana, Manuel (*fl* Puebla, 1791–1821). Mexican composer. His numerous dated compositions in Puebla Cathedral name him as *maestro de capilla* from 1792 to 1821 (one is labelled 1843, probably a copying date). He was recommended for this position in 1791 by Martín de

Cruzealegui, organist and composer in Mexico City and colleague of Junipero Serra. His successor was probably José Manuel Plata (*fl* 1843–55). The splendour of musical performances in the cathedral may be gauged from Arenzana's compositions, all of which have orchestral accompaniment. His liturgical works are in large forms, usually with several movements and characterized by lyrical melodies, elaborate instrumental figurations, strong contrasts of tempo and dynamics and the figured continuo still normal in Spanish cathedral music. Two masses and three offices for matins, listed in a Mexico City Cathedral catalogue of 1875, have apparently disappeared.

Arenzana was also listed by the *Diario de México* among the 'outstanding composers' of musical *comedias* and zarzuelas produced for Mexico City's Coliseo Nuevo between 1800 and 1810. The 1805 season that produced Cimarosa's *El filósofo burlado*, for example, included Arenzana's two-act comedy *El extrangero* and his 'new duo' *Los dos ribales en amore*.

WORKS

only those extant: MSS in Puebla Cathedral, Mexico, all with orchestra

7 masses: F, 4vv; G, 4vv; D, 4, 8vv; F, 4, 8vv; C, 4, 8vv; F, 4, 8vv, inc.; Missa pro defunctis, E♭, 4, 8vv

Beatus vir, F, 8vv; Beatus vir, D, 4, 8vv; Confitebor tibi Domine, E♭; Credidi, G, 8vv; Dilexi quoniam exaudi, E; Dixit Dominus, G, 4vv; Dixit Dominus, D, 4, 8vv; Laetatus sum, E♭, 8vv; Laetatus sum, G, 4, 8vv; Lauda Jerusalem Dominum, C, 8vv; Lauda Jerusalem Dominum, D, 4, 8vv; Laudate Dominum, G, 4vv; Laudate Dominum, D, 4, 8vv; Levavi oculos meos, E♭; Mag, D, 4vv; Mag, F, 4, 8vv; Miserere mei Deus, E♭; Miserere mei Deus, E, 4, 8vv; Salve regina, F, 2, 4vv; Tantum ergo, D; 2 TeD, D, 4, 8vv; Veni creator, F

Oficio de Difuntos, E♭, 8vv; Visperas de el Oficio de Difuntos

Lamentacion, a, 4vv; invitatories, responsories, hymns

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ALICE RAY CATALYNE

Aresti, Floriano. *See* ARRESTI, FLORIANO.

Aretino, Paolo [Paolo Antonio del Bivi] (*b* Arezzo, bap. 1 March 1508; *d* Arezzo, 19 July 1584). Italian composer and priest. Although there is no evidence for the frequent assertion that he studied in Florence with Francesco Corteccia, his cordial relations with the Tuscan court (revealed in two extant letters and in the dedication to Francesco de' Medici of his 1558 madrigal book) suggest that he was acquainted with leading Florentine composers and aware of current developments in music there. He spent most of his life in the service of two churches in Arezzo: in 1530 he was appointed teacher of chant at S Maria, a position he held until he became canon at the cathedral in 1533; from 1538 to 1544 he was teacher of chant and *maestro di cappella* there too. He was *maestro di cappella* at S Pietro, Faenza from 1545 to 1548. He returned to S Maria as a canon in 1545 and remained there until his death.

Most of Aretino's sacred music is harmonically conservative and contrapuntally simple, yet often effective in its careful accentuation of the text and occasional heightening of descriptive passages with appropriate vocal ranges and harmonies. The *Passio Jesu Christi secundum Johannem* is set polyphonically throughout, and uses various combinations of voices to depict the words of individual characters and of the turba (crowd). Aretino introduced characterization by using the same chord at the beginning or end of each piece sung by the same character. His first madrigal book comprises four-voice madrigals in common time ('madrigali cromati'); the second contains settings of a carnival song, verse by Petrarch and courtly poetry, some of which refers to the nobility of Florence or Arezzo. Einstein characterized Aretino's madrigals as representing a provincial art, and in them found traces of the earlier style of Bernardo Pisano and Corteccia.

WORKS

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SACRED

Sacra responsoria, 4vv (1544)

Piae, ac devotissimae Lamentationes Hieremiae prophetae, 4vv (1563)

Responsorium ... una cum Benedictus ac Te Deum laudamus, liber primus et secundus, 4vv (1564)

Musica super hymnos totius anni, 4–6vv (Milan, 1565), lost

Magnificat ... liber primus, 5vv (1569)

Passio Jesu Christi secundum Johannem, solo vv, 2–7vv, *I-Fn*; ed. in Musica liturgica, i/6 (Cincinnati, 1958)

SECULAR

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Li madrigali, 5–8vv (1558)

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FRANK A. D'ACCONE

Aretz (de Ramón y Rivera), Isabel (*b* Buenos Aires, 13 April 1913). Venezuelan-Argentine ethnomusicologist, folklorist and composer, wife of LUIS FELIPE RAMÓN Y RIVERA. She studied the piano under Rafael González (1923–31) and composition with Athos Palma (1928–33) at the Buenos Aires National Conservatory of Music, instrumentation with Villa-Lobos in Brazil (1937), anthropology (1938–40) and, with Carlos Vega, folklore and musicology (1938–44) at the Museo de Ciencias Naturales de Buenos Aires. She took the doctorate in musicology in 1967 at the Argentine Catholic University with a dissertation on Argentine folk music. She was an associate member of the Instituto Argentino de Musicología from 1938 to 1950. After working as the first professor of ethnomusicology at the Escuela Nacional de Danzas de Argentina (1950–52) she moved to Caracas, Venezuela, where she has held appointments as research fellow in folklore and ethnomusicology at the Instituto Nacional de Folklore de Venezuela (1953–65), head of the folklore department of the Instituto Nacional de Cultura y Bellas Artes (1965–70) and founder-director of the Instituto Interamericano de Etnomusicología y Folklore

(1971–85). In 1986 she became the president of the Fundación Internacional de Etnomusicología y Folklore (FINIDEF) and in 1989 the director of the Centro para las Culturas Populares y Tradicionales (CCPYT), both in Caracas. She also presided over the newly established Fundacíon de Etnomusicologiá y Folklore (FUNDEF), from 1991 to 1995. In 1996 she returned to Argentina and took over as the director of the Fundación Internacional de Etnomusicología y Folklore de Argentina in Buenos Aires.

Isabel Aretz is a leading authority on South American folk music. With her husband she has travelled extensively throughout Hispanic America, collecting the folk music of Venezuela, Argentina, Chile, Bolivia, Peru, Uruguay, Paraguay, Colombia, Ecuador, Panama and Mexico, and has published numerous important analytical and descriptive accounts of their research. Her many awards and fellowships, for both scholarly work and composition, include a scholarship from the Argentine National Commission of Culture (1941–3), a Guggenheim Foundation fellowship (1966–7), the Polifonía prize of Buenos Aires (1952) and the first prize in Caracas (1972) for *Yekuana* (*Yanoama*), a work for orchestra, voices and tape. She won the Robert Stevenson Prize (1990–91) for her book *Música de los aborígenes de Venezuela*, which also received an Honor Diploma (1993) from the Organization of American States (OAS) and the Inter-American Music Council (CIDEM), and the prestigious international grand prize Gabriel Mistral of the OAS (1992). She has been an active member of many national and international organizations, a board member and delegate of the IFMC and ICTM and a council member of the Society for Ethnomusicology. As a composer Aretz has cultivated a highly personal nationalist style, based on a combination of indigenous or Afro-Hispanic folk traditions with avant-garde European elements, including electronic techniques.

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GERARD BÉHAGUE

Arezzo, Guido of. *See* GUIDO OF AREZZO.

Argenta (Maza), Ataulfo (*b* Castro Urdiales, Santander, 19 Nov 1913; *d* Madrid, 21 Jan 1958). Spanish conductor. He studied the piano with distinction at the Madrid Conservatory and proceeded for further study to Belgium and to Germany, where he was a pupil for conducting of Carl Schuricht. He had obtained a conservatory teaching post at Kassel when the outbreak of war in 1939 obliged him to return to Spain, where among other duties he played the piano and celesta with the Spanish National Orchestra in Madrid. He made his conducting début with his country's radio orchestra, then in 1945 became conductor of the National Orchestra. He first appeared in Britain as José Iturbi's conductor (with the LSO) at the Harringay Arena, London, in 1948. His early death cut off what promised to be a highly successful career. He made a number of recordings, including Granados's opera *Goyescas* with the National Orchestra and Turina's *Danzas fantásticas*, with the Paris Conservatoire Orchestra.

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ARTHUR JACOBS

Argenta, Nancy (Maureen Herbison) (*b* Nelson, BC, 17 Jan 1957). Canadian soprano. She studied at the University of Western Ontario (1978–80), then privately in Düsseldorf and London. Her teachers included Peter Pears, Gérard Souzay and Vera Rozsa. As a concert singer she rapidly gained recognition throughout Europe and America, her light, clear voice making her much sought after in a wide variety of Baroque and Classical repertory. She made her operatic début in Rameau's *Hippolyte et Aricie* (doubling as the High Priestess and Huntress) at the 1983 Aix-en-Provence Festival, and returned to the festival in 1990 in Purcell's *The Fairy-Queen*. Argenta

has recorded extensively music by Bach, Handel, Haydn and Mozart, including a notable Zerlina in Norrington's *Don Giovanni*. A recital of solo music by Purcell won her particular acclaim for its vocal refinement and naturalness of expression – qualities that inform all her work.

ALAN BLYTH

Argenti [Argentio], **Bonaventura** [Bonaventura Perugino] (*b* Cascia Spolentina, Perugia, 1620/21; *d* Rome, 7 Feb 1697). Italian soprano castrato. One of the most celebrated singers of his day, he was active in Rome and sang oratorios by Carissimi at the Collegio Germanico Ungarico between 27 March 1638 and 13 December 1646. On 15 August 1645 he entered the choir of the Cappella Sistina without competition, and was successively *puntatore* (1665), chamberlain (1660), *maestro di cappella* (1661), pensioner (1670) and dean (1694). He also performed cantatas, serenades and music dramas at the courts of the Roman aristocracy, and from June 1645 to December 1647 he was in the service of Prince Camillo Pamphili and his wife Olimpia Aldobrandini. In Rome he sang in solemn ceremonies at S Luigi dei Francesi (1645 and 1648), S Maria del Popolo (1657–8 and 1660) and S Maria Maggiore (1661). On 31 January 1656 he took the title role of Vita in Marazzoli's *La vita humana*, performed in the Palazzo Barberini, in honour of Queen Christina of Sweden; he may also have sung in Marazzoli and Abbatini's *Dal male il bene*. Athanasius Kircher praised his voice as one that could move his hearers to tears. Pier Leone Ghezzi made a caricature portrait of him (*I-Rvat*, Ott.Lat. 3113, c.127).

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GALLIANO CILIBERTI

Argentil, Ciarles. *See* CHARLES D'ARGENTILLE.

Argentina (Sp. República Argentina). Country in South America. It has an area of 2,780,400 sq. km and a population of 37·03 million (2000 estimate). Named Argentina ('land of silver') because of the gold and silver that now was thought to be concealed along its two great rivers in the north-east (the Paraná and the Uruguay), it was settled in the early 16th century by Spanish conquistadors. Juan Díaz de Solís was the first to arrive, in 1515, but he was killed by the indigenous Amerindian peoples. Sebastian Cabot followed in 1526. A decade later the present capital, BUENOS AIRES, was founded by Pedro de Mendoza. Little evidence remains of the indigenous population, which probably numbered some 30,000 at the time of the Spaniards' arrival. In 1810 the population rose against Spanish rule, and in 1816 Argentina proclaimed its independence. The 20th century was characterized by a series of military coups, the first of which took place in 1930. In 1983 the country returned to civilian rule.

The mild and fertile Pampa region in the centre of the country accounts for Argentina's wealth; the Andes in the west range from dry, hot, northern peaks to sub-Antartic Patagonia; the arid north-west is rich in mineral reserves. The north is covered by sub-tropical forest, known as the Chaco. Mesopotamia, to the north-east, is so called because it is enclosed by the Paraná and Uruguay rivers.

A third of the population lives in Buenos Aires or the surrounding province. Most Argentines are of European, particularly Spanish and Italian, origin, though there are also communities of East Asian immigrants. The population of African descent introduced through slavery during colonial rule has all but disappeared, not least as a result of an epidemic of yellow fever in 1871.

I. Art music

1. COLONIAL PERIOD (1536–1809). There is scant evidence of musical life during this period. As in most Latin American countries, the earliest efforts to establish a regular musical life in the European sense were made by missionaries, especially the Jesuits whose missions covered the Paraná river area and the La Plata region (Paraguay and Argentina). Music was important in the catechization of the indigenous Amerindian population, but the absence of conventual historians and the disappearance of the music archives of the Jesuits (see Lange) restrict any assessment of music-making during the 16th and 17th centuries. The first missionaries were Father Alonso Barzana, a Jesuit, and Francisco Solano, a Franciscan who was eventually canonized.

The first reference to an organ in the church of Santiago del Estero dates from 1585; the first school of music was founded by Father Pedro Comental (1595–1665). The music taught was mainly plainchant and polyphonic song, and Amerindians and African slaves soon became skilful musicians and instrument makers: there is documentary evidence of locally made European instruments before 1600. Among the best-known music teachers active in the Jesuit missions were the Belgian Juan Vasseau or Vaisseau (1584–1623), the Frenchman Luis Berger (1588–1639), the Austrian Antonio Sepp (1655–1733), the Swiss Martin Schmid (1694–1773), the Spaniard Juan Fecha (1727–1812) and the German Florian Paucke (1719–80). Berger's activities and influence extended to Paraguay and Chile; Sepp made the mission of Yapeyú one of the most flourishing music centres of the area. The repertory of the missions consisted mainly of sacred music, but secular music was not excluded.

The Jesuits had a remarkable impact during almost two centuries of missionary and musical activities in Uruguay, northern Argentina and Paraguay (Paraná and Gran Chaco), and Chiquitos and Mojos (present-day Bolivia). They taught the indigenous communities the Catholic gospel and its corresponding liturgical music and also encouraged new compositions. At the time of the expulsion of the Jesuits in 1767, a preliminary inventory of European instruments in the missions numbered more than 1000. Since the 1980s, musicologists and ethnomusicologists of the 'Carlos Vega' National Musicological Institute in Buenos Aires have joined forces in the study of mission archives (especially Chiquitos and Mojos), revealing the extent of music-making under the Jesuits. In fact, numerous Amerindian musicians and composers trained by the Jesuits contributed substantially to the musical life of Buenos Aires in the 18th century.

The early 18th century was dominated by the presence of the distinguished Italian organist and composer Domenico Zipoli (1688–1726) who arrived in Argentina in

1717. He was assigned to Córdoba, then the country's most important cultural centre. None of his works presumably written in the New World has been found, with the exception of a mass for four voices and continuo, of which the manuscript was copied at Potosí (Bolivia) in 1784. With the expulsion of the Jesuits, such musical activities in the area were much curtailed. Studies in the archives of various churches and convents (Humahuaca, Jujuy, Tucumán, Santiago del Estero, La Rioja, Córdoba, Santa Fé etc.) have revealed very few manuscripts of original works.

There was substantial development of theatre pieces with music during the 18th century, partly because almost all official festivities in the viceroyalty required theatrical representations with music. Mission Amerindians are said to have performed an opera on the occasion of the proclamation of King Fernando VI (1746–7). The repertory of the Teatro de Operas y Comedias, in Buenos Aires (1757–61), consisted mainly of *tonadillas*, a genre fashionable in Spain at the time. A regular orchestra (four violins, a bassoon, two oboes and two horns) was maintained at the Teatro de la Ranchería from 1783 to 1792. The Teatro Porteño (later Teatro Argentino), founded in 1804, presented *sainetes*, *tiranas* and similar forms of lyric theatre; Blas Parera (1765–1817), composer of the Argentine national anthem, had several of his works performed there.

With a population of some 24,000, Buenos Aires became the capital of the Viceroyalty of the La Plata river in 1776, and, thereafter, the most important musical centre, activity being concentrated on the church and opera houses. Of the musicians associated with Buenos Aires Cathedral, the *maestro de capilla*, Father José Antonio Picasarri (1769–1843), was influential in the whole musical life of the city.

2. 1810–1930. The predominant forms of 19th-century Argentine music included opera (directly influenced by Italian models, beginning with Rossini and Bellini), zarzuelas and other stage genres, piano and salon music and, by the end of the century, symphonic music. Most of the indigenous composers of this period were amateur musicians who had to compete with European professional immigrants, primarily Italians; the most distinguished Argentine composers were Amancio Alcorta (1805–62), Juan Pedro Esnaola (1808–78) and Juan Bautista Alberdi (1810–84). Alcorta's works (piano pieces, solo songs and some church music) reveal the strong influence of Rossini. Esnaola studied at the Paris and Madrid conservatories, and his style was heterogeneous; he wrote church music and orchestral and piano pieces, many based on local dance forms. Alberdi wrote mostly salon pieces and songs.

A large number of salon pieces and operas appeared, mostly in Buenos Aires, during the latter part of the 19th century. The leading composers were Francisco A. Hargreaves (1849–1900), who had his opera *La Gata Blanca* produced in 1877 and who wrote some of the first piano pieces (*Aires nacionales*) inspired by traditional and popular music, and Juan Gutiérrez (1840–1906), who founded the Conservatorio Nacional de Música (1880). Both professional and semi-professional musicians of the next generation had closer connections with European music centres. Opera, operetta, the symphonic poem, ballet and solo song were the preferred genres of such composers as Eduardo García Mansilla (1871–1930), who studied with Rimsky-Korsakov in St Petersburg, and Justino Clérice (1863–1908), who wrote successful comic operas for the Parisian theatres.

Concurrently, nationalist feeling was apparent in the works of Alberto Williams (1862–1952), the most prolific and influential composer of his generation, and of Arturo Berutti (1862–1938), who treated Argentine national themes in his successful operas (*Pampa* and *Yupanki*). Although an academic composer, Williams tried to create a national style in many of his works, such as the album of *Aires de la Pampa* for piano, a stylization of gaucho traditional songs and dances. The champion of the indigenous composer, he founded the conservatory of Buenos Aires and edited an important anthology of Argentine composers. His immediate followers included Aguirre and Gilardi. The 'gauchesca' tradition became one of the essential elements of Argentine nationalism, embodied in the famous epic poem *Martín Fierro* (1872) by José Hernández.

Most of the first half of the 20th century was dominated by the nationalist movement, with notable exceptions. Composers drew on various national folk traditions (see §II below), and most of the considerable amount of music produced for all media at this time reveals varying degrees of national concern, from the direct use of traditional and popular sources to a more subjective assimilation of folk material. Some composers, such as Juan Bautista Massa (1885–1938), active in the city of Rosario, and Carlos López Buchardo, used national sources directly. Ugarte, Ficher, the brothers Juan José, José María and Washington Castro, and Gianneo achieved a more cosmopolitan expression through the adoption of some contemporary European techniques but at the same time maintained a subjective Argentine character.

The inauguration in 1908 of the new Teatro Colón, Buenos Aires (cap. 2487), provided a strong incentive for the continuation of opera production. Early 20th-century Argentine opera composers, who found in Italian *verismo* a suitable expression for their nationalist attitude, included Pascual de Rogatis, a student of Williams, Enrique M. Casella (1891–1948), active mainly in Tucumán, Arnaldo D'Espósito (1907–45) and Felipe Boero. Boero's opera *El matrero* (1929), to a libretto based on the gaucho folk tradition, utilizes some folksong themes and an effective *pericón*, a typical gaucho dance, and is considered by many to be the quintessential Argentine opera.

3. After 1930. During the 1930s the nationalist movement waned. Juan Carlos Paz, a founder of the Grupo Renovación (1929) and the Agrupación Nueva Música (1944), denied musical nationalism any value and favoured expressionism instead; by the 1930s he had already become a strong supporter and practitioner of dodecaphonic and serial techniques. Several of his works of the 1950s (e.g. *Continuidad*, 1953) are applications of total serialism. He wrote an important book, *Introducción a la música de nuestro tiempo* (1952), which provides insight into Argentine music of the period; his influence as a composer and a theorist in Argentina has been considerable.

A notable nationalist composer writing in a neo-romantic style is Carlos Guastavino (*b* 1912), whose works include numerous solo songs and choral pieces (26 *Canciones populares argentinas*) that have reached an international audience, chamber and symphonic works (such as the *Sinfonía argentina* and *Tres romances*

argentinos) and a series of popular piano pieces. In *Jeromita Linares* (part of a series called *Presencias*) for guitar and string quartet (1965), Guastavino drew, albeit in a subtle manner, on national folk sources.

The stylistic development of Alberto Ginastera (1916–83), one of the leading Latin American composers, was exceptional. His style evolved from an obviously nationalist orientation in the 1930s and 40s (in such works as *Impresiones de la Puna*, the ballets *Panambí* and *Estancia*, the series of *Pampeanas*) to a neo-classical idiom in the 1950s (Piano Sonata, *Variaciones concertantes* etc.). In the 1960s he turned to a highly personal manipulation of atonal and serial techniques and developed a meticulous preoccupation with timbres (*Cantata para América mágica*, Piano Concerto, Violin Concerto, the operas *Don Rodrigo*, *Bomarzo* and *Beatrix Cenci*). In some works, such as *Estudios sinfónicos* op.35 (1967), he combined serial and microtonal textures with fixed and aleatory structures. His activity as director of the Latin American Centre for Advanced Musical Studies at the Buenos Aires Instituto Torcuato di Tella (1963–71) greatly benefited many young Latin American composers.

In opposition to the prevailing nationalist current, a number of composers active in the 1940s and 50s sought an abstract style through neo-classical and post-Webern serialist idioms, for example Roberto García Morillo (*b* 1911) and Roberto Caamaño. In such works by Morillo as *Tres pinturas de Paul Klee* (1944) or Music for Oboe and Chamber Orchestra (1965), there is no trace of nationalist implication. Caamaño, professor of Gregorian chant at the Institute of Sacred Music, Buenos Aires, has cultivated a dissonant neo-classical style and a serialist style, in both instrumental and sacred choral works.

A group of talented avant-garde musicians, with varied aims and means, appeared during the 1960s. It included Tauriello, Alcides Lanza (a resident of Canada), Davidovsky (a resident of the USA), Kagel (a resident of Germany, particularly active in electronic and aleatory music), Armando Krieger and Gandini. In works of the 1960s such as *Música III* (1965) for piano and orchestra, Tauriello adhered to several procedures of new music, including electronics, aleatory and sonic collages. For several years he directed the permanent orchestra at the Teatro Colón, and he has written two operas, one of which, *Les guerres picrocholines*, to a libretto based on Rabelais' *Gargantua*, was commissioned for the Fifth Inter-American Music Festival, held in Washington, DC, in May 1971, though it was not produced then. Lanza has held many fellowships and awards since 1957 (he was Guggenheim Fellow, 1965). He became interested in electronic music at the Columbia-Princeton Electronic Music Center and has also been successful in dealing with contemporary orchestral and vocal techniques. Gandini, also an accomplished pianist, has employed a post-Webern serialism, microtonalism and aleatory forms. His *Fantasía impromptu* for piano and orchestra (1971), an 'imaginary portrait of Chopin', is a novel 'study of fragmentation and superimposition' based on Chopin's characteristic stylistic elements. Krieger, who has made a career as a pianist and conductor, has also cultivated a post-Webern serialist style, together with aleatory techniques. All these composers were at various times fellows of the Centre for Advanced Musical Studies in Buenos Aires, and many of them have gained an international reputation.

Another significant composer of the 1930s generation has been Alicia Terzian (*b* 1934). Since the 1970s talented musicians have appeared in various cities, although many Argentine composers, performers and conductors have taken up residence abroad because of their conviction that their country could not offer a suitable musical environment. However, throughout the 20th century several associations were formed to support Argentine music. Particularly significant were the Asociación Argentina de Compositores (1915, first known as Sociedad Nacional de Música); the Associación de Jóvenes Compositores de la Argentina (1957), allied with the publishers Editorial Argentina de Música and Ricordi Americana; the Agrupación Euphonia (1959, later renamed Agrupación Música Viva), the Consejo Argentino de la Música, and the Unión de Compositores de la Argentina (1964). The Fundación Encuentros Internacionales de Música Contemporánea (founded and, since 1968, directed by Alicia Terzián) has greatly contributed to the dissemination of contemporary Argentine music throughout the world.

Among the great Latin American capitals, Buenos Aires now enjoys a musical life of unique importance by virtue of its many theatres, orchestras and choral associations, and its good educational institutions. In addition, frequent contact with visiting foreign composers, musicologists or performers has afforded local musicians a comprehensive view of the contemporary musical world.

II. Traditional music

Distinctions within traditional Argentine music are based on both musical and non-musical historical criteria and arise according to whether the music is that of a pre-Hispanic indigenous group (for further discussion of the music of Amerindians in Argentina *see* LATIN AMERICA, §I) or is Creole, that is of Spanish language and musical heritage, occasionally with some indigenous features. The main differences lie in the presence or absence of European influences in the music and texts of songs and the degree to which societies and groups themselves share the cultural institutions of the majority.

The imposition on the indigenous population of the Spanish language and of Roman Catholicism and its religious calendar prepared the ground for the development of a rural Creole culture, creating the environment for Creole music traditions, which later absorbed other incoming population influences. At the same time, in terms of language and religious belief, some pre-Hispanic indigenous cultures survived into the 20th century. In the 20th century the musical map was inevitably altered, and significant changes occurred due to the migration of population from rural to urban areas, the partial adoption of Protestantism by some indigenous groups and the increased popularity of Creole music. The Amerindian–Creole dimensions of traditional music, instrumentaria and dance vary according to region.

Ethnomusicological research has been carried out at the Instituto Nacional de Musicología (INM) since 1931. The research of the institute has included the analysis and classification of Creole music; the investigation of Amerindian indigenous music from 1965; and popular music (see §III, below), including the tango, from 1972. The INM has significant documental archives, including sound recordings and manuscripts of all areas of music.

1. The north-west. 2. The Chaco. 3. Mesopotamic region. 4. Central region. 5. Cuyo region. 6. The Pampa. 7. Patagonia.

1. THE NORTH-WEST (Jujuy, north-west Salta, Santiago del Estero, Catamarca, Tucumán, La Rioja). In this region, which largely follows Andean farming and shepherding patterns, the pre- and post-Hispanic cultural dynamic has been complex. The existing mosaic of Amerindian ethnic groups has been affected by a series of intervening influences, ranging from the Incas between 1480 and 1533; Spanish influence from 1543; Roman Catholic missionaries from 1580; and European cultural trends from Lima, Peru, until 1776. At the same time, constant movement across the northern border with Bolivia, maintained to the present day by those searching for work in the mines or in sugar-cane processing, has played its part. As a result, a combination of musical practices has evolved that uses tonal systems from various origins (e.g. the Diaguitan tritonic, Inca pentatonic and other scales adapted from European scales). Ceremonial or festive occasions combine both indigenous and Spanish cultural elements and coincide with those in particular areas of Peru, Bolivia and Chile.

The tritonic Diaguitan system, originating in the Calchaquí valley with the Diaguitan people who inhabited north-west Argentina at the time of the conquest, is present in the *bagualas* and *coplas* characteristic of this area. As a result of racial and cultural mixing, these songs, in duple or triple time, often accompanied by a CAJA (snared frame drum), have acquired *estribillos* (refrains), or octosyllabic *coplas*, verse forms of Spanish origin. Their main characteristics are the *kenko* (a portamento or mordent, sometimes associated with falsetto) and counterpoint between men and women. As they have spread unevenly northwards, some of these *coplas* and *bagualas* sung collectively in two parts, or individually, have acquired a livelier tempo (ex.1).

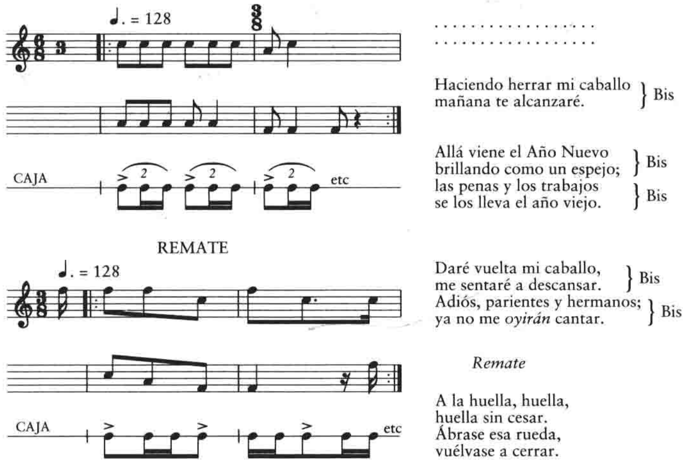
Tritonic music of different origin is found further north, in pieces for *corneta* or *caña* (*erke* in Peru), a pre-Hispanic transverse trumpet, used on religious occasions. It is also found in some pieces for ERKE or *erkencho*, a post-Hispanic clarinet, played primarily during Carnival celebrations, the player accompanying himself with the *caja*.

Traces of the pentatonic system of the Incas survive in the HUAYNO dance played by bands of *sikuris* (fig.1), in music for the *quena* (Andean open-notched flute) and in the *carnavalito* dance. The combined influence of the tritonic and pentatonic systems led to the adoption of the hexatonic range. This can be heard in the VIDALA (triple time) and in the *vidalita* (duple or triple time; *see* BAGUALA), carnival songs sung in parallel 3rds, or in unison, with *caja* accompaniment. There is further evidence of Andean influence in the division of Spanish quatrains by the insertion of local verses (or short refrains called *estribillos*). Some *vidalas* also include *motes* (pentasyllabic quatrains or sextets), which further condition the music structure. When both the *caja* and the guitar (the most widely played national instrument) are played together as accompaniment, the harmony of the *vidala* is centred on a major key and its relative minor, on which the song invariably ends. The *vidala* has specific characteristics in Santiago del Estero; within the Quecha-speaking area, song texts may be in Quechua or bilingual with Spanish.

Also particular to this province are popular liturgical songs, sung by women *rezadoras* (chanters). Typical to Santiago are the violin (also found in Salta) and the *bombo* (large drum), which together with the guitar and *bandoneón*, the key instrument of tango from Buenos Aires (*see* BANDONEON), make up the present-day village dance bands. The violin and *bombo* are also used to play the marches of the *Misachicos*, processions in honour of a saint or a Virgin, also popular in the furthest north-west region. These processions end at the church with sung prayers (the *Padrenuestro* and the *Ave María*), rogations or songs of praise, which begin as a solo by the *rezadora* and continue in unison. Unlike other *vidalitas*, the *vidalita chayera* or *Carnival vidalita*, sung in many provinces, is lively and is sung in unison in mixed procession accompanied by *cajas* and guitars.

Argentine dances illustrate well the indigenous Amerindian-Creole opposition in traditional music. Indigenous dances of the north-west include *huaynos* and *carnavalitos*, danced animalistic fertility pantomimes, such as those of the *suris* (*Rhea americana*), which often precede processions, and the *ronda* circle dances. *Rondas* are performed by mixed instrumental groups involving *erkencho* and either *caja*, *flauta* or *quenita*. Creole couple dances, such as the *chacarera*, *escondido*, *bailecito*, *cueca*, *zamba* and the most widespread of all rural dances, the *gato*, are each accompanied by song. Originating in urban dance halls and spreading to the countryside, music and

Ex.1 *Copla* or *baguala* from Jujuy; rec. and transcr. I. Ruiz, in C. Vega: *La canciones folklóricas de la Argentina* (Bueno Aires,1952)





1. Four musicians, part of a sikuri band, composed of various sizes of sikus (panpipes) played in pairs, bombo (large military drum) and matraca (scraped idiophone), made in the shape of an aeroplane
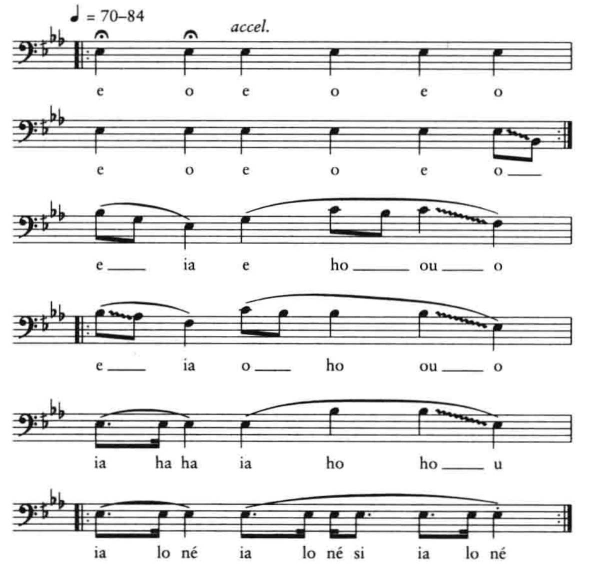
texts have been adapted to form local versions (e.g. by the addition of *estribillos* to the *bailecito*, *cueca* and *zamba*). There are also many versions of the special dances called *adoraciones* for the Christ Child at Christmas time.

In Jujuy, the *sikuri* bands are made up of several pairs of *siku* (bamboo panpipes) of varying sizes, *matraca* (cog rattle), cymbals, *bombo* and one or two other drums or *redoblantes* (double-headed drum). Other traditional instruments are played in various combinations at musical performances for Christmas, Easter, festivities for patron saints, ceremonies related to vital life-cycle events, Carnival celebrations, the *mingas* (communal rural work) and the *señaladas* (ritual branding of livestock). These instruments include the *anata* (or *tarka* in Bolivia), the *pinkullo* and the post-Hispanic CHARANGO (a small guitar with five double strings and a soundbox usually made from the shell or carapace of the *tatu* or *quirquincho*, the armadillo). The European musical system is evident in the intervals and in the harmonies (IV–V–I), mainly in strummed guitar chords, and in the major and minor modes, or combinations of both. However, many such traditional instruments have gradually been replaced in popularity by resounding brass instruments, under the influence of bands from Bolivia who travel forwards and backwards across the border.
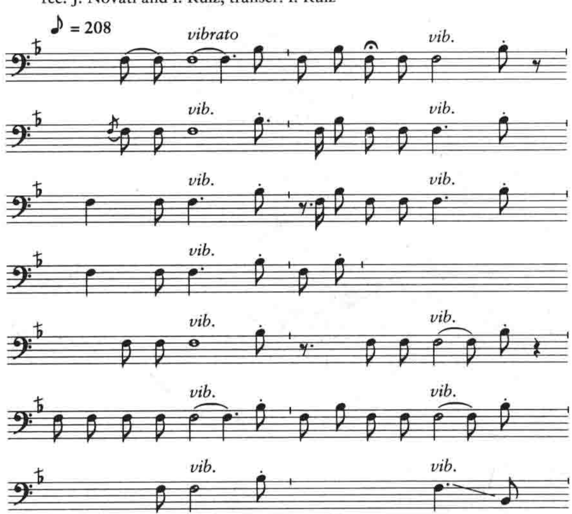
2. THE CHACO (Formosa, Chaco, north-eastern Salta, north-eastern Santiago del Estero, north-west Santa Fé). Due to its late colonization at the end of the 19th century, the Chaco has an Amerindian population of approximately 84,000. Its Creole population is more recently established, and as a result it lacks a traditional music with distinguishing characteristics. Some 71,000 people are Mataco, or Wichí and Toba Indians, and the remaining 13,000 or so belong to the Chorote, Chulupí or Nivaklé, Pilagá and Mocoví groups. The inter-ethnic cultural exchange that took place as a result of enforced and temporary co-existence in the sugar mills was followed, during the first half of the 20th century, by the activities of Protestant (Anglican and Pentecostal) missions, which prohibited and thus further undermined ancient musical practices, leading to the disappearance of these and of the accompanying rituals.

Around 1950 the Toba founded the United Evangelical Church, of Pentecostal origins (which later reached the Mataco). Some features of traditional musical and religious practices have been interwoven or disguised within the evangelical ritual. In the past, collective, but not mixed, dances were inextricably linked to homophonic songs sung by the dancers; dances were held at night with the object of forming couples by the end of the dance (ex.2). The shaman controlled atmospheric phe-

Ex.2 Toba song-dance *N'mi*, *Baile sapo* ('Dance of the cunning'); rec. and transcr. I Ruiz



Ex.3 Mataco Shamanic song (to cure the bite of the viper); rec. J. Novati and I. Ruiz, transcr. I. Ruiz





2. *Mataco shaman with cascabeles (bells) and tambor (ritual drum)*

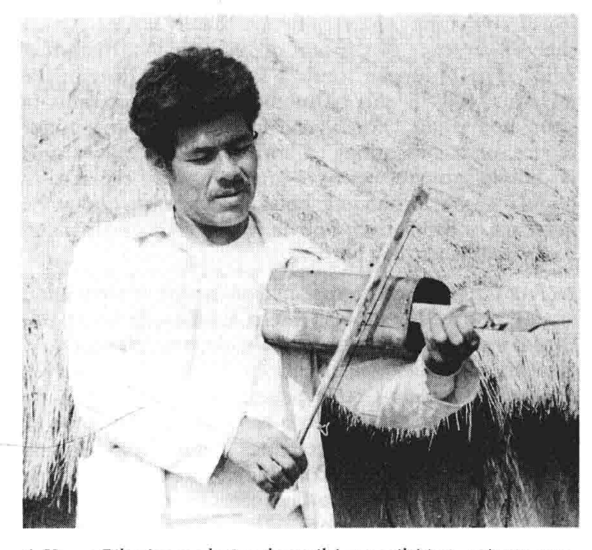
nomena, hunting, fishing and illnesses by means of song (ex.3), sometimes accompanied by the *sonajero de calabazo* (gourd rattle), or *cascabeles* (metal hawk bells) in the case of the Mataco (fig.2). Among the most important communal musical occasions were the *fiesta de la algarroba* and the initiation rites at puberty of both boys and girls. In female rites, older women sang accompanying themselves with *palo-sonajero de uñas* (a stick rattle made of animal hooves). (*See* PARAGUAY, fig.1.)

Songs, dances and almost all instruments were specific to one sex or another, a characteristic that could not be maintained in Christian rituals. At night, young people got together to sing and dance, generally in a circle. Young Mataco or Wichí, Chorote and Pilagá bachelors played the *trompa* (jew's harp) or the musical bow (fig.3). The Toba and Pilagá played the *nwiké* (rustic one-string mango lute; fig.4) or the Andean *flautilla* (little flute), with the hope of being chosen by their loved one. Creole music is present in the form of types of music brought from neighbouring areas: mainly Paraguayan polkas and Andean *bagualas*.

The western border of the Chaco area, towards the foothills of the Andes, is inhabited by an ethnically mixed group of Chiriguano-Chané; who arrived from Bolivia at the beginning of the 20th century. This group displays Guaraní and Arawak cultural vestiges together with influences of the Chaco and Andean regions. In the *aréte avâti*, a fusion of the maize festival with Carnival, celebrated as a moment of reunion between the living and the dead, circles of men and women dance holding hands. The constant presence of flutes and drums bears witness to the dissemination of musical forms from eastern Bolivia. The Andean influence is represented by pentatonic instrumental melodies, such as those of the *pingúio* (*pinkullo*), and by Creole dances, such as *chacareras* and *bailecitos*. Chiriguano-Chané instruments are *anguagu-ásu*, *anguarái* and *michirái*, a family of double-headed



3. *Young Mataco playing the yelataj-chos (musical bow)*

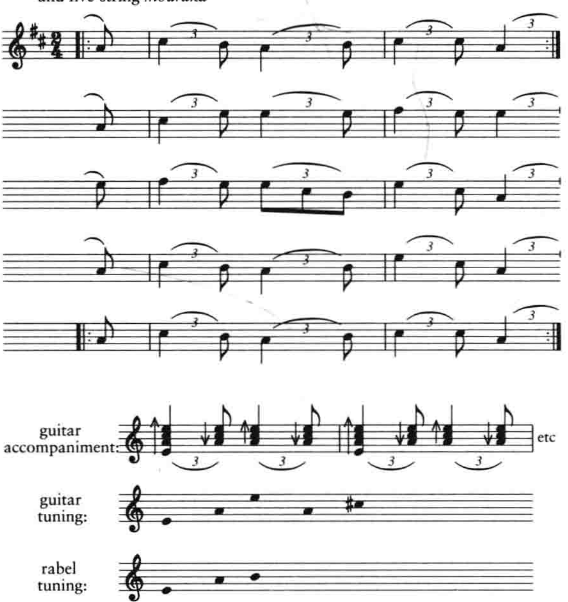


4. *Young Pilagá man playing the nwiké or noviké (one-string mango lute)*

drums; *turumi*, their particular violin; *temímbi guásu* and *pingúio*, flutes without air duct; and *temímbi ie piasa*, a side-blown flute; all of these instruments are played by men.

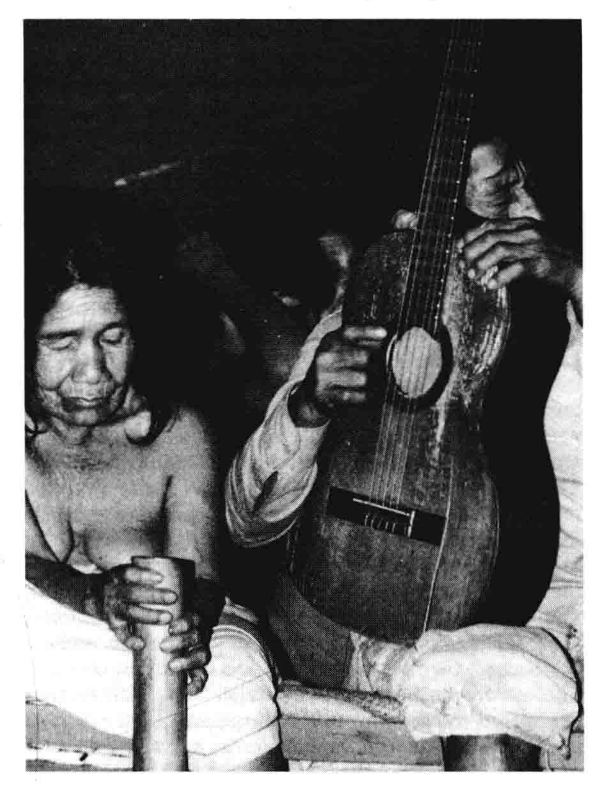
3. Mesopotamic region (Misiones, Corrientes, Entre Ríos). The indigenous population in this area, the Mbyá, live in the province of Misiones and came originally from Paraguay at the beginning of the 20th century. They have rejected any form of evangelization, and thus the basic principles of their culture have survived intact, although they have incorporated some use of European instruments. The Mbyá communicate with their gods, Ñamandú, Tupã, Karaí, Jakairá, through communal song and dance. Both sexes participate in daily rituals at dawn and sunset; in annual rituals, such as Ñemongaraí (the 'festival of first fruits'); and during funerals. The only men who sing are the *Pa'i* (religious leader) and his helper. For their part, the women usually repeat musical phrases two octaves higher, marking the rhythm with their sacred instrument, the *takuapú*, a stamping tube. Texts are brief, except in the initial phase sung in monotone by the *Pa'i* and in improvisations. The men's *mbaraká*, a gourd rattle, has gradually been replaced by a five-string guitar, also called *mbaraká*, which plays a rhythmic and harmonic role (fig.5). Another instrument that has been incorporated is the three-string rebec called *ravé* (ex.4). The Mbyá women

Ex.4 Mbyá-Guaraní *Arakupyta*, with accompaniment from three-string *ravé* and five-string *mbaraká*



play a type of panpipe (*mimby retá*), with seven loose pieces of cane which are shared by two players in different combinations, according to each melody.

Creole music has been adopted in the form of local versions of couple dances that arrived from Europe during the first half of the 19th century: the waltz, the schottische, the polka and the mazurka. The rhythmical melodies, often with sung verses, are played by accordion and guitar. The accordion arrived in the area around 1890 with immigrant colonial farmers from Europe. Modified to take account of local music, it has become the established instrument, largely replacing harp and violin. Examples of local creativity are two coupled dances: the



5. Religious leader Mbyá Pa'i and his wife playing the mbaraká (five-string guitar) and the sacred (takuapú stamping tube)

polka of Corrientes and its highly successful 20th-century successor, the popular *chamamé*. The *chamamé*, which has absorbed elements of *polka correntina*, achieved nationwide coverage in the 1970s through the work of urban folk groups. It is danced in cheek to cheek embrace, except during the men's *zapateo* (heel and toe footwork). This dance is often sung, sometimes in two voices in parallel 3rds, a traditional form of this region, and in bilingual Spanish-Guaraní verse. The music uses hemiola, with a basic 3/4 rhythm, and a melodic 6/8 rhythm; it is rooted in the sound of the accordion, which in local *conjuntos* (bands) is joined by the *bandoneón*, incorporated to play counterpoint, and the double bass or contrabajo.

4. Central region (Córdoba). This was a larger area in pre-Hispanic times. The early extinction of the Comechingón Indians means that the indigenous music of Córdoba has not survived. The *jota cordobesa* is the only creole music genre that can be recognized as peculiar to this region. In the last 50 years *cuarteto* has evolved to become a characteristic musical movement (*see* §III, 4 below).

5. Cuyo region (Mendoza, San Juan, San Luis). The Cuyo region belonged to Chile until 1778, and it continued to identify culturally with Chile until the beginning of the 19th century. For this reason, its musical genres are similar to those of central Chile. One characteristic dance is the *cueca*, Chile's national dance, the origins of which, like the *zamba*, are to be found in the Peruvian *zamacueca*. The *cueca* is more lively in rhythm than the *zamba*; it is sung to guitar accompaniment, generally in a major key. Another important dance is the *gato*, with its own

particular choreography. The *tonada* is the main vocal genre. According to Carlos Vega, it has peculiar melodic characteristics and reveals an unusual lightness for the modulation. Usually sung by two voices in parallel 3rds, it is accompanied by guitars, which play preludes and interludes often in elaborate style.

6. The Pampa (Buenos Aires, La Pampa, south of San Luis, Santa Fé and Entre Ríos). The dances of this area, such as the *ranchera*, *gato*, *vals* and *malambo* are all lively in character. In contrast, the songs of this enormous plain, such as the *milonga* (unrelated to the dance of the same name), the *estilo* and the *cifra*, where the verses in Hispanic *décima* form are constantly divided into ten-line stanzas, are melancholic and intimate. For all music the guitar is the predominant instrument, accompanied in various sized groups by the accordion, the *bandoneón* and harmonica, which play the melodies for the dances. The *milonga* has been the most popular genre since the mid-19th century and maintained its popularity in the 20th century thanks to the efforts of the traditionalist movement and the *payadores*, the popular musicians of the River Plate region. It is sung as a solo with guitar and, with the *cifra*, forms part of the *payadas de contrapunto*, an improvisatory contest during which two singers challenge each other to a singing duel on various subjects. The *estilo*, sung as a duet in parallel 3rds, with guitars, has spread throughout most of Argentina. The *ranchera* is also widely danced by couples in entwined style. It preserves elements of the European mazurka, from which it originates, but its melodic line has acquired other characteristics, and it is common for its text to be of humorous content. The *malambo*, originally associated with the *gauchos*, the horsemen of the plains, is a dance for men; accompanied by the guitar, it is danced alone or in competition with other dancers.

7. Patagonia (Neuquén, Río Negro, Chubut, Santa Cruz). Until 1884 this area was a battleground of one of the longest conflicts in the south of the Americas. The present-day indigenous population of 40,000 consists of Mapudungun or Mapuche ('people of the land'), originally from Chile and still found in southern Chile. In the north and south are Tehuelche families. The sacred songs of the Mapuche are sung by women. In the annual celebration of the *Nguillatún*, a collective prayer for fertility, health and well-being (also called *nellipún* or *kamaruko*), the most important expression is *tayil*. *Tayil* was also performed during the now extinct ceremonies of female initiation; it is still performed before or after the *veranada*, the herding of flocks to higher grazing land, and at funerals (Robertson-DeCarbo, 1976; Robertson, 1979). The dances known as *amupurrún*, *shafshafpurrún*, *rinkürrinkupürrún* are led by a female ritual leader who also sings and plays the *kultrún* (a hollow kettledrum in which pebbles are placed; it is usually hand-held and hit with a single stick; fig.6); the dances are performed either by women or by both men and women, in separate or mixed formations. The *puelpurrún* or *lonkomeo* is a men's dance, in five parts of varying length, marked by the withdrawal and return of the dancers. Each part of the dance is characterized by a different rhythmic pattern played on the *kultrún*. This instrument differs from the feminine version in that it is larger, rests on the ground and is struck with two sticks. Almost all the instruments are played by men. During the dance the *tayilqueras* sing



6. *Mapuche woman with kultrún (ritual kettledrum)*

the *tayil*, which corresponds to the *kimpeñ* of each of the dancers, understood as the voiced expression of the soul shared by members of a patrilineage.

Songs sung by men and women that have no connection to ritual are called *ülkantún*. In addition to instruments already mentioned, the Mapuche play the *pifilka*, a long end-blown whistle carved out of wood which plays a single note, as well as the *trutruka*, a very large long end-blown trumpet (2·5 to 6 metres), which has a resounding sound. The Mapuche have gradually incorporated Creole couple dances from the surrounding culture. Neuquén receives influences from the Cuyo and Pampa regions, while other provinces are influenced by the Pampa.

There is little written information on Tehuelche music, but it seems likely that the settlement of Mapuche in that area since the 18th century impinged on Tehuelche socio-cultural structures. This has resulted in a mixed culture with predominantly Mapuche characteristics.

III. Popular music

The beginnings of Argentine popular music can be dated to about 1890, when the tango emerged in Buenos Aires. Until the 1970s, three main areas of popular music were recognized: tango; 'folk' music (urban versions of rural genres of Creole origin, also categorized as nativist music); and *rock nacional*. Since then, the boundaries between these distinctions have become more complex as these musics have interacted and musicians have crossed over, playing more than one genre. Two other popular phenomena, *cuarteto* and *bailanta*, also deserve mention.

1. The tango. 2. 'Folk' music. 3. *Rock nacional* (Argentine rock). 4. *Cuarteto* and *bailanta*.

1. THE TANGO. This dance has become the musical identity of Argentina for the world at large. The TANGO emerged in the port and slums of Buenos Aires and the La Plata river area during a period when the population swelled, with 6 million immigrants (Italians, Spaniards, East Europeans) entering the country between 1870 and 1930. Whether instrumental or sung, the tango remained a dance until the end of the 1950s, when, due to social change, it was displaced among the younger generation in favour of foreign music, leaving tango largely as the music of older generations. Tango has enjoyed recurrent revivals, none of them major, the last and most important of which is the present one, which has given rise to countless dance classes, including an extra-curricular course at the University of Buenos Aires. At first there were many different types of tango that were played and danced in different social environments. Later on, the genre consolidated, acquiring a definite character. The only genres that can be considered true predecessors of the tango are the habanera and the *milouga*.

The history of tango has passed through three main stages. The first, between approximately 1890 and 1920, is called *La guardia vieja* (the Old Guard). During this period tango developed from a marginal dance associated with brothels, its language the *lunfardo* of the *arrabal* (the immigrant ghettos), to gradually gain acceptance among the middle and upper classes due to its international fame, notably its sensational impact in Paris and Europe (1910). The second stage, between 1920 and 1958, is called *La guardia nueva* (the New Guard). This most important stage comprised a period of consolidation in the 1920s and 30s, and the 'golden age' in the 1940s. The third stage, beginning in 1958, is called *La guardia tercera* (the Third Guard). This period began with innovations by the founder of 'new tango', ASTOR PIAZZOLLA, and his Octeto Buenos Aires and culminated with the worldwide success of the Tango Argentino show (1983–94).

2. 'FOLK' MUSIC. The first stage of this movement revalued traditional rural Creole genres, brought to the cities by migrants, for an urban public. It helped introduce recordings of folk music to various provinces during the 1930s, their success preceded by intense background work between 1915 and 1935 by the traditionalist impresario Andrés Chazarreta. Notable 'folklorists' included Antonio Tormo, Patrocinio Díaz, Martha de los Ríos, Margarita Palacios, Manuel Acosta Villafañe, Hilario Cuadros, Osvaldo Sosa Cordero, Julio Argentino Jerez and Edmundo Zaldívar. A second innovative stage, taking 'folk' music further from its roots in musical terms, took place in Buenos Aires, running parallel to the decline of tango at the end of the 1950s. It coincided with an influx of migrants from the provinces to the city searching for work at a time of economic expansion. Various musicians contributed to produce what became known as the '*boom del folklore*' (1960–70). ATAHUALPA YUPANQUI (Héctor Roberto Chavero), of rural origin and disposition, re-created most of the Creole repertory and sang his own deeply poetical and at times political messages, for which he was imprisoned. Other musicians from the provinces, such as the seminal groups Los Hermanos Abalos, Los Chalchaleros, Los Fronterizos, and the soloists Eduardo Falú, Ramón Ayala, Ariel Ramírez (notable for his *zambas* and Creole Mass), Gustavo Leguizamón, Suma Paz, Jorge Cafrune, *charango* player Jaime Torres and MERCEDES SOSA, are examples of this period. The 1960s and 70s were prolific years in terms of aesthetic experimentation, with *zamba*, *chacareras*, *cuecas*, *bailecitos*, *vidalas*, *milongas*, *estilos* etc. popularized by hundreds of non-professional groups and solo vocalists, their work stimulating the creation of hugely popular national folk festivals. The 1980s saw the emergence of new composers, but on the whole folk music was being overtaken by the success of *rock nacional*.

3. 'ROCK NACIONAL' (ARGENTINE ROCK). While the folklore boom subsided, *rock nacional*, a social and musical movement, was developing. From the beginning, Argentine rock was a fusion of different musical styles, related in different ways to pop and jazz, with an underlying Argentine sensibility. Argentine, Latin American, North American country and folk music, heavy metal, reggae, *nueva canción*, Brazilian *bossa nova*, tango and, above all, rock and roll all had an influence on it. The initial important phase was between 1965 and 1970 when the pioneers included musicians Litto Nebbia and Luis Alberto Spinetta. In 1970–75 new groups and soloists with different characteristics and messages emerged. Rock changed again during the military period 1975–81: orchestrations and harmonies became more complex. Serú Girán became one of the most important groups, its leader, Charly García, favouring lyrics dealing with social issues, their message enhanced by accompanying music. The playing of electronic instruments developed beyond the experimental stage. The climax of a national rock boom came in 1982, as a result of the total censorship of songs in English by the military government due to the war in the South Atlantic with the United Kingdom. García, Nebbia, León Gieco and Spinetta consolidated their position on the music scene, and new artists such as Fito Páez, Juan Carlos Baglietto and Adrián Abonizio emerged. *Rock nacional* had great significance during this time for many young people: during a period of great political repression and when young male conscripts were being sent off to fight in the war, many lyrics were opposed to the government position. Some musicians still gravitated towards tango and folk music. More recently bands have tended to follow and adapt imported models such as pop, reggae, ska, techno etc., with some composers and performers of fusion music more difficult to classify.

4. 'CUARTETO' AND 'BAILANTA'. The *cuarteto* emerged in the province of Córdoba in 1943. It moved beyond its borders during the 1980s when it became the taste of the popular dance halls of Buenos Aires and its suburbs. While it owes its origin and name to the music of the Cuarteto Leo (voice, piano, accordion and violin), it later acquired the status of a musical genre, with the development of broader definitions and different performance styles. The characteristics of *cuarteto* are the predominance of a solo singer, binary rhythm, a rigid and schematic rhythmic-harmonic structure and usually a minor mode. It was spurned for many decades because it was considered 'common', although paradoxically it has recently acquired a certain snob value among middle and upper classes.

The *bailanta*, a dance and also the term used for the Buenos Aires dance halls where migrants from the provinces met to dance, went through a similar process to the *cuarteto*. It is one of the most significant phenomena of the record industry in terms of sales. At its highpoint,

during the period 1989–92, approximately 200 groups dedicated themselves to playing this type of Latin American 'tropical music'. The preferred genres were the *cumbia* (Colombia), the *guaracha* (Cuba), the *merengue* (Dominican Republic) and the Argentine *cuarteto*.

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GERARD BÉHAGUE (I), IRMA RUIZ (II, III)

Argentina, L'. *See* FILIPPINI, STEFANO.

Argento, Dominick (*b* York, PA, 27 Oct 1927). American composer. The son of Sicilian immigrants, his early musical interest was excited by the music of Gershwin, leading to piano lessons and a self-taught course in theory and analysis. After being drafted into the army and serving as a cryptographer in North Africa during World War II, he entered the Peabody Conservatory in Baltimore as a pianist on the GI Bill of Rights. His harmony teacher, Nabokov, urged him to focus on composition, and through this influence as well as contact with the Baltimore composer Weisgall, Argento's pronounced gift for vocal writing was furthered. After graduation (BM 1951), he went, on a Fulbright grant to study in Florence with Dallapiccola at the Cherubini Conservatory; this altered Argento's previous rejection of dodecaphonic composition. Returning to Peabody (MM 1954), he studied with Cowell and became musical director of the Hilltop Musical Company, a position which afforded him a practical foundation in opera. The group's stage director, John Scrymgeour, was to be Argento's librettist for seven operatic collaborations and was to co-found with him the Center Opera Company (1963), now Minnesota Opera. Their one-act *The Boor*, after Chekhov, was completed and produced while Argento was at the Eastman School (PhD 1957), where his teachers were Rodgers, Hovhaness and Howard Hanson.

In 1958 Argento began teaching music theory and composition at the University of Minnesota, Minneapolis; he was appointed Regents' Professor in 1979 after achieving a significant regional and national reputation, and he retired in 1997. He was awarded the Pulitzer Prize in 1975 for the song cycle *From the Diary of Virginia Woolf*, and was honoured by the American Academy and Institute of Arts and Letters in 1976 and elected to membership in 1980. During the 1980s and 1990s, his



Dominick Argento

international reputation widened with such works as the song cycle *Casa Guidi* for mezzo-soprano and orchestra (1983), the Te Deum (1987) and the opera *The Aspern Papers* (1987). Never severing his youthful connection to Florence, he returned on two Guggenheim fellowships (1957–8, 1964–5) and has used the city as his base for composition almost every summer since the mid-1960s.

During Argento's first years in the upper midwest, he received commissions from nearly every type of performing organization in Minineapolis and St Paul. *The Masque of Angels*, completed in 1964, for example, inaugurated the Center Opera Company. It contains some of his finest choral writing before the Te Deum; and, as in many of his works, a discreet serialism co-exists with a rich, harmonic palette and eclectic musical references, here chant-like vocal contours which match the libretto in which a group of angels promotes mortal romance in the face of contemporary defeatism. A particular success among these early works is the Variations for Orchestra (*The Mask of Night*), commissioned by the Minneapolis Civic Orchestra and given its première in 1966. One of few significant compositions for orchestra without origin in one of the operas, the work is cast as a theme and six variations, each inspired by a line of Shakespeare about night. Juliet's Act II soliloquy from *Romeo and Juliet* provides a text for the final movement's recitative and aria, performed at the first performance by soprano Carolyn Bailey, whom Argento had married in 1954.

In 1963 the establishment in Minneapolis of the Tyrone Guthrie Theatre led to incidental music for Shaw's *St Joan* and Jonson's *Volpone*, 1964, as well as fruitful discussions about the stage: Argento's compositional output in the 1970s is dominated by opera – the abstract, eclectic *Postcard from Morocco* (1971), the compelling one-act monodrama *A Water Bird Talk* (1974–6), on Argento's own libretto after Audubon and Chekhov, the full-length *The Voyage of Edgar Allan Poe* (1975–6) and the New York City Opera commission *Miss Havisham's Fire* (1977–8). Although sometimes grouped with American Neo-Romantics, Argento's idiom is more varied than this might suggest. In these operas, and up to *Casanova's Homecoming* (1980–4), he achieved his stated intention to create a distinctly different vocal idiom for each work, which would override harmonic considerations in distinguishing the piece. Even in the compact, chromatic, and rigorously syllabic idiom of *Poe*, his felicity for the voice is always apparent. In *Casanova's Homecoming*, again a work to his own libretto, Act 1 scene ii is set in an opera house during an 18th-century performance, and material from Jommelli's *Demofoonte* is overlaid with modern sonorities, illustrating Argento's keen awareness of operatic tradition. The other eight scenes in this theatrically vivid opera display wide-ranging, expansive vocal phrasing, full chromatic harmonies and orchestral writing notable for the colour and amplitude derived from relatively small forces.

Argento's song output is a significant contribution to the art song repertory. His work is marked by the frequent choice of prose texts and the creation of epistolary song cycles. *Letters from Composers* (1968) is based on the words of seven composers including Chopin, Mozart and Bach. *From the Diary of Virginia Woolf* (1974), written for the mezzo-soprano Janet Baker, traces Woolf's emotional life to the brink of suicide through eight songs drawn from lines in her journal entries. *The Andrée Expedition* (1982), composed for the baritone Håkon Hagegård, is based on the notebooks and diary entries of three ill-fated Swedish explorers who attempted to reach the north pole in a hot-air balloon, and *Casa Guidi* (1983), for the mezzo-soprano Frederica von Stade, consists of five songs with texts taken from ten different letters which Elizabeth Barrett Browning wrote to her sister Henrietta between 1846 and 1859. These last two song cycles, as well as the choral piece *Peter Quince at the Clavier* (1981) bear a family resemblance to the idiom of *Casanova's Homecoming*.

Of Argento's choral works, the extended Te Deum (Verba Domini cum verbis populi) of 1987 for chorus and orchestra is his foremost achievement. The liturgical prayer alternates with the *verbis populi*, anonymous Middle English texts of faith. The solemn, learned cast of the music in the Latin portions, such as the fugal Sanctus in the opening movement, contrasts with vigorous outbursts using full orchestral resources, as in the third movement's vivid refrain. One of Argento's most tonally grounded scores, the Te Deum's religious symbolism is founded on the unifying circle of fifths.

In writing the libretto for his opera *The Aspern Papers* (1988), Argento moved Henry James's setting from Venice to the shores of Lake Como in order to recreate the ambience of 19th-century operatic life as experienced by the artists who resided there. Most significantly, the papers sought by a scholar after the death of the hero, Aspern, are not love letters but an opera manuscript composed by Aspern and suppressed by his mistress. In flashbacks to the 1830s, Argento establishes but quickly dissolves period bel canto musical references. The psychologically powerful climax of the opera is reached through

a final series of scenes that culminate in the destruction of the unheard score.

Though greater seamlessness characterizes the works of the 1980s and 90s, Argento remained capable of juxtaposing stylistic elements as in the multi-media opera *The Dream of Valentino* (1993). The orchestral work *Valentino Dances*, drawn from the opera, captures the lush nuances of American film scoring in material that surrounds a central tango and creates a paen to the genre of film music. Scoring also plays an evocative role in the major choral work *Walden Pond* (1996), in which three cellos and harp support and illustrate the water images in the settings of text compiled by Argento from Thoreau's *Walden*. In these later works, more rhythmic energy and ostinatos are apparent without sacrifice of lyric power, a characteristic which is also evident in the duo song cycle *A Few Words About Chekhov* (1996) composed for von Stade and Hagegård. These songs, like so much of Argento's finest work, exhibit what can be considered his hallmark: the contrast between intimacy and grandeur, often occasioned by private desolation followed by self-discovery.

WORKS

OPERAS

Sicilian Limes (1, J. Olon-Scrymgeour [psued. of J. Scrymgeour] after L. Pirandello), 1954, Baltimore, Peabody Conservatory, spr. 1954, withdrawn

The Boor (ob, 1, J. Olon [Scrymgeour], after A. Chekhov: *The Bear*), 1957, Rochester, NY, Eastman School of Music, 6 May 1957, vs (New York, 1960)

Colonel Jonathan the Saint (comic op, 4, Olon-Scrymgeour), 1958–61, Denver, Loretto Heights College, 31 Dec 1971

Christopher Sly (comic op, 2 scenes, J. Manlove, after W. Shakespeare: *The Taming of the Shrew*), 1962–3, Minneapolis, U. of Minnesota, 31 May 1963, vs (New York 1968)

The Masque of Angels (1, Olon-Scrymgeour), 1964, Minneapolis, Tyrone Guthrie, 9 Jan 1964, vs (New York, 1964)

The Shoemaker's Holiday (ballad op, 2, Olon-Scrymgeour, after T. Dekker), 1967, Minneapolis, Tyrone Guthrie, 1 June 1967, vs (New York, 1971)

Postcard from Morocco (1, J. Donhuae), 1971, Minneapolis, Cedar Village, 14 Oct 1971, vs (New York, 1972)

A Water Bird Talk (monodrama, 1, Argento, after Chekhov and J.J. Audubon), 1974–6, Brooklyn Academy of Music, 19 May 1977, vs (New York, 1980)

The Voyage of Edgar Allan Poe (2, C. Nolte), 1975–6, St Paul, O'Shaughnessy Auditorium, 24 April 1976, vs (New York, 1979)

Miss Havisham's Wedding Night (monodrama, 1, Olon-Scrymgeour, after C. Dickens: *Great Expectations*), 1977–8, Minneapolis, Tyrone Guthrie, 1 May 1981, vs (New York, 1981)

Miss Havisham's Fire (2, Olon-Scrymgeour, after Dickens), 1977–8, New York, New York State, 22 March 1979

Casanova's Homecoming (ob, 3, Argento, after J. Casanova: *L'histoire de ma vie*), 1980–4, St Paul, Ordway, 12 April 1985, vs (New York, 1985)

The Aspern Papers (2, Argento, after H. James), 1987, Dallas, Fair Park Music Hall, 19 Nov 1988, vs (1991)

The Dream of Valentino (2, C. Nolte), 1993, Washington DC, Kennedy Center, 15 Jan 1994

OTHER STAGE

The Resurrection of Don Juan (ballet, 1), 1955, Karlsruhe, 24 May 1959, arr. orch suite, 1956

Royal Invitation (Homage to the Queen of Tonga) (ballet, 5 parts), 1964, St Paul, 22 March 1964, arr. orch suite, 1964

St Joan (incid music, G.B. Shaw), 1964

Volpone (incid music, B. Jonson), 1964

S. S. Glencairn (incid music, E. O'Neill), 1966

The House of Atreus (incid music, after Aeschylus: *Oresteia*), 1967

ORCHESTRAL

Divertimento, pf, str, 1954; The Resurrection of Don Juan, suite, 1956 [based on ballet]; Ov., 1957 [from op The Boor]; Royal Invitation (Homage to the Queen of Tonga), suite, chbr orch, 1964 [based on ballet]; Variations for Orch (The Mask of Night), S [last mvt only], orch, 1965; Bravo Mozart 'an Imaginary Biography', vn, ob, hn, orch, 1969; A Ring of Time 'Preludes and Pageants for Orch and Bells', 1972; In Praise of Music, 7 songs, 1977; Fire Variations, 8 variations and finale, 1982; Capriccio 'Rossini in Paris', cl, orch, 1985; Le tombeau d'Edgar Poe, suite, 1985 [based on op The Voyage of Edgar Allan Poe, 1975–6]; Valentino Dances, 1994 [from op The Dream of Valentino, 1993]; Valse triste, hp, str, 1996; Reverie (Reflections on a Hymn Tune), 1997: see CHORAL [Te Deum, 1987] and SOLO VOCAL [Ode to the West Wind, 1956; Songs about Spring, arr. 1960; Casa Guidi, 1983]

CHORAL

Gloria, SATB, pf/org, 1963, arr. SATB, org, perc, hp, str [from op The Masque of Angels, 1964]; Sanctus, SSAATTBB, pf/org, 1963 [from op The Masque of Angels, 1964]; The Revelation of St John the Divine, rhapsody, T, male chorus brass, perc, 1966; A Nation of Cowslips (7 bagatelles, J. Keats), SATB, 1968; Tria carmina paschalia (Easter cant.) SSA, hp, gui/hpd, 1970; Jonah and the Whale (orat, medieval Eng.), T, B, nar, SATB, small ens, 1973; A Thanksgiving to God, for His House (R. Herrick), SATB, 1979; Let All the World in Every Corner Sing (G. Herbert) SATB, brass qt, timp, org, 1980; I Hate and I Love (song cycle, Catullus), SATB, perc, 1982; Peter Quince at the Clavier (sonatina, W. Stevens), SATB, pf, 1981; Te Deum (Verba Domini cum verbis populi), SATB, orch, 1987 A Toccata of Galuppi's (R. Browning), chbr choir, hpd, str qt, 1989; Easter Day (R. Crashaw), SATB, 1988; Everyone Sang (S. Sassoon), SSAATTBB, 1991; To God ('In Memoriam M.B., 1994') (Herrick), SATB, tpt, 1994; Spirituals and Swedish Chorales, SATB, 1994; Walden Pond (H. Thoreau), SATB, 3 vc, hp, 1996

SOLO VOCAL

Songs about Spring (e.e. cummings), 5 songs, S, pf, 1950–55, arr. S, chbr orch, 1960; Ode to the West Wind (conc., P.B. Shelley) S, large orch, 1956; 6 Elizabethan Songs, high v, pf, 1957, arr. high v, baroque ens, 1962; Letters from Composers (F. Chopin, W. Mozart, F. Schubert, J.S. Bach, C. Debussy, G. Puccini, R. Schumann), 7 songs, T, gui, 1968; To be Sung upon the Water (W. Wordsworth), song cycle, high v, cl, pf, 1972; From the Diary of Virginia Woolf, song cycle, Mez, pf, 1974; The Andrée Expedition (explorers' notebooks), song cycle, Bar, pf, 1982; Casa Guidi (5 songs, E.B. Browning), Mez, orch, 1983, arr. Mez, pf; A Few Words About Chekhov (A. Chekhov, O. Knipper), Mez, Bar, pf, 1996

CHAMBER AND SOLO INSTRUMENTAL

Str Qt, 1956; From the Album of Allegra Harper, 2 pf, 1962 [arr. of dance suite from comic op Colonel Jonathan the Saint, 1958–61]; Prelude for Easter Dawning, org, 1982; The Angel Israfil, 2 hp, 1989

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VIRGINIA SAYA

Argerich, Martha (*b* Buenos Aires, 5 June 1941). Argentine pianist. Her teachers were Ernestine de Kussrow, Vicente Scaramuzza, Gulda, Askenase, Michelangeli, Madeleine Lipatti and Magaloff. She made her début at the age of eight in Buenos Aires performing Mozart's D minor Concerto K466, Beethoven's First Concerto and Bach's French Suite no.5. She also played the finale of Beethoven's E flat Sonata op.31 no.3 for Gieseking, who expressed his unease at the possible dangers of such early precosity. Argerich achieved her first international recognition at the age of 16 when she won first prizes in the 1957 Busoni and Geneva international competitions. She made her London début in 1964, and in 1965 won first prize in the Chopin Competition in Warsaw, where her playing was described as 'volcanic'. Yet even before Warsaw she recorded, at the age of 19, an album for DG which included performances of the Prokofiev Toccata and Liszt's Sixth Hungarian Rhapsody sufficiently fluent and imperious to arouse Horowitz's wonder. Since that time Argerich's appearances have been notoriously unpredictable; perhaps surprisingly, she has been most frequently heard in chamber music, notably in partnership with Nelson Freire, Stephen Bishop-Kovacevich, Gidon Kremer and Mischa Maisky. Her appearances in the concerto repertory are rare, and her solo recitals even rarer, although such absenteeism is less the result of caprice than an instinct for survival and a refusal to compromise. She has remained wary of a return to a brilliant but fraught career which saw her making as many as 150 appearances a year and which increasingly left her more exhausted than elated. Argerich's recorded legacy is, however, surprisingly large and varied; and here her fiery virtuosity is invariably combined with an acutely poetic lyricism. Whether in her superbly disciplined Bach, her joyous, volatile early Beethoven concertos or her highly charged playing of the Romantic repertory – of Tchaikovsky, Skryabin and Rachmaninoff as well as Chopin, Schumann and Liszt – Argerich's performances are as inward as they are vital, of a unique musical intuition and charisma.

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BRYCE MORRISON

Arghūl [argūl, argul, arghoul, yavghul]. Double clarinet with a cylindrical bore, composed of melody pipe and drone pipe each with single beating reeds; the drone is much longer than the melody pipe. The *arghūl* belongs to the family of idioglot clarinets, which includes the *zummāra*, *çifte* (Turkey), *launeddas* (Sardinia) etc.; its similarity to the double *aulos* of ancient Greece suggests a pre-Christian origin. Etymologically the term *arghūl* is a metaplasm of *urġun*, the Arabic word frequently used to describe the organ. Villoteau (p.967) mentioned three different sizes of *arghūl*: the 'arghoul el-kebyr' (big), 'arghoul el-soghayr' (medium) and 'arghoul el-asghar' (small). Elsner listed a variety of names applied to various types of *arghūl* (without reference to relative size) including 'el-argūl el-kebīr, el-argūl el-ṣoġair, arġūl ġāb (ġāb means pipe, reed-pipe), ġāb, sibs ġāb, sibs, and mizmār muzdawağ (mizmār is a general term for wind instrument, muzdawağ means double, in pairs)'.

The big *arghūl* is made in nine parts, each having a name, which may vary from region to region. It consists of a pair of mouthpieces which include the up-cut reeds; two short sections called *luqma* ('mouthful') as these first four parts of the instrument are all played from inside the player's mouth; the melody pipe; and the principal drone pipe and its three extensions. Elsner gave a detailed description of the proportions for the big *arghūl*, which are traditionally measured in basic body units (fist, finger breadth etc.). In the instrument he described, the entire melody pipe was 76·6 cm long and the entire drone pipe was 239·7 cm long. The *arghūl* is made from bamboo or some other suitable material and the two parts are bound together with string and tar or wax. The detachable sections of the drone are usually linked by lengths of cord to prevent them being lost.

The melody pipe is usually bored with five or six fingerholes, producing a diatonic scale. Either simple or cross fingering can be used when playing the instrument, and by partially covering ('shading') the stops, a wide range of pitches can be produced. The drone can be changed by varying the number of lengthening pieces; usually only three drone notes are used – that is, only the last two lengthening pieces are removed. Circular breathing is used.

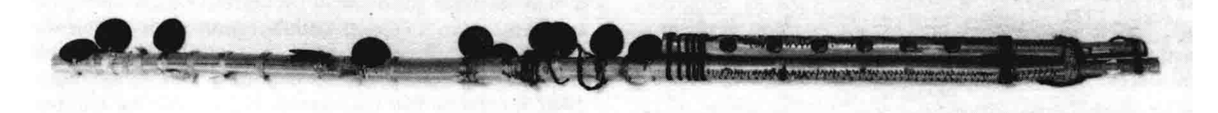
The contemporary *arghūl* is essentially an Egyptian folk instrument and is used by a variety of people including Nile boatmen, shepherds and professional folk musicians. It is used to accompany folksongs, ballads and popular *mawwāl* songs, and can be heard at weddings, dances and other social gatherings.

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WILLIAM J. CONNER, MILFIE HOWELL

Argilliano, Ruggiero [Roggerio] (*b* Castelnuovo di Garfagnana; *fl* 1612). Italian music editor and composer. He edited *Responsoria Hebdomadae Sanctae, psalmi, Benedictus, et Miserere, una cum missa ac vesperis Sabbati Sancti*, for eight voices and continuo (Venice, 1612^2). It includes pieces by 20 composers, among them Croce and Viadana, and two are anonymous; Argilliano himself, with 11 pieces, is the best-represented composer. □



Arghūl (double clarinet) (Horniman Museum, London)

Argillières. *See* D'ARGILLIÈRES family.

Argo. English record company. Founded in London in 1952 by Harley Usill and Alex Herbage, it produced many outstanding recordings such as those by the Academy of St Martin-in-the-Fields under Neville Marriner, King's College Choir, Cambridge, the Philip Jones Brass Ensemble and the Heinrich Schütz Choir under Roger Norrington. It also made many recordings of poetry, often read by the poets themselves, and a comprehensive recording of Shakespeare's plays and sonnets (on 137 LPs). Although the company was purchased by Decca in 1957, it remained autonomous until 1980 when Usill left the company. It was relaunched in 1990 with an emphasis on contemporary music and the composers represented included Mark-Anthony Turnage, Aaron Jay Kernis, Michael Torke, Michael Daugherty, Graham Fitkin, John Harle and others.

MAUREEN FORTEY

Argov, Sasha [Abramovich, Alexander] (*b* Moscow, 26 Oct 1914; *d* Tel Aviv, 27 Sept 1995). Israeli popular music composer. His family name was Abramovich, but he changed it to the Hebrew name Argov in 1946, 12 years after emigrating to Israel. He was known as Sasha. His mother was a professional pianist and his father a dentist. Argov began to play the piano at the age of three and a half, and when he was six he began composing songs which his mother wrote down for him. He had no formal training in music, and in his adult life music was not his main source of income – he worked as a bank clerk and later owned a bookshop – but composing was always his mission in life.

He wrote approximately 1200 songs including songs for military and civilian entertainment troupes, and songs with piano accompaniment. He accompanied some performances of his songs, and emphasized that in his music the piano plays an important part in creating an atmosphere and illustrating the meaning of the text; he ascribed considerable importance to the relationship between text and music, and attempted to represent words in music using frequent changes of rhythm and metre. He also composed several musicals and film scores; his most famous musical was *Shlomo hamelech ve'Shalmai hansandlar* ('King Solomon and the Cobbler'), first performed in 1964. His music is distinguished by characteristics such as unexpected melodic leaps, chromaticisms, dissonances, complex harmonic progressions and modulations to distant keys. In 1988 he won the 'Israel Prize' for his contribution to the Hebrew song. His style had a far-reaching influence on the work of a younger generation of Israeli popular music composers.

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(*selective list*)

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Chagigat kaiz [Summer Celebration] (musical, Alterman), 1972
Doda Klara [Aunt Klara] (film score, dir. A. Hafner), 1977

TALILA ELIRAM

Argyropoulos, Isaac [Argiropulo, Isacco] (*b c*1450; *d* Rome, 1508). Italian organist and organ builder. He was the son of the expatriate Greek scholar, Giovanni, who taught Greek philosophy at the Florentine Studio from 1456 to 1471. He studied both organ playing and organ building under Antonio Squarcialupi, who recommended him to Duke Galeazzo Maria Sforza of Milan. He was employed at the duke's court from 1472 to 1474, and his keyboard virtuosity was as much admired there as it had been in Naples, Rome and Bologna. Though he maintained close ties with Florence, he later settled in Rome, where his knowledge of Greek gained him a post at the Vatican. His activities as an organ builder, repairman and consultant are recorded in, among other places, Milan (1472), Genoa (1475) and in Rome (1496). He has sometimes been confused with Heinrich Isaac.

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FRANK A. D'ACCONE

Århus [Aarhus]. City in Denmark. It was a bishopric in 948; it is now the second largest city in the country. Early musical life revolved around the Domkirke (cathedral) and the attached Katedralskole. A significant musical figure in its early history was Morten Børup (*c*1446–1526), known for his Latin school comedies. The cantor for 1760 to 1789 was Henrik Ernst Grosmann (1732–1811), whose cantatas are in the Statsbibliotek.

The increasing middle-class influence in the 19th century brought a flowering of secular music. Amateurs and professionals appeared together in popular clubs, with concerts and music to accompany theatrical performances. The Aarhus Musikforening (Music Society, founded 1843) dominated musical life for many years. The Aarhus Sangforening (Choral Society) was established in 1843, followed by several other choirs. From the 1830s, public concerts were held in the Vennelyst-Parken. After Århus became a garrison city in 1867, regimental and other musicians collaborated for symphony concerts.

Opera performances began in about 1810 and continued with appearances by the Kongelige Teater from Copenhagen and travelling opera (and later operetta) companies. The Aarhus Teater was inaugurated in 1900; it had its own permanent orchestra, which also gave concerts, from 1919 in collaboration with the newly established Philharmonisk Selskab (Philharmonic Society). The Aarhus Byorkester (Municipal Orchestra, since 1982 the Århus SO) was established in 1935 by Thomas Jensen, who conducted it for the first 22 years. It provided concerts of all kinds and became the regular orchestra for

the Jyske Opera (Jutland Opera: see below), as well as broadcasting regularly on Statsradiofoni (now Danish Radio); it eventually reached a strength of 68 musicians. Later conductors included Ole Schmidt and Norman Del Mar. Among smaller ensembles are the Sinfonietta and the Bachorkester.

The Jyske Opera was founded in 1947. The company used the Aarhus Teater and from 1962 also gave summer performances in the Helsingør Teater in the Old Town. In 1977 it became a national touring company. It is still permanently based in Århus, since 1982 in the Musikhus Århus (inaugurated in that year); since 1983 it has given summer series of Wagner, directed by Francesco Christofoli. The Musikhus Århus is also a concert venue. Operetta and musicals were given mostly in the Vennelyst and Kasino theatres in the early 20th century, and later in the Aarhus Teater. MBT (Marie Brolin Tani) Danseteater has made a reputation in modern dance.

The Århus Unge Tonkunstnere (founded 1966) and the NUMUS festivals promote new music; key figures have been the composers Per Nørgård (*b* 1932) and Karl Aage Rasmussen (*b* 1947). The Dansk Institut for Elektroakustisk Musik was founded in 1982, directed by Wayne Siegel from 1986. From 1975 the Elsinore Players became internationally known for their performances of modern music.

The Jyske Musikkonservatorium (Jutland Conservatory) was founded in 1927 and taken over by the state in 1963. Per Nørgård became the main teacher of composition there in 1965. The Folkemusikskole was founded in 1932. An institute of musicology was established at Århus University in 1946, directed until 1957 by Knud Jeppesen; attached to it are the Sanghistorisk Arkiv (founded 1962) and the Arkiv for Ny Dansk Musik (founded 1990). The Statsbibliotek (founded 1902) holds a music collection of some 60,000 volumes, containing rare prints and 18th-century copies of Telemann cantatas; it also houses the Statens Mediearkiv, to which the Nationaldiskotek was transferred in 1989. The library's printed catalogue contains the most extensive list of the works of Danish composers.

Århus has more than a dozen amateur choirs and orchestras; the Landessekretariat for Dansk Amatørmusik, located in the city, helps support the amateur musical life of the whole country. Jazz and rock, important in Århus musical life from the 1970s, are now subsidized by the state, county and municipality. Jazz, rock and folk festivals include the Skanderborg Festival and the Århus International Jazz Festival. The Århus Festuge, held in September since 1965, has become one of the most important musical events in the country, accommodating both art music and popular music.

JENS PETER JACOBSEN

Aria (It.: 'air'). A term normally signifying any closed lyrical piece for solo voice (exceptionally for more than one voice) with or without instrumental accompaniment, either independent or forming part of an opera, oratorio, cantata or other large work. It has also been applied to instrumental music, particularly in the 17th and 18th centuries, implying a piece written on a vocal model, a subject suitable for variations or a piece of light dance music. Like AIR in English, 'aria' can also mean just melody or tune on the one hand, or on the other, a more general 'manner', 'way' or 'mode of proceeding' in a technical or stylistic sense; in either case it may be joined with geographical labels (*aria* (*alla*) *napoletana*) or with aesthetic qualifiers (a piece with 'good' or 'bad' *aria*).

1. DERIVATION AND USE TO THE EARLY 17TH CENTURY. The collateral forms *aer*, *aere* are derived from the Latin *aer* ('air, atmosphere'), which is a simple transliteration of the Greek. The expressions 'aer ytalicus' and 'aer gallicus' used by an anonymous 14th-century Italian theorist (see Ruf, 1993) are probably equivalent to Marchetto da Padova's 'modus gallicus' and 'modus italicus', and thus imply 'way' or 'manner'. A similar relationship between 'aiere' and 'maniera' occurs in the 15th-century dance treatises of Guglielmo Ebreo da Pesaro and Antonio Cornazano, and much the same thing is implied by a statement of Nicolò Sagudino (early 16th century) to the effect that certain English organists 'non eseguiscono la musica con troppo bono aiere'.

In the late 15th century Duke Sforza's chancellor proposed to ask for the music of two or three of the canzoni of the poet Leonardo Giustiniani, 'per intendere l'aere veneziano' ('in order to hear the Venetian type of melody'); a letter dated 1460 from a certain Nicolò Tedesco in Ferrara to the Marquis of Mantua recommends Giovanni Brith as singing master for his ability 'in cantare moderno massime arie alla veneziana' ('at singing in the modern way, and particularly Venetian-type songs'). Here 'aere' and 'aria' mean 'tune', but they also imply a strophic song or a scheme for singing strophic poetry. In particular, 'aria veneziana' referred to the *giustiniana* and like forms. The sense of scheme or formula for poems of a given form applies to several pieces in the fourth book of Petrucci's collection of frottolas (RISM 1505[5]), which has the title *Strambotti, ode, frottole sonetti, et modo de cantar versi latini e capituli*. No.62 in this collection is a textless piece by Antonio Caprioli entitled 'Aer de versi latini' (in the index 'Aer de cantar versi latini'). Similarly no.91 is an 'Aer de capituli' and the rubric to no.19, 'Modo de cantar sonetti', has an analogous meaning. Baldassare Castiglione (*Il libro del cortegiano*, 1528) preferred singing to the viol because thus 'si nota e intende il bel modo e l'aria'.

By the 1530s 'aria' was commonly used to describe simple settings of light strophic poetry in such terms as 'aria napolitana' (*see* VILLANELLA); in a related vein, it was probably the homophonic melody-dominated character of certain madrigals printed in collections from 1555 onwards that earned them the name *madrigale arioso* (*see* MADRIGAL, §II, 5). Arias as melodies or schemes for singing fixed poetic types – often sonnets or stanzas in *terza* and *ottava rima* – continued to appear throughout the 16th century in instrumental as well as vocal prints and manuscripts: the *Aeri racolti … dove si cantano sonetti stanze e terze rime* (1577[8]) and the Bottegari Lutebook (*I-MOe* Mus.C.311; ed. in WE, viii, 1965) are useful examples. The most familiar of these formulae (whether as melodies or bass patterns is sometimes unclear) are the *aria della romanesca* and the *aria di Ruggiero* (the latter after Ariosto), both often associated with *ottave rime*. They and others continued to be published in prints of monodies of the early 17th century: the five books of Antonio Cifra's *Li diversi scherzi* (1613–17) have numerous examples.

The 'arie della battaglia' of Andrea Gabrieli and Annibale Padovano (*Dialoghi musicali*, 1590[11]) are probably so called because they are paraphrases of an existing model or groundplan; whereas 'manner' or 'style' is the key to such pieces as M.A. Ingegneri's 'arie di canzon francese per sonar' (*Il secondo libro de madrigali ... a quattro voci*, 1579), Viadana's 'aria di canzon francese' (*Canzonette, libro primo*, 1590) and Banchieri's 'sonata in aria francese' (*L'organo suonarino*, 1605). Something of the same sort was doubtless intended by the 'concertini italiani in aria spagnuola' noted on the title-page of Montesardo's *I lieti giorni di Napoli* (1612).

From the last quarter of the 16th century 'aria' is found in close association with the (at least in origin) poetically more specific term 'canzonetta', in strophic pieces mostly for three or four voices (e.g. Orazio Vecchi, *Selva di varia ricreatione*, 1590; Bargnani, *Canzonette, arie et madrigali*, 1599). Vincenzo Giustiniani may have been thinking of canzonetta-related styles when he referred (in his *Discorso sopra la musica*, 1628) to the 'aria nuova et grata all 'orecchie' ('air new and grateful to the ear') as typical of the music of the 1580s onwards, but he was also following earlier theorists (including Gioseffo Zarlino and Vincenzo Galilei) in speaking in broader aesthetic terms as he attempted to rationalize the new technical and stylistic procedures associated with the so-called new music.

2. 17TH-CENTURY VOCAL MUSIC. Although around 1600 the term did not have a strong connotation of music for solo voice, 'aria' played a leading role in the early development of monody. Settings of such poetic forms as strophic quatrains (particularly in prologues) and *ottave* and *terze rime* appear frequently in opera and related genres from Peri's and Corsi's setting of *Dafne* (Ottavio Rinuccini, 1598) onwards. 'Possente spirto' from Monteverdi's *Orfeo* (Alessandro Striggio (ii), 1607) is a particularly elaborate example of an 'aria per cantar terza rima', though not so indicated.

The arias in Giulio Caccini's *Le nuove musiche* (1601/2), a collection that also includes non-strophic madrigals, are characteristic in range and type for the first two decades of the 17th century. Caccini called these pieces 'canzonette à uso di aria', suggesting a relationship between poetic and musical form. The poems, which are all strophic and set for solo voice with continuo accompaniment, reflect the metrical variety sought by Italian poets from the 1580s on and most notably by GABRIELLO CHIABRERA, whom Caccini acknowledged in his preface. Those arias whose verse remains closest to the mainstream of tradition by using lines of seven and 11 syllables are irregular in melodic and harmonic rhythm, have considerable ornamentation and differ from the madrigals only in that they have a strophic form. The verse types, such as lines of five or eight syllables, that most sharply depart from classical norms provoke the simplest tunes, the greatest regularity of rhythm and even, in some cases, triple metre.

One canzonetta is set without musical repetition, several are strophic variations in which the bass is substantially the same for each stanza and the rest are simply strophic. Caccini's second book, *Nuove musiche e nuova maniera di scriverle* (1614), contains a larger proportion of straightforward strophic settings of five- and eight-syllable lines in triple metre, however, and this trend is followed in other monody books of the time. Such pieces are at least not inconsistent with Praetorius's definition (*Syntagma musicum*, iii, 1618) of 'Aria vel Air' as 'eine hübsche Weise oder Melodey, welche einer aus seinem eignen Kopffe also singet' ('a pretty tune or melody which one sings by heart [literally 'from one's head']').

In general the defining distinction between solo madrigal and aria in the early 17th century is in the manner of repetitive – usually strophic – poetic form. A similar distinction between 'cantata' and 'aria' is apparent in the *Cantade et arie a voce sola* (four books, 1620–29) of Alessandro Grandi (i) and perhaps those of G.F. Sances (1633, 1636). Exceptionally, 'aria' is used in a more inclusive way, as in Kapsberger's *Libro primo di arie passeggiate* (1612). Frescobaldi, too, used the term in a general sense in the title of his *Primo libro d'arie musicali* (1630), since the collection includes pieces of other kinds; but in fact only the strophic songs for solo voice are called 'aria' in the body of the work. Sometimes settings of specific forms such as sonnets and *ottave rime* are set apart from arias, as in Borboni's *Musicali concenti*, the collection *Vezzosetti fiori* (1622[11]) and as late as Domenico Mazzocchi's *Musiche sacre, e morali* (1640).

Strophic variations are common throughout the first half of the 17th century, both in opera to early Cavalli and in printed books such as Vittori's *Arie a voce sola* (1649). Most are in recitative style, but some use more regular rhythms. These include pieces, often laments (*see* LAMENTO), built on ostinatos, particularly frequent in the 1630s and 40s. Monteverdi included strophic arias for one or more voices in a range of styles (from recitative to triple-time dance-song, with or without variation) in most of his later Venetian publications; one, the duet *Chiome d'oro* (Seventh Book, 1619), is in duple time over a quasi-ostinato walking bass with instrumental ritornellos.

Occasionally a series of strophes is distributed over two or more musical units, as in *Il carro di Madama Lucia* (1628) by 'Il Fasolo' (Franceso Manelli); many ensemble finales to acts of operas, from Landi's *La morte d'Orfeo* (1619) to Vittori's *La Galatea* (1639), are constructed in this way. There is a specially curious instance, actually marked 'aria', sung by Amor towards the end of Act 2 of Monteverdi's *L'incoronazione di Poppea* (Busenello, 1643). There are four verses, separated by the same ritornello. The first and the fourth have the same music, although in different notation; the second and the third, though not identical, are closely allied. If one accepts the ritornello as part of the structure the form is *ARBRB'RA*. Variation forms, including those built on ostinatos, except for modulating ones, are rare after 1650.

'Recitative' and 'aria' are not musically exclusive terms in the early 17th century: the former refers to style, whereas the most reliable implication of the latter is a formal one: hence the designation 'aria recitativa di sei parti' (six-strophed aria in recitative style) in Mazzocchi's opera *La catena d'Adone* (1626), which also continues to indicate strophic ensemble pieces as arias. In this work Mazzocchi introduces the term 'mezz'aria' to refer to passages having the lyrical character expected of an aria but lacking a clear strophic form, although several non-strophic pieces without ritornellos for solo voice, mostly using a walking bass, are called 'aria' in the score. Recitative intrusions into more regular movement occur in Cavalli's earlier operas, but went out of fashion in the early 1650s, as did recitative arias generally. The opposite phenomenon, a lyrical moment (arioso) in the setting of poetry meant for recitative, was to remain an essential

ingredient of Italian opera throughout the 17th century and beyond.

In Venetian operas before 1660 the majority of arias are in triple time or a mixture of triple and duple; the same pattern occurs in many aria books from Pesenti's *Arie a voce sola* (1636) to P.P. Sabbatini's *Ariette spirituali* (1657) and in Michelangelo Rossi's opera *Erminia sul Giordano* (1633). Before 1630, however, duple time often held its own (Domenico Crivellati, *Cantate diverse*, and Orazio Tarditi, *Amorosa schiera*, both 1628). Many early arias have four or five strophes, or even more; after 1650, in opera at least, two rapidly became the standard number.

Most 17th-century opera arias have continuo accompaniment to the vocal line and ritornellos for three to five parts between the strophes. In this respect they differ from those of printed songbooks, which mainly have no ritornello at all, a prescription for one (e.g. the 'riprese di ciaccona' of Crivellati's *Cantate diverse*) or a ritornello for continuo only. This difference is probably more apparent than real, since many manuscript collections of opera arias from late in the century give only the bass part or leave out altogether the ritornellos found in the full scores.

Arie concertate, in which an instrumental ensemble intervenes between vocal phrases within a strophe or accompanies the voice, first penetrated opera to any extent in the 1640s; early Cavalli works offer several examples. Although their number grew during the second half of the century, they remained a minority until the age of Metastasian *opera seria*. Their accompaniment nearly always consists of string orchestra and continuo, just as for ritornellos. The only wind instrument to gain currency before 1690 (except in such isolated court extravaganzas as Cesti's *Il pomo d'oro*, 1668) was the trumpet, used in dialogue with the voice from about 1670, apparently first in Venice and Bologna. The texts of trumpet arias express bellicose sentiments, and the voice imitates the instrument's characteristic figures.

Aria strophes exhibit great variety of form, but the same procedure of composition underlies most of them: the text is set line by line, by and large syllabically despite isolated flourishes, and often with modest repetition of single words or phrases; the end of each line (or sometimes couplet) is marked by a cadence, with or without a rhythmic hiatus. Two formal schemes, each corresponding to a distinct poetic type, account for the bulk of arias in the later 17th century. In the so-called *ABB* (better *ABB′*) aria, the last line or group of lines is rendered twice to similar music, having a cadence on the tonic only the second time; the repeat may involve anything from simple transposition to complete reworking of material. The form at its most complete consists of two strophes and ritornellos, for example, *ABB′–R–ABB′–R*, as in 'Adorisi sempre' in Cesti's *Orontea* (1656); some arias, however, have only a single strophe. The two poetic strophes often have parallel or identical final lines, with an epigrammatic or emphatic quality that justifies their musical repetition: an example is 'Frena il cordoglio' from Cavalli's *Ormindo* (1644). In the other type of aria the first line or couplet is repeated as a refrain at the end of the same strophe; the music for the repeated text is often varied in pieces of the 1650s and 60s (*ABA′*, as in 'Chi mi toglie' from *Ormindo*) but comes increasingly to be a literal restatement of the opening (*ABA*; or, giving the complete form, *ABA–R–ABA–R*). This is one source of the da capo aria.

An extension of the possibilities of prosody continued throughout the period 1640–80, yielding line lengths of nine, ten and 12 syllables and a range of internal rhythms, of which the anapaest was particularly favoured. The object of this extension was to inspire variety of musical rhythm, just as Caccini had sought inspiration in the poetic licence of Chiabrera. The generation of P.A. Ziani, Antonio Sartorio, Legrenzi and Carlo Pallavicino had to hand poetry of this sort, which moreover often changed pattern in mid-strophe – a procedure not unknown to the early 17th century, but less assiduously applied. These changes usually produced a corresponding change of musical metre. In general the range of figure and type of movement greatly expanded during these years.

Most arias even of the later 17th century are short and simple, commensurate with their number (30 to 50 per opera is a fair average; see, for example, Alessandro Scarlatti's *Gli equivoci nel sembiante*, 1679). Many have rhythmic patterns in which some writers have seen a relationship to contemporary dance music, but it remains uncertain to what extent the resemblance is a by-product of regular text accent in a syllabic setting. Perhaps the clearest evidence of a connection is in G.L. Gregori's *Arie in stil francese* (1698), which includes titled examples of vocal galliards, minuets and bourrées.

Passage-work, often associated with a conventionally placed text image, waxed during the 1670s. The aria with motto opening, or DEVISENARIE, came into vogue; in it a brief vocal proclamation is repeated by the accompaniment, then taken up again by the voice and given its continuation, as in 'Gigli alteri' (*Gli equivoci nel sembiante*). A parallel development is the 'tag' ending, or repeated final short phrase. The works of Legrenzi and his contemporaries afford numerous examples of these, and of bass lines built on a single melodic or rhythmic idea, or on a modulating ostinato, as in 'Onde, fero, fiamme e morte' (*Gli equivoci*). The sections of many arias are marked off, as if for repetition.

By 1680 the da capo aria had gained a dominant position, though its dimensions remained small into the early 18th century. The trend seems first to have taken hold in Venice, still the principal market-place of opera. It certainly does not have the connection with Alessandro Scarlatti that many writers, mainly out of a limited knowledge of the repertory, have suggested.

The cantata, earlier used as a term of contrast to 'aria', in the second half of the 17th century includes arias among its components. Their form and style obey the laws of contemporary opera: thus the majority of labelled arias in G.B. Mazzaferrata's *Primo libro delle cantate da camera* (1673) and Antonio del Ricco's *Urania armonica* (1686) are strophic pieces in a variety of forms, while G.B. Bassani's *Languidezze amorose* (1698) has mostly da capo arias. A small but surprising number of these 17th-century operatic and chamber pieces (not all arias), as well as some 18th-century ones and a few forgeries, became canonized as the 'arie antiche' of 19th- and 20th-century vocal anthologies and tutor books.

3. INSTRUMENTAL MUSIC. The use of 'aria' as a subject for variation in instrumental music has a history nearly coinciding with that of the vocal strophic variation. Antonio Brunelli's *Varii esercizii* (1614) contains an 'aria di Ruggiero per sonare', and Frescobaldi's first book of

Toccate e partite (1615–16) has 'partite sopra l'aria della romanesca'. As late as 1664 Bernardo Storace's keyboard book, *Selva di varie compositioni*, includes an 'aria sopra la Spagnoletta'. The aria in Bach's Goldberg Variations falls into a similar category. Mattheson, in *Der vollkommene Capellmeister* (1739), gave as a subordinate definition of aria 'a short, singable, simple melody, divided into two parts, which in most cases is so plainly drawn that one may turn it about, embellish it and vary it in countless ways'.

Pieces called 'aria' join company with 'sinfonie', 'sonate' and 'balletti' in Biagio Marini's *Affetti musicali* (1617), and are common in ensemble dance music of the second half of the century, particularly in the works of composers published at Bologna, such as Giuseppe Colombi (from 1668), Pietro Degli Antoni (from 1670), G.M. Bononcini (from 1666, Venice), Orazio Pollarolo (1673) and G.B. Viviani (from 1678). Most of these are brief binary forms with regular harmonic rhythm in crochets or quavers and patches of short-breathed imitation. In a similar vein, arias occur as movements of 'sinfonie' by Pietro Sanmartini (1688) and of sonatas by Corelli and B.G. Laurenti (1691). The earlier meaning of 'style' survives in G.F. Biumi's 'aria de correnti à 4' (*Partito delle canzoni alla francese*, 1627) and in Viviani's 'aria di gigha' (*Concertino per camera*, after 1687), similar to the sense of, for example, 'tempo di gavotta' in Corelli's op.2 and in many instrumental pieces of the 18th century.

4. 18TH CENTURY. The formal aria had by now become the chief means of emotional and musical articulation in theatrical, sacred and secular music in Italy. Other countries retained their own traditions (for France *see* AIR, §3, and for Germany *see* SINGSPIEL), but even here Italian or italianate models increasingly made their presence felt. Similarly, the opera house provided the chief focus for the development of such models, for all their influence on other spheres of musical activity.

(i) The da capo aria. The da capo form dominated the Italian aria by the beginning of the 18th century, but there was then still some fluidity in its relationship to the words. There is usually a binary construction of the setting of the first part of the text, although arias from this date tend to be so short that this binary structure often consists only of two periods with a half cadence, rather than a modulation, at the end of the first (and the second often repeated); see 'Penso far ciò che brami' in Scarlatti's *Eraclea* (1700). The text of this, the *A* part of the *ABA* da capo structure, usually consists of two to four lines of verse. If a couplet, it was nearly always repeated completely in the second part of *A* (which was in binary form), but with quatrains sometimes only the second couplet was repeated. The middle or *B* section of the aria was often treated exactly like the *A* section, even occasionally using the 'motto' beginning, which remained popular in the early years of the century – an example is 'Saper tu vuoi' in *Eraclea*. In many arias of this period the *A* and *B* sections of the aria are equal in length and musical weight, but in others (for example 'Chi lascia la sua bella', *Eraclea*) *A* is as much as twice as long as *B*, and when the text of *B* consists of a quatrain it is seldom repeated in full. The accompaniment of arias in this period also tended towards diversity. The continuo aria continued into the 1720s but became increasingly rare. In the works of conservative composers at the beginning of the century, independent ritornellos in several parts following a continuo aria are still occasionally found; and arias in which the voice is accompanied only by continuo, but with instruments playing between the phrases, are quite common. More individual textures, such as the accompaniment of the voice in unison and octaves or with several instruments weaving contrapuntal parts above the voice as lowest sounding part, also had periods of vogue. A considerable variety of instruments in combination or solo were used.

By the 1720s longer arias were favoured, but not to such an extent as to destroy the intimacy of the relationship between music and text. This might be called the 'classic' moment in the development of the da capo aria, especially as it was accompanied by the rise to prominence of a generation of composers – including Vinci, Hasse and Pergolesi – who were to be regarded as the originators of the modern style of 18th-century music, as well as by the appearance of a poet, Metastasio, who provided a body of aria poetry that was to be the main source for composers and the model for other poets until near the end of the century.

Metastasio codified a number of emerging conventions for the da capo aria, including its role as some kind of emotional climax to a scene (usually followed by the exit of the character delivering the aria) and the principle of presenting contrasted affective types in successive arias. Aria texts are normally in two poetic stanzas generally of equal length (quatrains are less common than often assumed) and similar rhyme scheme; each stanza normally ends with a cadential *verso tronco* (with the accent on the final syllable). The standard musical setting, although traditionally expressed *ABA* (where *A* and *B* have the first and second stanzas respectively), can more usefully be seen as a five-part form *AA′BAA′*, with each part delineated by ritornellos, hence *RARA′R–B–RARA′R* (see Table 1, section 1.a). In its mature form, the aria begins with an instrumental introduction varying in length but usually self-contained with a full close in the tonic, then a statement of the first stanza of the poem moving from tonic to dominant (or, in a minor key, to the relative major); the voice usually enters with the material heard at the beginning of the ritornello. A further ritornello in the secondary key, usually shorter, leads to the second setting (*A′*) of the first stanza. As in instrumental binary forms, this might begin with the opening vocal phrase transposed to the new key, or a transformation of it. *A′* moves sooner or later back to the tonic; in longer arias, *A′* will be developmental, and material previously heard in the new key in *A* will tend to reappear in the tonic in *A′*. A third ritornello in the tonic brings the section to a close (it will also close the aria after the da capo). The second stanza (set in the *B* section) is usually stated only once, with or without internal repetitions, and it is often in a contrasting key and/or style. The music usually develops material from the *A* section but the accompaniment is often reduced, while particular dramatic effects could be achieved by having the *B* section in a different metre and tempo. This section commonly moves through several related keys, often ending in the minor or on a Phrygian cadence preparing for a return to the tonic key and the introductory ritornello. The first section is then repeated. *Fioriture* often appeared in both statements of the final line of the first stanza; cadenzas could be inserted at the ends of both sections, and the da capo provided an opportunity for the singer to add ornamentation.

TABLE 1: Aria Forms in the 18th Century

1.a Five-part da capo

sections			*A*		A^1		‖ *B*	*da capo (A, A^1)*
		tutti	solo	tutti	solo	tutti	solo	
thematic			a		b(a^1)		x	
poetic lines			1–2, 3–4		1–2, 3–4		5–8	
tonal plan	I		I–V		I^1		related keys	
	i		i–III		–i^1		related keys	

1.b Da capo al segno

sections			*A*		A^1		‖ *B*		*da capo al segno (A, A^1)*
		tutti	𝄋 solo	tutti	solo	tutti	solo	tutti	𝄋
thematic			a		b(a^1)		x		
poetic lines			1–2, 3–4		1–2, 3–4		5–8		
tonal plan	I		I–V		I^1		related keys		
	i		i–III		–i^1		related keys		

1.c Dal segno

sections			*A*		A^1		‖ *B*		*either* {*dal segno, (A^1)*	(A^{11}) *dal segno*[2]
		tutti	solo	tutti	𝄋 solo 𝄋	tutti	solo	tutti	𝄋	(solo)
thematic			a		b(a^1)		x		*or*	(a, b, c)
poetic lines			1–2, 3–4		1–2, 3–4		5–8			(1–2)
tonal plan	I		I–V		I^1		related keys			(–I^1)
	i		i–III		–i^1		related keys			(–i^1)

2.a Through-composed, compound ternary, compound return

sections			*A*		A^1		*B*		A^{11}		A^{11}	
			exposition				development		recapitulation			
		tutti	solo	tutti	solo	tutti	solo	tutti	solo	tutti	solo	tutti
thematic			a		b(a^1)		x		a(c)		b (c,d)	
poetic lines			1–4		1–4		5–8		1–4		1–4	
tonal plan	I		I–V		V		related or V		–I^1		I	
	i		i–III		III		related or III		–i^1		i	

2.b Through-composed, compound ternary, compressed return

sections			*A*		A^1		*B*			A^{11}
		tutti	solo	tutti	solo	tutti	solo	tutti	solo	tutti
thematic			a		b(a^1)		x		a(c)	
poetic lines			1–4		1–4		5–8		1–4	
tonal plan	I		I–V		V		related or V		–I^1	
	i		i–III		III		related or III		–i^1	

2.c Simple ternary

sections			*A*		*B*		A^1	
		tutti	solo	tutti	solo	tutti	solo	tutti
thematic			a		x		a(b)	
poetic lines			1–4		5–8		1–4	
tonal plan	I		I–V		related or V		–I^1	
	i		i–III		related or III		–i^1	

3 Compound binary (with stretta)

sections			*A*		*B*		A^1		B^1		*(C)*[1]	$C^1)$[3]
		tutti	solo	tutti	solo	tutti	solo	tutti	solo	tutto	(solo tutti)	(solo tutti)
thematic			a		b		a(c)		b (c, d)		(c, d, e)	(c, d, e)
poetic lines			1–4		5–8		1–4		5–8		5–8(9–12)	5–8 (9–12)[4]
tonal plan	I		I–V		V		–I^1		I		(I)	
	i		i–III		III		–i^1		i		(i or I)	

1 The return to tonic is variable but usually near the beginning of the section.
2 The placement of the 𝄋 varies; it may be at the beginning of A^1 or within it (the beginning of A^1 is often rewritten following the *B* section, becoming A^{11}).
3 An additional section in a faster tempo may be added, as in the rondo.
4 Texts of variable length, either new or extracts from lines 1 to 8.
NB: tutti sections may not always be present.

Metastasio and many critics, particularly those who held that the opera belonged to the tragic genre, compared the function of the aria with that of the chorus in Greek tragedy. This accounts for the large number of aria texts in his works and those of his imitators that might be said to trope the action sententiously or imagistically (as in the so-called SIMILE ARIA) rather than forming a direct part of it. Such a function for the aria helped justify it for critics of a primarily literary orientation, but it was seen as a grave defect by reformers later in the century, who began to form a concept of the opera in which music was to take a more central role in the drama. Dramatic arias, however, are by no means lacking in Metastasio's work as a whole.

The da capo form was so universal, and its affective types so stereotyped, that arias could be transplanted from opera to opera, whether by the impresario, librettist or composer, or at the behest of singers (hence the 'suitcase aria'). However, a dramatic effect could be won by playing on its very predictability. Handel was a master of this technique. Thus the opening ritornello could be dropped if the dramatic situation suggested that the singer should begin impetuously without one. In some remarkable, and much rarer, cases the dramatic situation might cause the aria to be interrupted before its completion, as in Apollo's 'Mie piante correte' in Handel's early cantata *Apollo e Dafne*, where the second section has hardly begun before it breaks off into recitative, and there is no da capo; or Saul's aria 'A serpent in my bosom warm'd' in *Saul* (1739), where the second section stops abruptly as Saul hurls his javelin. In Micah's aria 'Return, O God of Hosts' in *Samson* (1743) the return to the first section includes the chorus, while the second section of 'Why do the nations' in *Messiah* (1742) is followed not by a return to the first but by a chorus, 'Let us break their bonds asunder'. A recitative could be substituted for the middle section (Elvira's 'Notte cara', in Act 2 of *Floridante*, 1722) or could be interpolated between the second section and the return to the first, as in Cleopatra's 'V'adoro, pupille' in *Giulio Cesare* (1724) or Susanna's 'If guiltless blood' in *Susanna* (1749).

During the 1730s and 40s the music of the *A* section of the da capo aria continued to expand in length. The text, however, did not; and that led to a weakening of the closeness of their previous union. The text had now to be much more repeated, in whole or in part, and this tended to dissolve it into the music. Perhaps partly for this reason, a chronological survey of Metastasio's arias reveals that while in his earlier work he had used a considerable variety of metres and stanza lengths, in his later ones arias in quatrains of *settenario* (seven-syllable) verse increasingly predominate. Even by the 1720s the first two solos each occasionally have a second statement of all or most of the text as a coda-like appendage to the main statement, with music that is an extension or reinforcement of the new key in the first or the return to the original one in the second. This became the standard format for the da capo aria, as a result of which the first stanza could be heard eight times in a complete performance of an aria, the second usually only once; by mid-century composers often set the middle section in a contrasting tempo and metre (for example a moderate 3/8 if the main section was an Allegro in common time, as it usually was) as if to emphasize it and relieve the sameness. The aria and the *opera seria* in general underwent increasing criticism after the middle of the century, both from those who felt that musical expansion was now out of hand in the arias and that the old balance should be restored, and from those, including Gluck and Calzabigi, who wanted an altogether new relationship.

(ii) The dal segno aria. By the middle of the century, however, a tendency to retrenchment had set in with regard to aria form. At first this was entirely mechanical, replacing the da capo with the dal segno, that is, the indication of a return not to the beginning of the piece but to a point marked by a sign within it. The dal segno (or 'da capo al segno') had been used earlier, with the sign placed at the first vocal entry, to eliminate the repeat of the opening ritornello or part of it (see Table 1, section 1.b). But from about 1760 composers used the sign to shorten the repeat of the *A* section substantially (see Table 1, section 1.c). Often it was placed at the beginning of the second solo, as in 'Al destin che la minaccia' (*Mitridate*, Mozart, 1770). Where the second solo began in the dominant, however, composers sometimes preferred to write out the beginning of the first solo after the middle section (with or without an intervening orchestral passage), indicating by the sign a return to that point in the second solo where the music had originally returned to the tonic in preparation for closure, as in 'Dopo un tuo sguardo' (*Adriano in Siria*, J.C. Bach, 1765). If the second solo had begun with new material, a similar procedure might be used to create a rounded form by providing a recapitulation of the first solo adjusted to remain in the tonic, as in 'Disperato mar turbato' from *Adriano* (*AA'BA*); but just as often only the second solo was retained (*AA'BA'*), as in 'Cara la dolce fiamma' (*Adriano*). Occasionally the setting of the opening words after the middle section would be different from either the first or the second solo though closely related rhythmically and melodically (*AA'BA"*); an example is 'Son quel fiume' from Jommelli's *Fetonte* (1768). There were also dal segno arias in which the first couplet of text never returned. When the final section was severely shortened, the formal proportions of the aria were so radically changed that the middle section had the effect of an episode within the second part of a binary structure.

(iii) Later aria types in 'opera seria' and 'opera buffa'. Early in the 1770s the dal segno aria gave way to a through-composed, compound ternary aria: *AA'BA"A'''* (see Table 1, section 2.a), as in 'Se dal suo braccio oppresso' (*Armida*, Haydn, 1784) and 'Se il tuo duol' (*Idomeneo*, Mozart, 1781); and *AA'BA"* (see Table 1, section 2.b), as in 'L'odio nel cor frenate' (*Mitridate*, Mozart). The form with the compound return has been viewed as coming close in tonal and thematic plan to both the contemporary instrumental sonata-form pattern and the classical concerto form in which the double exposition and ritornellos parallel those in the aria; the associating of aria types with instrumental models is somewhat problematic, however. Here the first solo moves to the dominant or relative major, the second presents new material in the newly established key, in which it closes, and the middle section provides thematic, textural and tonal or modal contrast before a return to the tonic for a recapitulation of the first or second solos, or both, adjusted to close in the tonic. An example is 'Se colà ne' fati' from *Idomeneo*. Unlike the instrumental sonata, the middle section of an aria is seldom developmental in the instrumental sense, usually consisting of melodically stable phrases; arias only rarely have large, tonally and motivically unstable transitional or development sections. By the 1780s arias frequently remained in the dominant throughout the middle section. After the initial statement of the opening lines of the first stanza, fragmentation of the text and the lack of articulating ritornellos sometimes make it difficult to talk of the number of complete statements of the first stanza. Depending on the style, there may be as many as three or four or as few as one preceding the middle section and the same or fewer following it. Unlike its instrumental counterpart, in an aria the recapitulation may not begin in the tonic, and the thematic material for one or both solos may be disguised, varied or totally new as in 'Se il tuo duol' with a new

second solo and 'Nò, la morte' with a new first solo (*Idomeneo*; see Table 1, section 2.a). The return usually presents a clear recapitulation of earlier material within a few phrases but it may be so heavily reworked as to qualify as another version of the material, as in 'L'odio nel cor frenate' (*Mitridate*, Mozart).

Operas now tended to contain only a few long arias, usually concentrated in the first acts. The rest were relatively short; the shortest dispensed with the second stanza of poetry and simply set the first stanza twice – the first moving to the dominant and the second returning to the tonic. The composer also might shorten the aria by reducing the number of statements of the first stanza (*ABA′*) as in 'Se tu seguir mi vuoi' (*Armida*, Haydn; see Table 1, section 2.c). For longer arias the composer had a number of options besides the compound ternary. The single-tempo rondo (*ABAB′(C)A*), introduced into Italian opera in the 1760s, appeared occasionally, as in 'Torna pure al cara bene' (*Armida*), and in the 1780s the da capo form returned to *opera seria* in the shape of the newly fashionable minuet ('minue' or 'minuetto'). Arias might also take compound binary form in which the composer simply sets two stanzas of text twice through in more equal proportions (*ABA′B′*; see Table 1, section 3) with a tonal plan similar to the first and second solos in a da capo aria (moving to the dominant for *B* and back during *A′*), as in 'Padre, germani, addio' (*Idomeneo*). The Neapolitan poet Saverio Mattei – who called this form 'shortened rondo' (*Elogio del Jommelli*, 1785), though this does not accord with modern terminological usage – advocated such a form because it maintained the original order of the poetry; he took credit for having persuaded Piccinni to use it in his *opere serie* by the early 1770s. The form may also be viewed as a borrowing from comic opera, where it had been in use since the 1750s. Arias in this form may carry little or no contrast between the settings of the first and second stanzas, or the stanzas may be set apart with changes of tempo, metre or style to produce strong contrasts, perhaps with a coda or a faster closing section in the tonic (stretta). The addition of the stretta produces the form *ABA′B′:CC′*, as in 'Non mi dir' (*Don Giovanni*, Mozart, 1787).

This form is similar to that of the two-tempo rondò (slow–fast) which was developing as a showpiece aria for the leading singers in *opera seria* during the 1770s and 80s. Its simplest and earliest serious form appears to be a two-tempo Mattei-type 'shortened rondo' (slow–fast–slow–fast) that avoids the return to the *primo tempo* for the reprise of the first solo (*A:BA′B′*); an example is 'Non ho colpa' in *Idomeneo*. Rondòs based on only two strophes of poetry persist into the 1790s, but those using three strophes are more numerous and offer an almost endless variety of textual repetition patterns. A reprise of the whole first stanza, or at least the first couplet, normally precedes the change of tempo: hence *ABC:C*. In the fast section, a resetting of the second stanza can appear between the initial setting of the third stanza and its reprise (*ABA′:CB′C′*), as in 'Dei pietosi' (*Armida*). As the fast section became longer and more complex, composers alternated texts from all three stanzas.

In the late 1780s and the 1790s composers of *opera seria* and related genres continued to prefer compound ternary forms (for example 'Torna di Tito a lato', *La clemenza di Tito*, Mozart, 1791) and the two-tempo rondò ('Non più di fiori', *La clemenza di Tito*). In the middle section the dominant began to be replaced by third-related keys of the flat major mediant and submediant, as in 'Tempra il duol' in Andreozzi's *Amleto* (1792) as well as by keys of the subdominant and supertonic minor and major, as in 'S'altro che lagrime' (*La clemenza di Tito*), thus placing this section in much starker contrast with the rest of the aria than had been the practice earlier. A few of the arias for the principals acquire yet a fourth stanza, presenting an even greater contrast in length with the rest of the arias in the opera. These were usually set in three or four tempos, either gradually growing quicker in tempo or in an alternating fast–slow–fast pattern (see 'A vendicar un padre', *Amleto*). Arias again acquire sections in recitative style, as in 'Non temer' (K490, a 1786 addition by Mozart to *Idomeneo*); and the combination of a slow cantabile, a 'tempo di mezzo' in recitative style and a fast final section akin to the cabaletta in 19th-century opera makes an appearance ('Caro è vero', *Armida*, Haydn). However, there are also steadily fewer independent solo arias in each opera until they almost disappear. Many incorporate *pertichini* (the name for other characters or chorus when they intrude into a solo number; see 'Ah chi mi dice mai' from *Don Giovanni*), and from about that period in centres where a chorus was available the use of the chorus in solo numbers increased (as in 'Deh ti placa', *Amleto*). Many solo pieces function as cavatinas in scene complexes that move freely from declamatory to lyrical sections without clear articulations; an example is 'Ah non ferir' from *Armida*.

Arias in comic operas were generally freer and more varied in form than in *opera seria*. Few comic operas are extant from the first half of the 18th century, but the da capo aria appears to have been widely used in them as well; see, for example, 'A Serpina penserete' (*La serva padrona*, Pergolesi, 1733). The *parti serie* sang in much the same style as well as in the forms of *opera seria* (for example 'Furie di donna irata', *La buona figliuola*, Piccinni, 1760), and arias developed to include compound binary forms (Table 1, section 3) with or without strong musical contrasts (compare 'Colla bocca, e non core' and 'Senti l'eco, ove t'aggiri' in Mozart's *La finta semplice*, 1769) and sometimes with a coda or stretta (for the latter, see 'Non sparate ... mi disdico' in Haydn's *La vera costanza*, 1779). It is in the arias of the more comic characters that texts tend to become longer, and the development of a rapid patter style for such characters, as in 'Già sento i cani' from *La serva padrona*, may have contributed to this. In the second half of the century the form in which the whole text is stated completely and then run through a second time, as in 'Che superbia maledetta' (*La buona figliuola*), became very common, as did multi-tempo arias, particularly those with a slow beginning and a conclusion in a faster 6/8 movement (for example 'È pur bella la cecchina' in *La buona figliuola*, or Despina's 'In uomini, in soldati' in Mozart's *Così fan tutte*, 1790). Extended text forms often consist, for example, of two or three regular stanzas, a longer middle section perhaps in a contrasted line length, and a final envoi (e.g. Bartolo's 'La vendetta' in Act 1 of Mozart's *Le nozze di Figaro*, 1786).

The range of aria types for both the *parti buffe* and the *parti serie* in comic opera expanded along the lines observed in *opera seria*, although simpler strophic forms and short cavatina-type pieces (whether or not so styled) could be used for special effects, for character delineation

or to maintain the dramatic flow. In terms of larger-scale arias, da capo types declined in favour of more through-composed forms with varying degrees of text repetition and musical recapitulation. Texts could range from one or two stanzas to longer sequences with or without clear stanzaic structures, and they could be handled musically in many different ways. Paisiello returned from Russia in 1783 with a setting of Goldoni's *Il mondo della luna* in which nearly all the aria texts are new; many have three statements of the complete text, the central one functioning as a development. Two-tempo rondòs become showpiece standards (for example 'Per pietà' in *Così fan tutte*), while in Cimarosa's *Il matrimonio segreto* (1792) many arias have either a short stretta or a sizable concluding fast section: the section preceding the tempo change may assume the characteristics of the old middle section by moving into a contrasting tonality or carrying developmental characteristics.

With the loosening of the boundaries between *opera seria* and *opera buffa*, and the generic cross-overs from one to the other, as well as the expansion of aria forms in the late 18th century, it is very hard to establish clear procedures and standard formal paradigms. Similarly, there is a great deal more research to be done on opera of this period and its relationship to instrumental music. The aria forms listed in Table 1 are certainly distinctive but cannot yet be regarded as all-embracing or definitive (for a different attempt for Mozart, see Webster, 1991).

5. 19TH CENTURY. The history of the operatic aria in the 19th century lies in various shifts from formal modes of virtuoso display and emotional articulation to more fluid, ostensibly naturalistic approaches to the creation of drama through music. The international nature of the opera industry – for all the strong presence of national traditions – and the fact that theoretical considerations of the aria (whether or not the Italian aria) tend to be found in French and German sources (Koch, Castil-Blaze, Reicha, La Fage, Marx; see Ruf, 1993, and 'Arie' in *MGG2*) encourage a broader focus for the following discussion of the genre in this period.

(i) Italy. In an age of vocal virtuosity the solo set piece continued to occupy pride of place in opera. The aria in two contrasting tempos, the first slow and expressive, the second fast and brilliant, prepared by a half close in the dominant key, survived as late as Rossini's *Semiramide* (1823; 'Ah, qual giorno'). By this time, the general practice was to separate the movements into two self-contained units, the 'cantabile' and 'cabaletta', the latter repeated at first in part (as in 'Io sono docile', *Il barbiere di Siviglia*, 1816), later complete, with an intervening orchestral ritornello which is resumed in the coda. The singer was expected to embellish the repetition with improvised decorations. Three-movement arias are occasionally to be found, such as 'Ah sì, per voi già sento' (*Otello*, Rossini, 1816). As the formal units of Italian opera expanded so it became usual to widen the gap between cantabile and cabaletta so as to allow the action to evolve in the meantime. Each aria would be preceded by a recitative, part declamatory, part arioso, described as 'scena'. The cantabile would end with a cadenza tailored to the means of the original singer. A 'tempo di mezzo' would follow, consisting of short phrases in strict time punctuated by instrumental figuration and leading to the cabaletta, the opening strain of which would be anticipated by the orchestra. Rossini frequently bridged the gap between scena and cantabile by starting the latter with a succession of declamatory flourishes that give way to a more periodic motion (for example 'Pensa alla patria', *L'italiana in Algeri*, 1813). His successors, especially Bellini, favoured a lyrical character from the start (again with orchestral anticipation). Choral intervention is common, particularly in the cabaletta. A classic instance of the grand aria is 'Casta diva' (*Norma*, Bellini, 1831), where the 'tempo di mezzo' includes a snatch of music from the stage band. The cantabile itself provides an instance of extended, non-repeating melody of which Bellini was a master (see also 'Ah! non credea mirarti', *La sonnambula*, 1831). A more common design may be summarized as *AA′BA″* followed by a coda, as in 'Ah! per sempre' (*I puritani*, Bellini, 1835), 'Io sentii tremar la mano' (*Parisina*, Donizetti, 1833) or 'Come rugiada al cespite' (*Ernani*, Verdi, 1844). Several arias feature an obbligato wind instrument – horn in 'Languir per una bella' (*L'italiana in Algeri*, Rossini, 1813), clarinet in 'Fatal Goffredo' (*Torquato Tasso*, Donizetti, 1833), trumpet in 'Cercherò lontana terra' (*Don Pasquale*, Donizetti, 1843). A variant is the *aria con pertichini* to which the occasional intervention by a minor character, as in 'Ah rimiro il bel sembiante' (*Maria Stuarda*, Donizetti, 1835) or even a principal, as in 'Cedi, cedi, o più sciagure' (*Lucia di Lammermoor*, Donizetti, 1835) gives the sense, if not the form, of a duet. When an aria marks the singer's first appearance it is termed a 'cavatina'; if it concludes the opera it is called a 'rondò finale', for example 'Era desso il mio figlio' (*Lucrezia Borgia*, Donizetti, 1833) or 'Sciagurata, in questi lidi' (*Oberto*, Verdi, 1839).

After 1850 aria patterns became more various. 'Ah fors'è lui' (*La traviata*, Verdi, 1853) has a cantabile in two strophes, each of which finishes with a major-key refrain in the manner of a French couplet. The same melody recurs in the ritornello and coda of the cabaletta as a *pertichino* allocated to a different voice. The cantabile of 'Come in quest'ora bruna' (*Simon Boccanegra*, Verdi, 1857) follows a ternary design with a modulating episode and a reprise of the opening section with its accompaniment elaborated. With the gradual disappearance of the cabaletta, single-movement arias start to prevail. An early instance is 'Cortigiani, vil razza dannata!' (*Rigoletto*, Verdi, 1851), articulated in three sections, each expressing a different sentiment. In 'Eri tu che macchiavi quell'anima' (*Un ballo in maschera*, Verdi, 1859) and 'Madre, pietosa vergine' (*La forza del destino*, Verdi, 1862), the minor–major design associated mostly with the *romanza* but also certain cantabile arias – such as 'Regnava nel silenzio' (*Lucia di Lammermoor*) or 'Ah sì, ben mio' (*Il trovatore*, Verdi, 1853) – is expanded into a unit of larger proportions. 'Ma dall'arido stelo divulsa' (*Un ballo in maschera*) offers an elementary species of bar-form with refrain, which Verdi defined more sharply in 'Piangea cantando nell'erma landa' (*Otello*, 1887). Until 1860 the rule was for all movements in the minor key to end with at least a cadence in the major; even in 'Addio, del passato' (*La traviata*) it is left to the oboe to bring back the key of A minor after the singer's last note. But in 'Morrò, ma prima in grazia' (*Un ballo in maschera*) the music, for the first time, remains in the minor key throughout.

Tradition allowed greater freedom of form to narrative arias, for example 'Nella fatal di Rimini' (*Lucrezia Borgia*), 'Un ignoto, tre lune or saranno' (*I masnadieri*, Verdi, 1847) and 'Condotta ell'era in ceppi' (*Il trovatore*).

With the invasion of Italian theatres by foreign works, especially French, during the 1860s, the same freedom came to be extended to those that depict a complex emotional state. In 'Ritorna vincitor!' (*Aida*, Verdi, 1871) and 'Dio! mi potevi scagliar' (*Otello*) the form is dictated purely by the ebb and flow of the singer's feelings. A varied strophic form is also common, as in 'Cielo e mar' (*La Gioconda*, Ponchielli, 1876), where the second strophe, initially abbreviated, is expanded into near-symmetry with the first by means of a codetta. Instances of couplet form abound: extended in Meyerbeer's manner in 'Son lo spirito che nega' (*Mefistofele*, Boito, 1868), subtly varied in 'Sul fil d'un soffio etesio' (*Falstaff*, Verdi, 1893). But in the age of Italian grand opera (1870–90) it is the French ternary form with modulating episode that prevails, as in 'Suicidio!' (*La Gioconda*), 'Mio bianco amor' (*Dejanice*, Catalani, 1883) and 'Ebben, ne andrò lontano' (*La Wally*, Catalani, 1892). With Puccini and his generation conventional formalism disappears from the aria, whose construction varies according to the sense of the text, as for example in 'Voi lo sapete, o mamma' (*Cavalleria rusticana*, Mascagni, 1890), 'La mamma morta' (*Andrea Chenier*, Giordano, 1896), 'È la solita storia del pastore' (*L'arlesiana*, Cilea, 1897) and 'Sola, perduta, abbandonata' (*Manon Lescaut*, Puccini, 1893). Only Leoncavallo, who wrote his own librettos, would often allow his verse forms to impose a similar regularity on his settings, as in 'Vesti la giubba' (*Pagliacci*, 1892) and 'Testa adorata' (*La bohème*, 1897). Puccini, who tended to organize his acts motivically, showed considerable skill in incorporating cardinal motifs into his arias, as in 'Che gelida manina' (*La bohème*, 1896) and 'Vissi d'arte' (*Tosca*, 1900). During the 19th century and the early 20th, with few exceptions – and those mainly by Puccini, such as 'Un bel dì vedremo' (*Madama Butterfly*, 1904), 'Ch'ella mi creda libero e lontano' (*La fanciulla del West*, 1910), 'O mio babbino caro' (*Gianni Schicchi*, 1918) and 'Nessun dorma' (*Turandot*, 1926) – arias become increasingly difficult to divorce from their context, and thus effectively cease to exist.

(ii) Other countries. In France the two most characteristic aria designs are the ternary with modulating central episode and the couplet. The first, inherited from Gluck and his contemporaries, remained the model for large-scale pieces for most of the century. Among earlier examples are 'Toi que j'implore avec effroi' (*La vestale*, Spontini, 1807), 'Ah quel plaisir d'être soldat' (*La dame blanche*, Boieldieu, 1825) and 'Quand je quittai la Normandie' (*Robert le diable*, Meyerbeer, 1831). Later, the central section might be set in a different tempo, as in 'Avant de quitter ces lieux' (*Faust*, Gounod, 1859, rev. 1862), or even a different time signature, as in 'Je dis que rien ne m'épouvante' (*Carmen*, Bizet, 1875). The same pattern, modified and loosened up, can be found as late as 'Reste au foyer, petit grillon' (*Cendrillon*, Massenet, 1899). The couplet, which originates in *opéra comique*, found its way into grand opera after 1830. It consists of two strophes, each ending with the same strain set to the same words, sometimes echoed by the chorus. It may form the basis of a narrative ballade, as in 'Jadis régnait en Normandie' (*Robert le diable*), a character piece, as in 'Piff, paff, piff, paff' (*Les Huguenots*, Meyerbeer, 1836), or even a love song, as in 'Plus blanche que la blanche ermine' (*Les Huguenots*). A classic instance of couplets with chorus is 'Votre toast' (*Carmen*). Offenbach's operettas depend on this form almost exclusively for their solo numbers; not surprisingly its last appearance in serious opera is with the same composer's 'Les oiseaux dans la charmille' (*Les contes d'Hoffmann*, 1881). Meyerbeer, in his later operas, enlarged both couplet and ternary designs with a multiplicity of ideas.

During the Rossinian ascendancy of the 1820s the cantabile–cabaletta pattern is sometimes found, as in 'A celui que j'aimais' (*La muette de Portici*, Auber, 1828). 'O beau pays de la Touraine' (*Les Huguenots*) has a slow movement followed by a fast one, both in ternary design. However, the two contrasted movements of 'Je vais le voir' (*Béatrice et Bénédict*, Berlioz, 1862) have no connection with an Italian form which had become obsolete even in its country of origin. As in Italy, the aria structured according to the text was soon making headway: an example is 'La fleur que tu m'avais jetée' (*Carmen*).

In Germany during the first two decades of the century opera was dominated by a mixture of Italian and French forms. In Beethoven's *Fidelio* (1805), 'O wär' ich schon mit dir vereint' is in couplet form, while 'Komm, Hoffnung' follows the current Italian bipartite pattern, as does 'In des Lebens Frühlingstagen', though the concluding movement in the revision, where the melody is shared between voice and oboe, blazes a new trail of formal freedom. Weber and his successors conceived the aria more dramatically from the start. The three small movements (ending in a new key) of 'Durch die Wälder' (*Der Freischütz*, Weber, 1821) are determined purely by the conflict of the singer's feelings; while 'Leise, leise' (*Der Freischütz*), though set out in two substantial contrasting movements, entirely avoids the formalism of the cantabile–cabaletta design. The tradition of ending an aria with a section in faster time persists as late as 'Die Frist ist um' (*Der fliegende Holländer*, Wagner, 1843). Both couplet and ternary forms are found in the early Wagnerian canon, together with the strophic aria, such as 'O du mein holder Abendstern' (*Tannhäuser*, 1845). In the music dramas of Wagner's maturity the aria has scant place (neither the Prize Song from *Die Meistersinger*, 1868, nor even 'Winterstürme' from *Die Walküre*, composed in 1855, can qualify as such), even if formal entities of lyrical and/or dramatic effusion may be identified. His contemporaries, operating within the more restricted area of Singspiel, mostly followed the path of Weber, while drawing sometimes on the aria forms of *opéra comique*. Only Nicolai, who had served his operatic apprenticeship in Italy, availed himself here and there of Italian techniques in *Die lustigen Weiber von Windsor* (1849). During the last quarter of the 19th century the term 'Arie' virtually disappears from German opera.

In English opera, which up to the mid-19th century mostly followed the pattern of *opéra comique* with spoken dialogue, the aria is usually cast in the form of the Victorian strophic ballad with *couplet* refrain, for example 'I dreamt that I dwelt in marble halls' (*The Bohemian Girl*, Balfe, 1843). In later, through-composed scores the detachable solo piece is still sometimes found, such as the recitative and aria 'Woo thou thy snowflake' (*Ivanhoe*, Sullivan, 1891). A late instance is Hugh's 'Song of the Road' (*Hugh the Drover*, Vaughan Williams, 1924). In the Slavonic countries, in spite of obvious folk elements, the aria was accepted as a natural form of expression, for example Lyudmila's aria (which even includes a cadenza)

in Act 4 of Glinka's *Ruslan and Lyudmila* (1842), Tatyana's Letter Song in Act 1 and Lensky's aria in Act 2 of Tchaikovsky's *Yevgeny Onegin* (1879) and Premsyl's 'Již plane slunce' ('The sun now burns') in Smetana's *Libuše* (composed 1872), even if Smetana's operas owe more to Wagner than to Italian models. The operas of The Five, however, tend to follow the continuous arioso-like pattern of heightened declamation found in Dargomïzhsky's *The Stone Guest* (written in the 1860s) except in the lyrical music apt to love scenes. This declamatory style is particularly well suited to the great contemplative monologues such as that of Musorgsky's Boris Godunov (composed in the late 1860s), which, like several arias by Borodin and Rimsky-Korsakov, keeps to a free, ternary design.

6. 20TH CENTURY. If Debussy's *Pelléas et Mélisande* (1902) brought the Wagnerian operatic model (and *Parsifal* in particular) to the brink of modernism, abandoning almost all distinctions between an organization based upon vocal set pieces and through-composed music drama, subsequent 20th-century composers did not forsake 'number opera' altogether. Diegetic arias (such as the tenor's song in Richard Strauss's *Der Rosenkavalier*, 1911) are presumably exceptional (if with a long history). But a heterogeneous collection of composers from Schoenberg (in *Von heute auf morgen*, 1930) and Stravinsky (*The Rake's Progress*, 1951) to Hindemith (*Cardillac*, 1926) and Henze (from *Boulevard Solitude*, 1952, to *Elegy for Young Lovers*, 1961) evoked the aria and other closed vocal forms in a selfconsciously historical, neoclassical sense. Berg, in *Lulu* (1935), on the other hand, utilized the aria so as to develop its function musically and dramatically in a way that was not compromised by a Wagnerian *durchkomponiert* symphonism: both the large-scale aria for Dr Schön in the second act and the 'Lied der Lulu' that interrupts it are embedded in a hierarchy of musical forms that are ramified through the operatic structure. Such examples bear directly upon Britten's operas, whose set pieces in works such as *Peter Grimes* (1945), *Billy Budd* (1951) and *Death in Venice* (1973) merge such ideas with Puccinian melodic rapture, and even Zimmermann's *Die Soldaten* (1965) contains passages that may be related back to the Bergian archetype.

Even in those examples, however, the dramatic function of the aria was blurred, and its purpose combined with those of monologue and narration: in the operas of Janáček, too, the distinctions between such constructions seem more concerned with terminology than musical effectiveness. In opera since 1945 especially the term 'aria' has come to signify any large-scale solo vocal item that could be distinguished musically and dramatically from the surrounding structure: in Birtwistle's *The Mask of Orpheus* (1986), for instance, the narration for Orpheus that provides the substance of the second act may not be an aria in any strict historical sense, but the term seems to describe its character and its dramatic effect more truthfully than any other.

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JACK WESTRUP (1–3), MARITA P. McCLYMONDS (4), JULIAN BUDDEN (5), ANDREW CLEMENTS (6) (with TIM CARTER, THOMAS WALKER, DANIEL HEARTZ, DENNIS LIBBY)

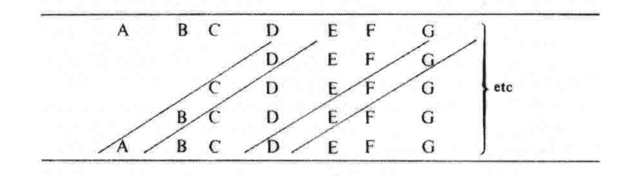
Aria napolitana. *See* VILLANELLA.

Aribo [Aribo Scholasticus] (*fl* ?Freising, *c*1068–78). Music theorist. He was the author of a treatise *De musica*. There are only two pieces of substantial evidence relating to his life, both deriving from his treatise: the first is the dedication to Ellenhard, Bishop of Freising (*d* 1078); the second is a reference to Wilhelm as Abbot of Hirsau (1068–91). These place the date of the writing of the treatise between 1068 and 1078.

Γ	A		B	C		D		E	F		G				
	Γ		A		B	C		D		E	F		G		
		Γ				B	C		D		E	F		G	
				Γ		A		B	C		D		E	F	G

etc

1. *Early diagram showing the gamut and its relationship with the modal tetrachords*



2. *Aribo's 'caprea'*

Aribo's association with Freising is supported by his knowledge of Wilhelm, who was previously a monk of St Emmeram at nearby Regensburg. A 12th-century anonymous author from Melk referred to Aribo as 'Cirinus' (*PL*, ccxiii, 981–2), an epithet given also to the 8th-century Bishop Aribo of Freising. Meichelbeck in 1724 referred to Aribo as 'Freisingensis' without documentation. Citing Aribo extensively, the 14th-century theorist Engelbert of Admont called him 'scholasticus Aurelianensis' (*GerbertS*, ii, 289): this constitutes a unique reference to Orléans. Smits van Waesberghe (1936–9, pp.23–111) presented extensive evidence in favour of Aribo's connection with Liège, with a sojourn at some time in Rome (in his edition of *De musica* this argument was considerably shortened); his evidence, however, consists largely of records of the name 'Aribo' that cannot safely be identified with the theorist.

Of the manuscripts listed in Smits van Waesberghe's edition, one, used by Gerbert (*GerbertS*, ii, 197–230) and now in Rochester, New York, is particularly corrupt.

Part of the treatise is devoted to two distinct commentaries on the difficult 15th chapter of Guido's *Micrologus*, which deals with plainchant rhythm, notation and textual metre. Aribo's main concern was, however, the establishment of a diagram showing the modal tetrachords superimposed on the gamut. This diagram, called the *caprea* ('goat') because of the speed by which music may be measured by it on the monochord (see Smits van Waesberghe, 1951, p.5), represents Aribo's improvement on earlier diagrams (called 'quadripartita figura modernorum') which he deemed unclear and incorrect (ibid., 2–3). In the latter diagram (shown in fig.1) four gamuts are staggered so that the tetrachords of plagal modes and of the finals are vertically aligned. Aribo objected to this scheme partly because the modal tetrachords appear in it to be disjunct. His *caprea* (fig.2) avoids this fault. Aribo explained the derivation from the monochord of the intervals of the gamut and the manner in which the measurement of organ pipes is affected by their diameter.

The succeeding section, concerning *musica naturalis* and *artificialis*, is an aggregate of passages from Cassiodorus, Boethius, Isidore and others; the treatise quotes Augustinian ideas to an unusual extent. Metrical patterns, for example, are likened to intervals (the pattern long–long–short is equivalent to the pattern tone–tone–semitone). Using a highly elaborate literary style, with

numerous scriptural quotations, Aribo frequently made symbolical analogies. Plagal and authentic are likened to poor and rich, female and male; the tetrachords signify Christ's humility, Passion, Resurrection and Ascension. There are numerous plainchant examples, quoted either in staffless neumes or by their text alone.

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ANDREW HUGHES

Arietta (It., diminutive of 'aria'). A song in an opera or similar work, shorter and less elaborate than a fully developed aria. The distinction did not become valid until the aria outgrew its simple origins: in Landi's *San Alessio* (1632), where the term 'arietta' is used apparently for the first time, it does not seem to have any special significance. Later examples are Mozart's 'Voi che sapete' (*Le nozze di Figaro*, 1786), Rossini's 'Quando mi sei vicina' (*Il barbiere di Siviglia*, 1816) and Verdi's 'A buon mercato' (*La forza del destino*, 1862). The term is often found in vocal chamber music, and was also adopted for instrumental pieces of a similar character, such as the theme on which variations are based in the second movement of Beethoven's Piano Sonata in C minor op.111.

TIM CARTER

Ariette (Fr.). An 18th-century French operatic term denoting different types of vocal solo or vocal ensemble. Its meaning evolved, however, and also changed with the context in which the music occurred. For Brossard (1703), for instance, it meant 'petit air, ou chansonette' with a simple binary (*AABB*) or a da capo structure. Although *ariette* is a translation of the Italian 'arietta' ('little aria'), an operatic *ariette* was ordinarily a substantial piece of composition accompanied by an orchestra.

The term came to apply early in the 18th century to music emulating the Italian da capo aria. Campra included five examples in his Italian-influenced *opéra-ballet Les fêtes vénitiennes* (1710). The *ariette* migrated quickly to the *tragédie en musique* with Campra's *Télèphe* (1713) and was later exploited by Rameau, starting with 'Rossignol amoureux' in *Hippolyte et Aricie* (1733). Unlike the French operatic *air*, which was not too long to be integrated within the flow of action and recitative, and did not allow music to overwhelm text, the *ariette* represented a licence to let music expand at the expense of text. As well as da capo form *ariettes* often employed a lively, regular metre, made use of sequential passages and often exploited vocal virtuosity and decoration; melismas on permitted words such as 'régnez' and 'briller' typically expressed joy or triumph. Naturally assigned to moments of relaxation, whether in a prologue, a divertissement or a main act (e.g. Mondonville's *Titon et l'Aurore*, Act 1 scene iii), they represented an equivalent to the movement and colour of dances. They could be given to main characters or to subsidiary ones. Composers of *ariettes* in this style include Dauvergne and J.-J. Rousseau. Rousseau's decorative *ariette* for Colette near the close of his *intermède Le devin du village* (1753) is a lengthy da capo using sonata form in its main section. Gluck included an *ariette* in *Orphée et Euridice* (1774).

From mid-century the term was extended (following the performances of the Italian troupe of Eustachio Bambini in Paris in 1752–4) to include newly composed numbers for one or more voices in *opéra comique*. For example, Dauvergne's *intermède Les troqueurs* (1753) ends with an *ariette en quatuor* (an action quartet), and F.-A.D. Philidor's *Blaise le savetier* (1759) opens with an *ariette en duo*, with the cobbler and his wife both acting and singing. This functional rather than decorative status is approved in Contant d'Orville's comment (1768) about the French version of Pergolesi's *La serva padrona* in 1755: 'the plain or duet type of *ariette* [*l'Ariette simple ou en Duo*], mixed with spoken dialogue, seemed to earn it the title of "operatic comedy" [*Comédie-Opéra*] rather than *opéra comique*'. When separate terms were adopted for vocal ensembles, *ariette* reverted to a general term for a vocal solo, in no fixed style (though never strophic), but in contradistinction to *romance*, *chanson*, *couplet* and vaudeville. The original signification, however, subsisted in the frequently found genre label *comédie mêlée d'ariettes*.

Writers after 1752 reflect these usages in part, conscious that the older, decorative meaning was diametrically opposed to the dramatically functional role of *ariettes* in many *opéras comiques*. A variety of opinions is seen in the writings of, for instance, F.-J. Chastellux (1765) and other supporters of Italian music who were opposed to functional *ariettes*, J.-J. Rousseau (1768), P.J.B. Nougaret (*De l'art du théâtre en général*, Paris, 1768) and N.E. Framery (*Journal de musique*, Aug 1770), who considered the term to be equivalent to the Italian 'aria'. The clearest historical account, published at a time when the term was falling out of use, is that of J.F. Marmontel (*Oeuvres complètes*, v, 1787), who confirmed the *opéra comique ariette* as typically containing 'du caractère et de l'expression' and as equivalent to an 'air expressif et passionné'.

The poet Verlaine revived the term in his collection *Ariettes oubliées*; some of these poems were set, with others, by Debussy in *Ariettes, paysages belges et aquarelles* (1888), republished in 1903 under Verlaine's original title.

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DAVID CHARLTON

Arigoni, Giovanni Giacomo. *See* ARRIGONI, GIOVANNI GIACOMO.

Arimino, Abbas de. *See* VINCENZO DA RIMINI.

Arimondi, Vittorio (*b* Saluzzo, 3 June 1861; *d* Chicago, 15 April 1928). Italian bass. Gifted with a commanding stage presence and a sonorous voice, he studied singing while training for business. After his début at Varese in Gomes's *Il Guarany* in 1883 he sang in the provinces, going to La Scala in 1893, first as Sparafucile in *Rigoletto* and then as Pistol in the première of *Falstaff*. His international career dates from 1894, when he sang Don Basilio to Patti's Rosina at Covent Garden, with a New York début at the Metropolitan in 1896. From 1905 he spent most of his time in the USA, having sung in Russia, Poland and Austria. He joined Hammerstein's Manhattan Opera Company, singing Arkel in the American première of *Pelléas et Mélisande*, and at the Metropolitan appeared as Nero, originally a tenor role, in Jean Nouguès's *Quo vadis?*. His greatest personal success remained Méphistophélès in *Faust*. He joined the Chicago Opera Company in 1910 and later taught at the Chicago Music College. His few recordings suggest a voice more remarkable for bulk than beauty, though he was described in his prime as a graceful singer. (*GV*; R. Celletti: R. Vegeto)

J.B. STEANE

Arion (*b* Methymna [now Molyvos], Lesbos; *fl* 625–600 BCE). Greek singer to the kithara and choral lyric poet. He was associated with the beginnings of the dithyramb. None of his works has survived. According to Herodotus he spent most of his life at the court of Periander, tyrant of Corinth (*c*625–585 BCE); this account (i, 23–4) consists almost entirely of a legend that a music-loving dolphin saved Arion from drowning, but nevertheless describes him as 'to our knowledge the first man who composed a dithyramb and gave it a name and produced it in Corinth'. The *Suda* attributes to Arion the invention of the tragic mode or style (*tragikos tropos*; cf Aristides Quintilianus 1.12 [Winnington-Ingram 30.2–3]) and the introduction of 'satyrs speaking verses', but without citing its authorities. Proclus (412–85 CE), in chapter xii of his *Useful Knowledge*, claims that Pindar had said 'the dithyramb was discovered in Corinth', and that Aristotle had spoken of Arion 'as having begun the song' (*arxamenon tēs ōdēs*: see below on the compound *exarchein* in the *Poetics*). These are late sources, but a writer actually contemporary with Arion was cited very circumstantially by John the Deacon, whose date is unknown: 'the first performance [*drama*] of [?]tragedy was introduced by Arion of Methymna, as Solon stated in his *Elegies*' (text and translation in Pickard-Cambridge, pp.98, 294). John was familiar with several very early texts, and there is no adequate reason to reject his evidence.

It is therefore no longer possible to deny (with Crusius) Arion's historical existence. The evidence is confusing, but it seems that Arion may well have taken the free dithyrambic invocation, consisting of ritual cries hailing Dionysus (the rude form known to Archilochus and termed *dithyrambos* by him in Edmonds, frag.77), and made it into an art form, both literary and musical. He may have composed narratives on heroic subjects (the 'naming' ascribed to him by Herodotus) and have given the chorus a genuine sung part, rather than a mere refrain, in their exchanges with the *exarchōn* ('leader'). Aristotle's declaration (*Poetics*, 1449a11) that tragedy originated with 'those who led off [*exarchontōn*, the verb used by Archilochus] the dithyramb' can now be seen, thanks to the explicit reference cited by Proclus, to include Arion.

Aristotle cast Arion as a singer. If, as seems probable, Arion altered the music of the early dithyramb, the nature of the changes remains unknown. Whatever term Solon employed (*tragōdia* would have been unmetrical), it cannot have referred to anything like the developed genre of tragedy. He may have been describing as 'goatlike' the fat men and hairy satyrs of the dithyrambic choruses, if *tragikos* was taken to derive from *tragos*, 'he-goat'. The abundant evidence of Corinthian vase paintings contemporary with Arion supports such a conclusion. In that case, the *Suda* reference to satyrs 'speaking' is confused and the satyr-play is not in question.

It would seem likely that Arion gave the dithyramb its initial shape as a force in Greek poetry and music. Minor Hellenistic commentators credited LASUS OF HERMIONE with having done this, but Hellanicus and Dicaearchus (scholium on Aristophanes, *Birds*, 1403) put the considerable weight of their opinion behind Arion, and were probably correct. It appears equally likely that among the Peloponnesian composer-poets he was the first to provide the early Attic tragedians with 'models of choral lyric poetry', set to 'music appropriate to serious themes' (Pickard-Cambridge, p.112). No more precise description of that music can be justified from the evidence; Arion remains a major figure, indistinctly perceived.

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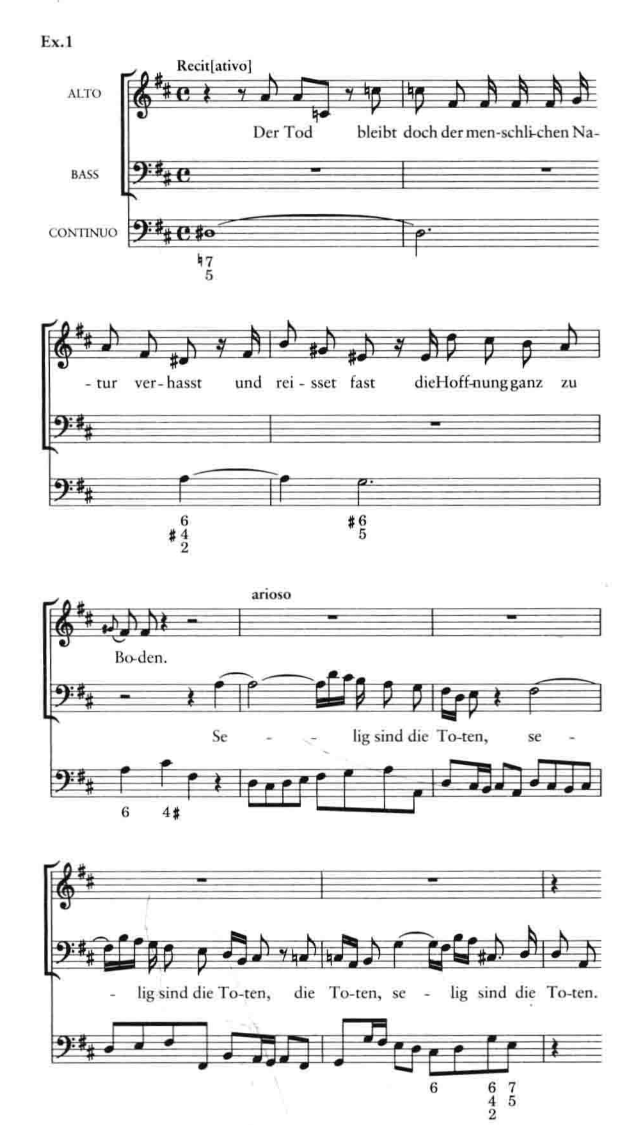
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WARREN ANDERSON/THOMAS J. MATHIESEN

Arioso (It.: 'melodious', 'like an aria'). A style that is songlike, as opposed to declamatory; a short passage in a regular tempo in the middle or at the end of a recitative; a short aria not so connected; an instrumental movement in similar style. The term can also be found in more local contexts, as in the 16th-century *madrigale arioso* (*see* MADRIGAL, §II, 5–6).

The declamatory style of early Florentine recitative was often mitigated by more lyrical passages with clearer-cut melodies and a stronger sense of harmonic direction that, however, are not arias in any technical or stylistic sense. The tendency continues in Roman opera of the early 17th century and especially in Venetian opera. Domenico Mazzocchi may have been referring to such passages when he spoke of the 'mezz'arie' in his *La catena d'Adone* (1626) that 'break the tedium of the recitative'. Unlike formal arias, shifts to songlike arioso tend to be cued not so much by poetic metre (ariosos are usually set to 'recitative' verse in the standard seven- and 11-syllable lines, although they can be associated with rhyming couplets) as by some need for emotional or rhetorical



emphasis. However, the boundaries are not always clear. Monteverdi's *Il ritorno d'Ulisse in patria* (1640) appears to contain an example of an arioso developing into an aria: when Minerva assures Ulysses in recitative that he will return to his homeland, he twice exclaims in arioso 'O fortunato Ulisse', with a musical idea that, at the end of the following scene, becomes the opening phrase of an aria. But to use such terms as 'recitative', 'arioso' or even 'aria' in this context would probably be too rigid for so fluid a style. Similarly, when commentators prefer the term 'arioso' to describe long recitatives – for example, Monteverdi's *Lamento d'Arianna* – or solo madrigals, thereby emphasizing their melodic plasticity or interest and their emotional intensity, this perhaps reflects a too narrow view of recitative unwarranted by the expressive range of early 17th-century song styles.

The term 'arioso' appears in Baroque usage as early as 1638 in the libretto to a chamber dialogue, but the word itself never became exclusively attached to the appearance of phrases or groups of phrases in aria style within recitative, for all the popularity of recitatives that break into lyric melodies in triple metre or into strongly profiled phrases over walking basses in the works of Cavalli, Cesti and Legrenzi. From the 1670s, the term CAVATA became associated with such passages. They continue to appear in Alessandro Scarlatti's operas, but when Scarlatti used the term 'arioso', he did so as a normal Italian word to mean 'in a flowing melodic style': hence, in the dedication of *Lucio Manlio* (1705), he notes 'Dove è segnato grave, non intendo malenconico; dove andante, non presto, ma arioso' ('where the music is marked *grave* I do not mean "melancholic"; where it is marked *andante*, not fast but "arioso"'). Handel used 'arioso' to mean a short aria, for example Melissa's 'Io già sento l'alma in sen' (*Amadigi*, 1715), where it is preceded by an accompanied recitative, Dorinda's 'Quando spieghi i tormenti' (*Orlando*, 1733) or Rosmene's 'Al voler di tua fortuna' (*Imeneo*, 1740). Again, however, the term is not always applied consistently: other similar solos in his operas are not so labelled.

Bach used 'arioso' in various ways: (i) as a passage in recitative, as defined above; an example is given in ex.1, from the cantata *O Ewigkeit, du Donnerwort* BWV60. Such passages are sometimes merely marked 'Andante' or 'Adagio' and sometimes have no indication at all. (ii) As the main body of a movement, for example the setting of the chorale 'Er ist auf Erden kommen' in the first part of the *Christmas Oratorio*, where the verses of the chorale are separated by short recitatives. (iii) As the description of a short aria, for example 'Fürchte dich nicht' in the cantata *Schau, lieber Gott* BWV153. (iv) As the equivalent of obbligato (accompanied) recitative, for example 'Mein Herz!' in the *St John Passion*, although the terminology is inconsistent. (v) As the title of the introductory movement, marked 'Adagio', of the *Capriccio sopra la lontananza del suo fratello dilettissimo* BWV992, with the inscription: 'Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten' ('his friends are trying by persuasion to stop him from travelling').

In the Classical era the term 'arioso' may still be applied to segments of recitative where the composer temporarily abandons the normally declamatory recitative style for a brief lyrical expression of one or more phrases. In Italian scores, short arias occurring within recitative are usually labelled CAVATINA and set apart in the score. Obbligato (accompanied) recitatives can often have the quality of arioso, although the two techniques are not necessarily dependent one upon the other (the recitatives in Mozart's *Idomeneo*, 1781, merit close study in this light). Since an arioso style remains a frequent option in 18th-century French opera, arioso passages appear particularly in Italian operas on French models such as 'Che puro ciel' in Gluck's *Orfeo* (1762). They grow more common in Italian opera during the 1780s and 90s as orchestrally accompanied recitative gradually becomes more extensive.

In the 19th century the term applies to a lyrical recitative, usually to be sung in strict time. Arioso passages that have the importance of an aria are especially common in Bellini's operas, for example 'Teneri, teneri figli' (*Norma*, 1831), while there are fine examples in Verdi ('Pari siamo' in *Rigoletto*, 1851) that combine arioso with declamatory elements. Mendelssohn wrote powerful ariosos such as 'I will sing of thy great mercies' (*St Paul*, 1836) and 'Woe unto them who forsake him' (*Elijah*, 1846), and the technique appears several times in Tchaikovsky's *Yevgeny Onegin* (1878) and *The Queen of Spades* (1890). The ever-closer integration of aria into the operatic texture might be said to mark the decline or

the triumph of arioso, depending on one's aesthetic viewpoint.

The use of arioso in Hindemith's *Cardillac* (1926) and Stravinsky's *The Rake's Progress* (1951) forms part of the neo-classical revival. In instrumental music the term is rare. Beethoven, in the last movement of his Piano Sonata in A♭ op.110, wrote 'arioso dolente' over a short songlike melody in slow tempo (*Adagio, ma non troppo*). When the passage recurs later in the movement it is marked 'L'istesso tempo di Arioso'.

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JULIAN BUDDEN, TIM CARTER, MARITA P. McCLYMONDS, MARGARET MURATA, JACK WESTRUP

Ariosti, Attilio (Malachia [Clemente]**)** [Frate Ottavio] (*b* Bologna, 5 Nov 1666; *d* London, before 3 Sept 1729). Italian composer. From about 1672 to about 1684 he was a *chierico* (altar boy) at S Petronio, where he most likely received his musical training. By 1682 he had substituted Clemente for his baptismal name Malachia. As Frate Ottavio he entered the monastic Order of Servites on 25 July 1688, and he served as organist at their basilica, S Maria dei Servi, in Bologna. He became a deacon in 1692, and he preceded his name with 'frate' in dedications and correspondence. Yet he was usually termed 'padre' by contemporaries, so he may have attained the rank of priest. He dedicated his first two oratorios (1693–4) and his *Divertimenti da camera* (1695) to noble patrons. These works presumably attracted the attention of the music-loving Duke of Mantua, since Ariosti entered his service by March 1696, when the libretto for a Mantuan oratorio names its composer as 'P[adre] Attilio Ottavio Ariosti, virtuoso della [duca di Mantova]'. In the autumn he was perhaps responsible for one act of the opera *Tirsi*, which was dedicated to the duke. After composing his first complete opera in 1697, he was sent by the duke to the Berlin court of Sophie Charlotte, Electress of Brandenburg, whom he served as *maître de musique* (according to his title in the text of the serenata *Mars und Irene*). Since her court was Protestant, the Servite Order was highly displeased by this move and repeatedly commanded his return to Bologna. He had, however, quickly managed to become Sophie's favourite musician, and she successfully manoeuvred to extend his visit, enlisting Italian dukes and cardinals as well as the German philosopher Leibnitz to support her cause. Leibnitz reflected that Ariosti was not easy to replace, because he could sing, perform on several instruments and write dramatic texts as well as music. For Sophie he wrote the music for two operas and three shorter works, as well as the text for Giovanni Bononcini's *Polifemo*. After Sophie capitulated, Ariosti prudently declared his readiness to return to his order by way of Vienna, even though – as she wrote to Leibnitz – 'he is dying for fear of returning to his monastery'.

Having contrived to extend his Berlin sojourn to six years (until October 1703), Ariosti stretched his time in Vienna to seven and a half years. While there, he composed one opera, three oratorios, five serenatas and at least 23 cantatas (those in *A-Wn* 17575 and 17591). He was greatly esteemed by Joseph I, who accepted 'P[adre] Attilio Ariosti' as his servant, according to the attribution in the libretto for *Nabuccodonosor* (1706). In 1707 Joseph gave him the portfolio of imperial minister and agent for all the princes and states of Italy. As such he was received by his order at Bologna in May 1708, and during the last four years of Joseph's reign he may well have spent more time as a diplomat in Italy than as a composer in Vienna. In June 1711, 12 composers wrote music for the conveyance of the relics of St Gaudentius to Novara, and 'Ariosti, Vienna S[ua] M[aestà] C[esarea]' is the first composer listed. A Bolognese memoir of 1711 (*I-Bu* 770) records indignantly that the monk Ariosti, on returning to Italy, wore a secular costume with gold brocade and a grandiose hat, and received visitors with such pomp that Wilhelmina, the widow of Joseph I, evicted him from the Austrian realm and asked the pope to evict him from all Catholic lands. Leibnitz provided a far better explanation of events in 1711: Ariosti's post as imperial agent in Italy ended with the death of Joseph I, after which he 'entered the service of the Duke of Anjou, with a huge salary'. This duke was none other than the future Louis XV, whose government Ariosti conjecturally served as a roving agent. All that is known about his career during these years is contained in a letter he wrote from Paris on 15 February 1716 to his brother Giovanni Battista (Frate Odoardo, *b* 1668): 'I have been received with great honour by all rulers wherever I went, that is, Bavaria, Württemberg, Durlach, Baden, Lorraine, and, at present, by the Duke of Orléans, regent of this realm, where I will not stay long ... I will go to England, and from there to Portugal and Madrid ... I could tell you a great deal of news, but I dare not, because – like all who act circumspectly – I must not convey it'.

Ariosti's career during the two decades before he sailed to England is thus filled with diplomatic intrigue, by means of which he sidled with surprising ease from one lofty court position to another. The extent of his output as a composer does not match that of his prolific contemporaries (Caldara, Vivaldi, G. Bononcini or Handel), undoubtedly because his attention was often focussed on teaching, religious and diplomatic duties, or on his vocal, organ, harpsichord, viola d'amore and cello performances. His stage works written before 1716 are effective dramatically, and von Besser related that the chromaticism and dissonance in the 'infernal symphony' of *L'Inganno vinto dalla Costanza* (1700) depicted the rage and despair of Atys so successfully that listeners were alternately overcome with horror and pity. In *La fede ne' tradimenti* (1701), *recitativo semplice* is rendered expressive by the occasional passage-work and triple-time sections; considerable variety is found in the accompanimental techniques, textures, instrumentation and aria forms; and the *ombra* and sleep scenes exhibit Ariosti's descriptive skills. When Ariosti was in Vienna novel effects produced by solo wind instrumentalists were common, and his scores exemplify them very well. *Amor*

tra nemici, his Viennese opera of 1708, was brought by the imperial ambassador to London, where, as *Almahide* (1710), it became the first opera sung entirely in Italian on the London stage. The editors, however, manifested their usual lack of reverence for an original score by replacing all but 11 of Ariosti's 43 arias, mainly with pieces drawn from recent Viennese compositions by Giovanni Bononcini. Thus Ariosti's score was not responsible for *Almahide*'s extended run of 25 performances in 1710–12, though its success perhaps paved the way for his arrival.

Ariosti's first appearance in London was on 12 July 1716, when he played his 'New Symphony ... upon a New Instrument call'd Viola D'Amour' between acts of Handel's *Amadigi.* On 27 May 1717 he wrote to Carl Philipp, the new Palatine elector, asking to be made his agent in England. His first dramatic work written in London was *Tito Manlio*, which ended the 1716–17 season. In addition to the typical genres (da capo arias alternating with *recitativo semplice*), *Tito Manlio* has nine long accompanied recitatives and five duets. All but four of the 35 arias and all the accompanied recitatives employ unusually colourful scorings to underline the affect in each scene, for example pizzicato and tremolos depict madness. This striking work presumably prompted the directors of the Royal Academy of Music to commission a new opera from Ariosti for their first season in 1719–20; but Ariosti was still active as a diplomat and did not write an opera for the Academy until its fourth season. (Even in 1733, four years after his death, an anti-popish pamphleteer wished that 'his mischievous Negociations could sleep with him'.) At the beginning of 1720 he was in Paris for a state wedding, and he might have stayed there until a few months before the production of his *Caio Marzio Coriolano* in February 1723. This was by far the most successful of the operas he composed or reworked for the Royal Academy, and it was the only one revived in London. Its original success owed a great deal to the prima donna, Francesca Cuzzoni, who had made her sensational London début one month earlier (in Handel's *Ottone*), but it likewise owed much to Ariosti's expressive setting of Pariati's excellent libretto. The dramatic peak is the prison scene for the title character (portrayed by Senesino) in the middle of Act 3. The chromatic accompagnato with which it begins was cited by Rameau in his *Génération harmonique* (1737) as an admirable example of the 'enharmonic genre'. The ensuing aria, in F minor, begins with a *largo* section, but continues with a furious, modulatory Presto. Hawkins found this scene 'wrought up to the highest degree of perfection that music is capable of' and noted that it was 'said to have drawn tears from the audience at every representation'. The success of the work led Ariosti to publish an almost complete collection of its numbers; in 1724 he did the same for his next opera, *Vespasiano*.

In 1723–4 Ariosti was at the height of his popularity in London, and he took advantage of it by publishing a collection of six cantatas and six lessons for the viola d'amore, dedicated to George I (brother of his former patron Sophie Charlotte). Even though the cost was 'a fiendish two guineas' per volume, there were 764 subscribers, including 42 dukes and duchesses, 105 earls and countesses and 146 other lords and ladies. 133 of them were subscribers to the Royal Academy, presumably for the 1723–4 season. All the pieces in the volume are clearly Baroque rather than pre-Classical in texture, and they 'abound with evidences of a fertile invention, and great skill in the art of modulation and the principles of harmony' (Hawkins). The six lessons are printed in a unique scordatura system designed to allow their performance with violin fingerings on the viola d'amore. 15 similar, but untitled, pieces survive (in ordinary staff notation) in a manuscript copied in England about 1718 by the Swedish composer Johan Helmich Roman.

A 'renowned triumvirate' (Burney) of composers was employed by the Royal Academy: Handel during all eight seasons, Ariosti during six (1722–8) and Giovanni Bononcini during five (1720–24 and 1726–7). Ariosti's success was already on the wane during his second season, when he wrote *Vespasiano*. It marked a significant turn away from the vigour of the Baroque (which the British favoured, as demonstrated by their fondness for Handel), towards the languor of the pre-Classical idiom. The satirical *Session of Musicians* expressed Londoners' disappointment: 'Of *Ti[tu]s Ma[nli]us* you may justly boast, but dull *Ves[pasi]an* all that Honour lost'. Among his later operas, only *Artaserse* received more than six performances. The 'Favourite Songs' that John Walsh published from these works display either plaintively sweet melodies or extremely tempestuous roulades, which incorporated 'all the furbelows, flounces, and vocal fopperies of the time' (Burney). In spring 1727 the directors of the Royal Academy resolved to commission operas in turn from Handel, Ariosti and Bononcini, so that their theatre, which could 'boast of the three best Voices in Europe [Senesino, Cuzzoni and Faustina], and the best Instruments', would likewise have 'three different Stiles of composing'; but the Academy closed one year later, when it was insolvent, and may have paid Ariosti poorly, because he was reportedly living in poverty at the beginning of 1728. He may, however, have been a spendthrift, for Paolo Rolli declared in his mordant epitaph: 'Here lies Attilio Ariosti, he'd borrow still, could he accost ye. Monk to the last, whate'er betide, at other's cost he lived – and died'.

WORKS

STAGE

music lost unless otherwise stated

Erifile (dramma per musica, 3, G.B. Neri), Venice, S Salvatore, carn. 1697

L'Inganno vinto dalla Costanza [Atys, Atide] (pastorale, 3, O. Mauro), Berlin, Lietzenburg, 6 June 1700

La fede ne' tradimenti (dramma per musica, 3, after G. Gigli), Berlin, Lietzenburg, 12 July 1701, *GB-Lbl*

Il bene dal male (trattenimento carnavalesco), Vienna, Hof, ?1704, Act 1 *A-Wgm*

Amor tra nemici (dramma per musica, 3, P.A. Bernardoni), Vienna, Hof, 4 Sept 1708, *Wn*, Act 3 *Wgm*; rev. as Almahide, London, Queen's, 10 Jan 1710, incl. arias by G. Bononcini, Songs (London, 1710); Bayreuth, carn. 1715

Tito Manlio (dramma per musica, 3, ?N.F. Haym), London, King's, 4 April 1717, *GB-Lbl*

Caio Marzio Coriolano (dramma per musica, 3, Haym, after P. Pariati), London, King's, 19 Feb 1723, arias *US-BEm*, 26 arias (London, 1723/*R*1984 in BMB, iv/75); London, King's, 25 March 1732

Vespasiano (dramma per musica, 3, Haym, after G.C. Corradi), London, King's, 14 Jan 1724, arias *CA*, 35 arias and lib (London, 1724/*R*1977 in IOB, xxvi and lx); rev. and Ger. trans. G.C. Schürmann, Brunswick, wint. 1732

Aquilio consolo (?Haym, after F. Silvani: *Arrenione*), London, King's, 21 May 1724, 6 arias (London, 1724)

Artaserse (dramma per musica, 3, after Pariati ?and Zeno), London, King's, 1 Dec 1724, 7 arias (London, 1724)

Dario (dramma per musica, 3, ?Haym, after Silvani: *L'inganno scoperto per vendetta*), London, King's, 10 April 1725, 10 arias (London, 1725)
Lucio Vero, imperator di Roma (dramma per musica, 3, ?Haym, after Zeno), London, King's, 7 Jan 1727, 6 arias (London, 1727)
Teuzzone (melo-drama, 3, ?Haym, after Zeno), London, King's, 21 Oct 1727 [possibly arr., rather than composed by, Ariosti]

Doubtful: Tirsi (dramma pastorale, 5, A. Zeno), Venice, S Salvatore, aut. 1696, arias *B-Bc*, collab. A. Caldara and A. Lotti [according to Allacci (1755)]
Elisa (dramma per musica, 3, ?Haym, after ?: *Annibale pacificatore*), London, King's, 15 Jan 1726, arias mainly by N. Porpora, 6 arias (London, 1726)

SERENATAS

music lost unless otherwise stated

La festa del Himeneo (balletto, O. Mauro), Berlin, 1 June 1700, *D-Bsb*; collab. K.F. Rieck
Le fantôme amoureux, Lietzenburg, 1701
Mars und Irene (Spl, C. Reuter), Lietzenburg, 12 July 1703
La più gloriosa fatica d'Ercole (poemetto drammatico, P.A. Bernardoni), Vienna, Hof, 15 Nov 1703
I gloriosi presagi di Scipione Africano (trattenimento musicale, D. Cupeda), Vienna, Hof, 19 March 1704, *A-Wn*
Marte placato (poemetto drammatico, Bernardoni), Vienna, Hof, 19 March 1707, *Wn*
La gara delle antiche eroine ne' campi Elisi (S. Stampiglia), Vienna, Hof, 21 April 1707, *Wn*
La Placidia (poemetto drammatico, Bernardoni), Vienna, Hof, 15 July 1709, *Wn*, arias *GB-Lbl*

ORATORIOS

La Passione (C. Arnoaldi), 5 solo vv, chorus, orch, Modena, 6 March 1693, *I-MOe*; rev. Vienna, 1709, *A-Wn*
S Radegonda, reina di Francia (G.B. Taroni), Bologna, Arciconfraternità de' SS Sebastiano e Rocco, 10 Dec 1694; Ferrara, Chiesa de' Servi, 19 Feb 1695
Dio sempre grande (A. Gargiera), Mantua, 20 March 1696
La madre dei Maccabei (after G. Gigli), Vienna, imperial chapel, 1704, *F-Pc*, parts *CH-E*
Le profezie d'Eliseo nell'assedio di Samaria (G.B. Neri), Vienna, imperial chapel, 1705, *A-Wn*; Bologna, S Filippo Neri, 1705
Nabuccodonosor (R.M. Rossi), Vienna, 1706, *Wn*

CANTATAS

† – *doubtful*

for soprano and basso continuo unless otherwise stated

dates are of earliest known MS copy unless otherwise stated

6 cantatas (London, 1724): Ahi qual cruccio, qual pena (La gelosia), A, bc; Da procella tempestosa (La rosa), S, 2 vn, bc; Freme l'onda e fischia il vento (Il naufragio), A, 2 vn, bc; La dove d'atre tenebre vestito (L'olmo), S, 2 vn, bc; Pesan troppo su l'alma (Libertà acquistata in amore, A, bc; Ritrosetta pastorella semplicetta (L'amor onesto)
Quanto è possente Amor (Diana in Latmo) (P.A. Rolli), S, vn, bc (arias only) (London, 1719)

Abbastanza delusa hai la mia fé Licori, S. Fileno, S. Licori, bc, *US-LAuc*; Al tribunal d'Amore ove correan gl'amanti, *S-Uu*; Al voler del bene amato, *A-Wn*; †Amarissime pene svenate omai, *D-Bsb*, *S-L* (attrib. G. Bononcini); Amo Clori che mi fugge, A, bc, *A-Wn*; A piè dell'alto monte (Il ratto di Proserpina), *I-Bc*; Ardo ne so per chi (A. Ottoboni), 1709, *GB-Lbl*; A te bella cagion de miei sospiri, *D-DS*, *S-L*; Augelletto garruletto (A. Ottoboni), A, bc, 1709, *GB-Lbl*; Aure o voi ch'accogliete, *I-Rc*; Belle stille che grondate, *A-Wn*, *D-Bsb*; Che dura pena è questa, *DS*, *GB-Cfm*; Che fiero tormento, S, S, bc, *D-Bsb*; Che mi giova esser regina (P.A. Bernardoni), S, vn, bc, *A-Wn*; Che più mi resta oh Dio, *D-SHs*; Che sento Irene amato, *Bsb*, *SHs*; Che si può far già sono amante, *A-Wn*; Che ti fece mai quest'alma, *D-Bsb*, *SHs*, *US-NH*; Cieco dio foss'io quel fiore, 1714, *GB-Ob*; Cieco nume alato arciero, *A-Wn*, *B-Bc*, *D-Bsb*; Ciò che trova amore lega, lost, listed in B.S. Brook, ed.: *The Breitkopf Thematic Catalogue ... 1762–1787* (New York, 1966, 190–191); Con troppo rigore la pace al mio destin, *DS*; Così tosto o mio bel sole, *A-Wn*, *D-Bsb*, *MEIr*, *GB-Lbl*
Dirmi ch'io non adori, A, bc, *I-Nc*; Di valle in monte, *D-Bsb*; D'una rosa che mi punse, *GB-Lbl*; Ecco che già ritorna il Tauro eterno, *D-DS*; E in sen mi resta core, S, ob, 2 chalumeaux, 2 vn, va, bc, *DS*; E pur dolce a un cor legato, S/A, bc, *A-Wn*; Erbe nuove e nuovi fiori, *D-SHs*; Eurilla vel concesso cara, 1v, bc, *B-Bc*, *D-MEIr*, *GB-Lgc*, *I-Fc*; Fileno che le frodi, A, 2 vn, va d'amore, bc, *US-LAuc*; Filli gentil nel tuo bel fior degli anni, *A-Wgm*; Furie che negl'abissi, A, bc, *Wn*; Genio che amar volea, *Wn*, *D-Bsb*; Già che intender non vuole, A, bc, *A-Wn*; Già per il tuo rigore (P.A. Rolli), S, 2 vn, va, bc, *B-Bc*, *GB-Er*; Il mio cor sin'or fu mio, 1714, *Ob*; Il più fiero dolor, *A-Wn*; Il zeffiretto che tutto amore, 1v, bc, *B-Lc*; Incolte piante erbe odorose, *D-DS*; Insoffribile tormento, *A-Wn*; Io parto ma ben presto, S, S, bc, *D-Bsb*
L'idol mio de pianti, A, bc, *A-Wn*; Lisetta mi tradisti ma forse ancor, *D-DS*; Lontananza crudel quanto m'affanni, *Bsb*, *DS*, *GB-Lbl*; Luci voi siete quelle, *D-Bsb*, *DS*; Lungi son io dal caro mio bene, *DS*; Lungo un placido rio porto il fianco, *Bsb*, *SHs*; Mentre dorme a Nice al dolce mormorio, *DS*; Mi convien soffrir in pace, S/A, bc, *A-Wn*, *D-Bsb*; Mio ben mia vita t'adorerò, S, S, bc, *Bsb*; Mio nemico pensier perché alla mente infido, *GB-Lbl*; Mirate occhi mirate, *D-Bsb*, *GB-Lbl*, *I-MOe* (attrib. G. Bononcini); Morto è Amor ninfe piangete, *D-DS*; Ne' spatiosi campi, A, bc, *A-Wn*; Nice quella severa amabil ninfa (Bernardoni), *Wgm*, *D-DS*; Non han più gl'occhi, lost, listed in *EitnerQ*; †Non torni mai quella funesta notte, *B-Bc* (attrib. F. Conti), *D-Bsb*; Non v'è pena maggior del mio tormento, *A-Wn*, *D-Bsb*, *I-MOe* (attrib. G. Bononcini); Non voglio udirti o core, *US-LAuc*; Occhi belli ma troppo superbi, *B-Bc*, *D-SHs*, *SWl*; O Filli o dolce, lost, listed in *EitnerQ*; O miseria d'amante core, S/A, bc, *A-Wn*, *D-Bsb*, *SHs*; Or vantatevi o pupille (A. Ottoboni), 1709, *GB-Lbl*
Pasce al suono, S, 2 vn, bc, *US-LAuc*; Pastori o voi ch'in pianto stillate, *A-Wn*; Pastor pastore hai vinto, A, bc, *Wn*; Poiché Fidalbo amante da Clorinda, *D-SHs*; Pur al fin gentil viola, S, va d'amore, bc, *Bsb*, *DS*; Qual cara fiamma io senta, *DS*; Quando Nice era fide, *A-Wn*; Quanti sospiri quanti crudel martiri, *D-Bsb*, *DS*; Quell'augel che sciolto vola, *DS*, *GB-Cfm*, *Lbl*, *Lgc*; Questo mar di vita infido, B, str, bc, *D-Bsb*; Qui dove ai colpi di nemica sorte, S, 2 vn, bc, *US-LAuc*; †Qui dove il fato rio, 1v, 2 ob, 2 vn, va, bc, *J-Tn*, *D-Bsb* (attrib. L. Mancia), *S-Uu* (attrib. Mancia); Risolvo ad adorarvi, *D-Bsb*; Se lontan sta l'idol mio, *DS*; Semplicetta farfalletta, *I-Rc*; Sento dirmi con placide forme, *D-DS*; Senza te dolce tiranno (Lontananza), *A-Wn*; Se t'offesi o bella Irene, *Wn*; Sia con me Fillide irata, A, bc, *Wn*, *D-Bsb*; Simbolo del mio ben rosa gentile, *MEIr*; S'io rimiro quel bel seno/S'io vagheggio quel bel viso, S. Silvio, S. Filli, bc, *GB-Er*, *US-LAuc*; Sudor del foco è il pianto, 1v, bc, *D-MEIr*; Tante e tante del ciel sono le stelle, *A-Wn*, *D-DS*; Un barbaro rigor, *A-Wn*; Voti offersi al cor, A, bc, *Wn*

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Inst: [12] Divertimenti, vn, vc (Bologna, 1695); Concerti da camera (?Amsterdam, 1700; see Casimiri and Vicentini); 6 lessons, va d'amore, bc (London, 1724); 57 pieces [?=15 sonatas], va d'amore, bc, *S-Skma*, 6 sonatas ed. G. Weiss (Kassel, 1974–7), 2 sonatas (Mainz, n.d.)

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LOWELL LINDGREN

Ariosti, Giovanni Battista (*b* Bologna, 1668). Italian composer, brother of ATTILIO ARIOSTI. He was a member of the Order of servites at Bologna in which, under the name Odoardo, he was a music teacher. In his mother's will of 4 February 1716 he was named 'erede universale' of her estate. He is known only by a collection of 44 dance-tunes, *Modo facile di suonare il sistro nomato il timpano* (Bologna, 1686, 2/1695/*R*), printed in a simple number notation; the 'timpano' or 'sistro' was a 12-bar glockenspiel played with wooden hammers. Brief instructions on how to play the instrument precede the tunes. The second and third, enlarged editions of the collection appeared as the work of Giuseppe Paradossi who, under the name of Troili, published another work for the instrument in 1705. While the musical significance of the publication is slight – the dance-tunes are of the common type well-known from contemporary manuscripts of guitar and violin tunes – it is one of a series of publications for the 'sistro' issued within two decades that point to the local popularity of the instrument around the turn of the century. (A. Rosenthal: 'Two Unknown 17th-Century Music Editions by Bolognese Composers', *CHM*, ii, 1956–7, pp.373–8)

ALBI ROSENTHAL

Ariosto, Ludovico (*b* Reggio Emilia, 8 Sept 1474; *d* Ferrara, 6 July 1533). Italian poet and playwright. After moving with his family to Ferrara in 1484, he spent some time studying law (1488–93); but his interests lay in the field of literature, especially that of Latin antiquity. Forced as the eldest son to support his family after his father's death in 1500, he entered the service of Cardinal Ippolito d'Este, to whom *Orlando furioso* is dedicated, in 1503. Combining the life of a courtier and civil servant with literary work, Ariosto wrote lyric poems and a series of comedies, the first of which, *La cassaria*, was performed in Ferrara in 1508; like several other plays of his, it was originally written in prose, later recast in verse. The plays were presented with *intermedii* containing music.

By 1505 Ariosto had begun work on *Orlando furioso*; in 1509 the first redaction of the poem, described as an 'addition' to Boiardo's *Orlando innamorato*, was substantially complete. On several occasions, including one in 1512, Ariosto read portions of his work to Isabella d'Este; in 1516 the first version of the poem was published. The next year Ariosto entered the service of Alfonso I, Duke of Ferrara; except for a difficult period when he served as Governor of Garfagnano (1522–5), he now led a more tranquil life, devoting much time to revising his great epic poem, new editions of which appeared in 1521 and 1532.

Einstein's long (but incomplete) list of printed madrigal settings of Ariosto's verse shows that *Orlando furioso* clearly was immensely popular with 16th-century musicians. Tromboncino's setting of 'Queste non son più lagrime' (xxiii.126), the earliest known piece, appeared in 1517, at a time when settings of *ottave rime* by *strambottisti* were still circulating in Petrucci's publications. During the decades 1540–70, a period of experiment and stylistic change in the madrigal, Ariosto's popularity among composers was at its highest peak. The practice of selecting continuous or nearly continuous groups of stanzas such as Bradamante's plaint beginning 'Dunque fia ver' (xxxii.18ff) became common, resulting in cyclic madrigals of half-narrative, half-expressive character. By combining a number of such cycles Jacquet de Berchem assembled in his *Capriccio ... con la musica da lui composta sopra le stanze del Furioso* (1561) over 90 stanzas arranged in narrative order, with summaries of the poem's action.

In the last quarter of the 16th century Tasso's *Gerusalemme liberata* rivalled and to some extent eclipsed Ariosto's popularity among madrigalists; but settings of favourite stanzas were made well into the 17th century. Among composers of the monodic, accompanied madrigal, Antonio Cifra (*d* 1629) was particularly fond of Ariosto's verse. In all over 200 stanzas (about one twentieth of the poem) were set. Of individual stanzas those of a pastoral, descriptive quality, such as 'La verginella è simile alla rosa' (i.42) were favoured. For cyclic groups impassioned laments such as those of Orlando (xxiii.126ff), Bradamante (xxxii.18ff, xliv.61ff), Olimpia (x.19ff) and Isabella (xxiv.77ff) were often chosen.

The first setting, by Ruffo, of the most famous single stanza among musicians, 'Ruggier, qual sempre fui tal esser voglio' (xliv.61) appeared in 1545. In Valderrábano's *Silva de sirenas* (1547) 'Ruggiero' has for a melody a simple pattern used by Corteccia and Hoste da Reggio (both in 1547) for other stanzas; and in 1553 a 'Ruggiero' appeared among the bass melodies of Ortiz's *Trattado*, starting a long period of use like that of the romanesca and passamezzo patterns. As early as the 1530s Ariosto's verse, particularly that of famous scenes, was parodied and rewritten either in serious style or as villanellas. From *Orlando furioso*'s first appearance, singers strumming their own accompaniment performed it to stereotyped melodies such as the one given by Valderrábano – a practice described by Zarlino (*Le istitutioni harmoniche*), Montaigne (in his *Journal de voyage en Italie*, Paris, 1744; Eng. trans., San Francisco, 1983) and G.B. Doni (*Trattato della musica scenica*).

A new musical life for Ariosto's epic verse began in the 17th century with the fashioning of opera librettos from episodes in *Orlando furioso*. Tales of love (Orlando-Angelica-Medoro, Olimpia, Ariodante-Ginevra) and of sorcery (Atlante, Alcina) were especially popular in Italian opera of the early 17th century, in French dramatic ballet later in the century, again in Italy and in England in the

early 18th century (e.g. Handel's *Orlando*, 1733, *Alcina*, 1735, and *Ariodante*, 1735). Operas on Ariostan subjects continued to be written well into the 19th century. A comprehensive list of *Orlando*-based operas is given in Carter, *Opera Grove*.

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JAMES HAAR

Aristides Quintilianus [Aristeidēs Koïntilianos] (*fl* late 3rd and early 4th centuries CE). Author of a substantial treatise *On Music* (*Peri mousikēs*) written in Greek and arranged in three books.

1. Identity and dating. 2. The treatise *On Music*.

1. IDENTITY AND DATING. There has been considerable debate about the author's identity and *floruit*, but the outer limits within which Aristides Quintilianus's treatise could have been written are clearly defined: book ii refers to MARCUS TULLIUS CICERO, who died in 43 BCE, and book ix of the *De nuptiis Philologiae et Mercurii* of MARTIANUS CAPELLA composed between 410 and 439 CE appropriates a substantial section of book i of Aristides Quintilianus's treatise. The work must therefore date from no earlier than the 1st century BCE and no later than the 4th century CE.

Various arguments have been advanced for dating the treatise to the 1st or 2nd centuries CE. First, in some of the manuscript sources for the treatise the author's name is given as *Aristeidou Koïntilianou*, while in others it appears as *Aristeidou tou Koïntilianou*. The latter form, considered together with Aristides Quintilianus's emphasis on rhetoric and grammar, led to the supposition that Aristides might have been the son or freedman of QUINTILIAN (30/35–*c*95 CE), the author of the *Institutio oratoria*. Secondly, both the Christian apologist Marcianus Aristides, who lived during the reign of Hadrian (117–38 CE), and Aelius Aristides (117/29–*c*181 CE) have been proposed as alternative identities for Aristides Quintilianus, largely on the basis of similar interests in metaphysics and medicine and the similarity of names. Thirdly, although Aristides Quintilianus mentions many names in his treatise, he does not refer to PTOLEMY (*fl* 127–48 CE), the author of the *Harmonics*, another extensive treatment of ancient Greek music theory arranged in three books. Since Aristides Quintilianus states that he was writing his treatise because there was no other complete and systematic treatment of the subject, Meibom, the first editor of the treatise, proposed that it must predate Ptolemy.

The contents of the treatise itself, however, make a date in the 1st or 2nd century CE unlikely. First, at the beginning of the treatise (i.1), Aristides Quintilianus addresses his friends Eusebius and Florentius, typical Christian names that would not have been employed in Greek literature before the 3rd century CE. While it has been tacitly assumed that such an address was merely a literary device, there are numerous letters written to Antiochenes named Eusebius and Florentius between 355 and 393 by Libanius of Antioch (314–*c*393 CE), influential rhetorician and literary figure. In a letter of 357 to Aristainetus (Epistle 591 [W506]), Libanius refers to an admired fellow citizen Mariades, whom he characterizes as a rhetorician, agreeing that Aristainetus rightly called him Aristides. Thus, a Eusebius, a Florentius and the rhetorician Aristides were all located in Antioch and connected to one another in the mid-4th century through Libanius. Moreover, in conservatism, antiquarianism and stylistic terms, there are numerous similarities between the writings of Libanius and Aristides Quintilianus. Secondly, the vocabulary of the invocation of i.3, the several sections dealing with the soul (especially ii.2, 8 and 17; and iii.7 and 25–7), the differentiation between the sublunar and ethereal regions (ii.17 and 19, iii.7, 12 and 20) and the overall vocabulary and style are decidedly Neoplatonic and reflect specific passages in the *Enneads* of Plotinus (205–269/70 CE), the writings of PORPHYRY (232/3–*c*305 CE) and the *De communi mathematica scientia* of Iamblichus (*c*250–*c*325 CE). Thirdly, the treatise refers (iii.27) to the doctrine of the soul's escape from the cycle of reincarnations through the power of philosophy, a doctrine associated especially with Porphyry rather than with Plotinus. Fourthly, the 'helicon', which was first described by Ptolemy (ii.2) and explained at greater length by Porphyry in his commentary, appears in Aristides Quintilianus's treatise (iii.3): the author refers to 'those who' use this type of harmonic canon to demonstrate the various harmonic consonances, thereby making it clear that his description was derived from an earlier source. Lastly, references to the Mysteries (iii.21 and 27) suggest the *De mysteriis* of Iamblichus.

Although the treatise shows strong evidence of 3rd- and 4th-century literature, Neoplatonic and Neopythagorean themes certainly predate Plotinus, Porphyry and Iamblichus. Both the *Manual of Harmonics*, 3 of NICOMACHUS OF GERASA (*fl* mid-2nd century CE) and Ptolemy's *Harmonics*, iii relate music and Platonic or Pythagorean cosmology. Their treatments, however, are very different from Aristides Quintilianus's treatise, and it cannot be determined whether Aristides Quintilianus knew these works. It is almost certain that he did draw on such 2nd-century authors as THEON OF SMYRNA, Ptolemy, PLUTARCH and Hephaestion. *Loci paralleli* can be found among the later Greek musical treatises, including those of CLEONIDES, GAUDENTIUS and BACCHIUS, but as the *floruit* of these figures remains conjectural, they offer no evidence useful in dating Aristides Quintilianus.

Aristides Quintilianus remains unmentioned by name in any datable source earlier than Martianus Capella, or indeed in any early source at all, with a single exception: his name appears in connection with a passage from his treatise (i.5) cited in a scholium *On Prosody*, which is ascribed to Porphyry in a number of manuscripts (*GB-Ob* Baroccianus gr.116, dating from the 14th century, and *F-Pn* gr.2452, from the 16th century; the scholium also appears, but without the attribution to Porphyry in *I-Rvat* gr.14, from the 13th century). If this scholium were indeed written by the Neoplatonist, it would place Aristides Quintilianus between Plotinus and Porphyry and perhaps as a contemporary of Porphyry in the late 3rd century. The scholium, however, is also ascribed to George Choeroboscus (*fl* 8th century CE) in at least one manuscript (*Dk-Kk* gr.1965), and as Choeroboscus was a grammarian, this attribution may well be correct. In this case, it would not add to the limitation of Aristides Quintilianus's *floruit* already provided by Martianus Capella.

Taken as a whole, the evidence supports the *floruit* assigned at the head of this article. Within this range, however, it is not possible to place a more precise date on the composition of the treatise itself.

2. THE TREATISE 'ON MUSIC'. Aristides Quintilianus's *On Music* is preserved complete in 56 manuscripts; the earliest is *I-Vnm* gr.app.cl. VI/10 (RISM, B/XI, 273), dating from the end of the 12th century. Excerpts appear in nine other manuscripts, and part of the treatise is embedded in the treatise of Cleonides in six additional manuscripts (see Mathiesen, 1988). Unlike other treatises in the tradition, *On Music* is neither a handbook (an *encheiridion*) nor an introduction (an *eisagōgē*) on the technique or science of music. Rather, a wide range of materials – musical, philosophical, medical, grammatical, metrical and literary – are woven together into an intricate and elaborately unified philosophical discourse in which music provides a paradigm for the order of the soul and the universe. The language of the treatise is rigorous, systematic and highly complex, enabling the author to develop implicit and explicit relationships among all the disparate types of material.

The design of the treatise is stated in the proem (i.1–3): book i defines the science of music (*mousikē*) and its parts (harmonics, rhythmics and metrics); book ii provides an explication of music's paideutic role; and book iii culminates with an exegesis of number, the soul and the order of the universe. The proem concludes with an invocation to Apollo, who is associated with the Neoplatonic notions of unitary proportion (*logos heniaios*) and pure form (*eidos euages*).

After reviewing traditional definitions of music (i.4), Aristides Quintilianus formulates his own definition – 'knowledge of the seemly in bodies and motions' – by which he establishes his approach of Neoplatonist epistemology. He then defines (i.5) the various subclasses of music (Table 1), each one of which is explored and interrelated in an ever more complex fashion as the treatise progresses.

The treatment of harmonics (i.6–12) largely follows the Aristoxenian model, perhaps derived in part from the treatise of Cleonides, but many points differ in specifics. Various notational diagrams are included, one of which (i.9) purports to preserve scales of 'the exceedingly ancient peoples' (it is a matter of debate among scholars whether

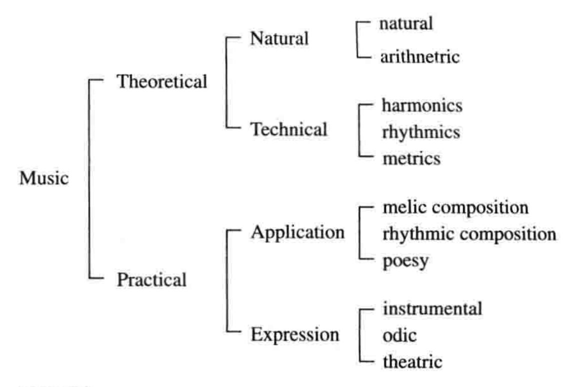


TABLE 1

Aristides Quintilianus said that these are the scales of Plato's *Republic*, although they are often described as such in the scholarly literature). Another diagram (i.11) illustrates the fifteen *tonoi* laid out 'akin to a wing', a description and pattern preserved in the *parapteres* in a number of Latin music treatises of the 9th to 11th centuries. The treatments of rhythmics (i.13–19) and metrics (i.20–29) once again draw on Aristoxenus, but there are also apparent *loci paralleli* with Hephaestion's *Handbook* and Dionysius of Halicarnassus's *On Literary Composition*. In his vocabulary and development of definitions, Aristides Quintilianus carefully conjoins harmonics, rhythmics and metrics.

In the second book, which was conceived in three sections, Aristides Quintilianus applies the definitions of the first book to larger considerations. The first section (ii.1–6) includes a treatment of the soul, an explanation of the views of 'the ancients' on the influence of music on character and a demonstration of the validity of these notions based on ethnic stereotypes and the use of music in the Roman empire. Aristides Quintilianus identifies Cicero as one of his sources, but close parallels can also be identified with PLATO (especially *Phaedrus*, *Timaeus*, *Republic* and *Laws*), Aristotle (*Nicomachean Ethics* and *Politics*), Plutarch (*Table-Talk*) and the Neoplatonic school. The second section (ii.7–16) deals with the way in which ethical notions can be developed through the proper union of text, pitches, rhythm and instrumental accompaniment, thus supporting the paideutic value of music throughout life, as the disciples of DAMON, which certainly included Plato, are credited (ii.14) with proving. The section is much concerned with the relationship of souls and bodies (human and otherwise) and the association of masculine, feminine and medial natures with each detail of the technical subclass of music as described in book i. The third section (ii.17–19) expands on the affective power of instruments, gained through their conjunction with the soul and their association with the Muses and the gods.

The third book of the treatise is devoted to the two subclasses of music that remain unexplored: the arithmetic (iii.1–8) and the natural (iii.9–27). These are now related to all the others, revealing music as a paradigm for cosmic order. The review of the traditional mathematical-musical affinities is probably drawn from Plutarch (*On the Generation of the Soul in the Timaeus*), Porphyry's commentary on Ptolemy's *Harmonics* and Theon of Smyrna (*Exposition of Mathematics Useful for Reading Plato*), but Aristides Quintilianus expands it with material

that may have been derived from Plotinus, Galen, Pliny (*Natural History*) and perhaps Plato (*Phaedrus*, *Republic* and *Laws*) and Aristotle (*Physiognomics*). The final section is intended, Aristides Quintilianus states, to 'work through the particulars of what is discussed in music, making quite plain the similarity of each particular to the universe altogether'. Nearly every particular of the preceding material is now related in a grand Neoplatonic cosmology based not only on Plato (especially *Republic* and *Timaeus*) and Aristotle (*On the Heavens*, *Physics*, *Metaphysics* and *History of Animals*) but also on Plotinus, Ptolemy (*Tetrabiblos*), Porphyry and Theon of Smyrna.

After Martianus Capella, the treatise of Aristides Quintilianus was used by later writers, including Georgios Pachymeres, Manuel Bryennius, Franchinus Gaffurius, Giorgio Valla, Conrad Gesner, Francisco de Salinas, Vincenzo Galilei, Girolamo Mei, G.B. Doni, Marin Mersenne, Athanasius Kircher and others in the Greek, Latin and Arabic traditions. With the publication of Meibom's edition in 1652, the author and the treatise became widely known.

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THOMAS J. MATHIESEN

Aristobulos Eutropius. *See* FEIND, BARTHOLD.

Aristophanes [Aristophanēs] (*b c*450 BCE; *d c*385 BCE). Greek dramatist. The chief poet of Athenian Old Comedy, he wrote more than 40 plays, of which 11 have survived.

1. Aristophanes and music. 2. Later treatments.

1. ARISTOPHANES AND MUSIC. Of the works of Aristophanes' first period (427–421 BCE), the revised *Clouds* includes many references to music; the most noteworthy are the mockery of DAMON for his concern with technicalities of metre (647ff) and a description (961ff) of 'the old-fashioned education' (*hē archaia paideia*) provided by the *kitharistēs* (not merely a teacher of the kithara but more properly a schoolmaster). The *Knights* (also from the first period) similarly shows a special concern with music. A criticism of grotesque MIMESIS in drama leads to a parody of the Pythagorean theory of the soul as a *harmonia* (521ff, 531ff). There are also passages on lyra tuning and modality (989ff), and on the *nomos orthios* (1278ff).

The plays of Aristophanes' early period exemplify with particular aptness the structure of Old Comedy, especially in the use of *parodos* (entrance song) and *parabasis*, a long passage in the middle of the play in which the chorus would come forward (*parabainein*) and address the audience directly, sometimes as spokesmen for the poet. It is generally thought that during his middle period (415–405 BCE), beginning with the *Birds*, a major change took place: choral songs and dances became less relevant to the action, as the stage direction *chorou* suggests (for another view, see Beare).

The *Frogs* is the only comedy from the middle period in which Aristophanes deals particularly with music, the central action being a contest between Aeschylus and EURIPIDES for the chair of poetry in Hades. Aristophanes considered that the ideals of *mousikē* which he upheld – poetry with music – were perfectly exemplified in Aeschylean tragedy (cf 1500ff). While admitting the brilliance of Euripides, he indicted him on many counts of musical malfeasance, such as making melismatic settings of individual syllables and deriving lyric choruses from unlikely and unsavoury sources, and he introduced for a Euripidean lyric Muse, summoned to appear as pseudo-accompanist, a dancing girl rattling her crotala (clappers or 'bones'; 944, 1281–2, 1301ff, 1314). Nor was Socrates spared: Aristophanes charged him with having advocated the destruction of the musical and

literary traditions of tragedy (1493, *apobalonta mousikēn*).

During his final period (392–388 BCE) Aristophanes continued to diminish the relevance of the chorus to the exposition; its presence in the revised *Plutus* actually constitutes a problem. Topical references also decrease steadily in the plays of both the middle and the later periods.

See also ETHOS, and GREECE, §I.

2. LATER TREATMENTS. Of the surviving comedies, only the overtly political *Knights* seems not to have attracted music of more recent times. The most ambitious works have been based on the *Lysistrata*, from Schubert's one-act Singspiel *Die Verschworenen* or *Der häusliche Krieg* (composed 1821–3; making some use also of the *Ecclesiazusae* or 'Women in Parliament') and an operetta by Henry Hiles (1885) setting the same Castelli libretto, to Paul Lincke's operetta *Lysistrata* (1902) and Raoul Gunsbourg's musical comedy of the same name (1923). *Lysistrata* has inspired ballet music by Mark Brunswick (1930), László Lajtha (1933), Richard Mohaupt in his dance comedy (1941; rev. 1955 for orchestra as *Der Weiberstreik von Athen*) and Boris Blacher (1951), whose music also produced an orchestral suite.

To take incidental music in the chronological order of the plays, H.A. Clarke (1886) and C.H. Parry (1914) composed for the *Acharnians*; Parry for the *Clouds* (1905); Tertius Noble (1897) and Vaughan Williams (1909) for the *Wasps* (the latter arranged into an 'Aristophanic suite'); Dennis Arundell (1927) for the *Peace*; Parry (1883), J.K Paine (1900), Humperdinck (1908), Diepenbrock (1917), Walter Braunfels ('lyrisch-phantastisches Spiel', 1920), Georges Auric (1928, rev. 1966), Varvoglis (1942) and Petrassi (1947) for the *Birds*; Glier (1923), Sten Broman (1933), Wilfrid Mellers ('play in music', 1948) for *Lysistrata*; Charles Cushing (1933) for the *Thesmophoriazusae*; Humperdinck (composed 1879–86), Percival Kirby, Parry (1891), Walter Leigh (1936) for the *Frogs*; and Milhaud (1938) for the *Plutus*.

C.T. Walliser wrote early settings of choruses from the *Clouds* (after 1599). Orchestral works have included Humperdinck's overture *Der Zug des Dionysus* (composed 1880–81), adapted from his *Frogs* music; a *Lysistrata* suite by Ornstein (1930); comedy overtures by Bantock to the *Frogs* (1935), the Women's Festival (*Thesmophoriazusae*; 1941) and the *Birds* (1946). Chamber works include three duos for two sopranos and string quartet by Jean Françaix (1934), a violin and piano *Aristophanes* suite by György Ránki (1947), and the Aristophanic *Extravaganza* of Mellers (1949) for countertenor and chamber group.

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

Aristoteles, Pseudo-. *See* LAMBERTUS.

Aristotle [Aristotelēs] (*b* Stagirus, 384 BCE; *d* Chalcis, 322 BCE). Greek philosopher.

1. THEORIES OF SENSE PERCEPTION AND ETHICAL BEHAVIOUR. In order to consider Aristotle's views on music, it is necessary to make some reference to the theories of sense perception and ethical behaviour on which they are based. His treatise *On the Soul* defines perceiving as the process of acquiring the form, or mental image, of an object. Considered in subjective terms, it is a developing of the potential into the actual, since a thing cannot become what it is not (424a18–19, 425b23–4, 417b2–7). The attitudes that characterize an individual have thus always existed potentially within him; music can evoke them, but it cannot implant them.

According to the same treatise, every affection (*pathos*) of the soul involves a concurrent affection of the body (403a16–19). Bodily affections, however, cannot cause movement in the soul, which is the unmoved mover. This definition of the soul occurs in *On the Movement of Animals*, which includes an account of how it initiates action. In matters of conduct the object of desire or of the intellect causes movement. Here the motive is at best a relative good; true beauty and goodness cannot be relative, hence the soul moves but is not moved (700b17–701a2). Nowhere in Aristotle is there a sufficiently full explanation of the complex relationship between soul and body, nor is active reason ever adequately accounted for, particularly as a factor in sensation and reaction. The main outlines of his doctrine, however, can be discerned in this broad area of theory.

Ethical attitudes, defined in the *Metaphysics* (1022b4–14) as dispositions towards evil or good, are expressed through actions of a corresponding nature. Virtue and vice come under close examination in the second book of the *Nicomachean Ethics* (1103a14–1106a24; abbreviated below to *Ethics*); certain statements may be taken as representative. Moral virtue (or 'excellence') is described as being a result of habituation. 'Like attitudes arise from like activities', and virtues are created and fostered by observing due measure rather than excess or deficiency, and by thus keeping to the principle of the mean. Aristotle held that an action is meaningful and may be termed unequivocally just only when it expresses the pre-existing inward nature of the agent.

Accordingly, an action undertaken by accident, or at the suggestion of another person, does not qualify; and yet this second possibility touches upon the central nature of PAIDEIA. The point has vital importance for music, which was accorded so prominent a role in elementary schooling that masters were known as *kitharistai*, 'teach-

ers of the kithara'. Here the difficulty is only a seeming one: in the *Physics* (247b18–248a2) Aristotle showed his unwillingness to hold restless children accountable by adult standards such as those of the *Ethics*. In later life a man does become accountable; and by that time, both Plato and Aristotle believed, his taste should have become properly formed.

The argument of the *Ethics* goes on to set forth the criteria of a just or wise act. Unlike a fine work of art, which is required merely to have its own self-contained excellence, such an act must satisfy the three further requirements of deliberate intent, disinterestedness and constancy of disposition. Virtues are therefore different from skills; as one example of a skill Aristotle cited music, using a neuter plural form (*ta mousika*) for which the English term 'music' provides a general equivalent. This example of the way in which Aristotle attenuated the old concept of *mousikē*, in which music and literature were joined together, is unobtrusive but far from insignificant.

Aristotle thus prepared the ground for a definition of virtue in general. Together with the individual virtues, it must be an attitude of the soul rather than a capacity or feeling – specifically that attitude which causes a man to become good and to perform his special function well. At this point the relevant arguments of the *Ethics* conclude. It remains to note the definitive comments in the *Physics* on the nature of alteration (*alloiōsis*): neither acquired states nor the process of acquiring or losing them may properly be considered instances of alteration. These states are either examples of excellence, or defects; and 'excellence is a perfection ... while a defect is a perishing of or departure from this condition', whether of body or of soul (245b3–247a8).

2. Symbolism, number, harmonic theory. Unlike Plato, Aristotle avoided musical symbolism, chiefly because of his quite different attitude towards Pythagorean number theory. This theory, he said, had developed out of the discovery that the ratios of the *harmoniai* or modes could be expressed numerically. Unfortunately it had led to the claim that 'the whole heaven is a *harmonia* and a number' and to the charming but untrue notion of the harmony of the spheres. In its debased popular form as numerology, it produced such fantasies as the belief that the number of notes on the aulos, 24 in all, 'equals that of the whole choir of heaven'. All this, according to Aristotle, proceeds out of the mistaken fundamental idea that real things are numbers (*Metaphysics*, 985b32–986a2, 1090a20–23, 1093a28–b4; *On the Heavens*, 290b21–3).

The fact that harmonic relationships such as the 5th and octave can be expressed mathematically is quite another matter. Aristotle often referred to this, and he classified harmonics, the technical theory of music, as a physical science. Although the *harmonia* itself is usually presented as fact, there are noteworthy exceptions to this rule. In the *Politics* (1254a32–3) it illustrates the idea of a ruling principle even in inanimate things, and according to the *Metaphysics* (1018b29), in the lyra this principle is the note called *mesē* ('middle') – a statement which never has been satisfactorily explained. Pseudo-Plutarch's *On Music* (1139) cites Aristotle as having called the *harmonia* 'celestial' because its nature is 'divine, noble and marvellously wrought', but also as adding that in operation it is quadripartite and embodies two kinds of mean, the arithmetic and the harmonic. These added comments show his characteristic position; it becomes unmistakably clear in the flat statement that the *harmonia* consists of notes alone, and again in his equally flat denial that either of its main meanings ('arrangement', 'ratio') may properly be used to describe the soul (*Topics*, 139b37–8; *On the Soul*, 408a5–10).

When he discussed mode as such, Aristotle seems to have had in mind not the *harmoniai* of the 5th century but instead the complex of interchangeable sequences that by this time had probably replaced them. He noted that the Dorian and Phrygian were considered by some to be the chief modal categories, subsuming the other modes (*Politics*, 1290a19–22). This happened in the case of the Aeolian and Iastian modes, renamed, during the process of systematization, Hypodorian and Hypophrygian respectively. It is also a familiar fact that the Lydian, with its related modes, was for a long time in disfavour. Two points seem noteworthy here: Aristotle relied on the opinions of others, as he often did when discussing modality; in this deference to authority, moreover, he was willing to grant the Phrygian a place of chief importance, even though he criticized Plato for having allowed it in the ideal city-state of the *Republic*.

3. 'Paideia' and ethos. Like his great teacher, however, Aristotle often stressed the importance of the role of music in education, and he agreed with the Platonic definition of correct education as a training to experience pleasure and pain in the right way. His own definition (*Politics*, 1340a15) follows it closely. When he took up in the *Ethics* the question of the manner in which pleasure relates to goodness and happiness, he supported his answer with a parallel involving music. The case is the same, he said, with the man who is musical: such a person enjoys good melodies and is pained by bad ones (1170a6–11). Here the adjectives are not ethical but refer to technique (cf 1105a27–33). They express the trained responses of an expert. The appearance of such a figure, like that of the polymath, foreshadows the beginning of the Hellenistic age. Yet Aristotle belonged to the Hellenic period, as its last great representative. Normally, therefore, he directed his attention not to the scholarship of music but to the much broader field of musical and literary training known as *mousikē*. Examining the role of music in education, he saw that it had a good or bad influence according to the attitude it fostered. The postulates of his system kept him from applying such terms to the actual hearing of music, for the latter is not an attitude of the soul but only an affection (*pathos*), something that one experiences.

The one extended examination of the paideutic aspects and values of music, unique not merely in the vast body of Aristotle's works but in the whole of surviving Hellenic literature, is to be found in the final chapters of the *Politics* (1339a11–1342b34). It is preceded by a brief attempt to determine why 'the ancients' made music a part of *paideia*. This ends with the explanation that it is 'useful for rational enjoyment [*diagōgē*] in leisure' (1338a22–3). Nowhere is there a recognition of its liturgical use; one will look in vain for the devoutness of a Plato. In both respects the prelude evokes something of the tone that marks the central discussion of music. From that long and complex examination a limited number of arguments will be cited, normally in the order of the text.

Aristotle set out to determine whether the proper paideutic end of music is amusement, moral betterment or the enriching of cultivated leisure and practical wisdom (*phronēsis*). He found all three possibilities promising but unequal in merit. At length he returned to the original question and shaped it in a slightly different form, omitting wisdom: education, amusement and cultivated leisure are now the possibilities; the paideutic function of music has become one of them. Its effectiveness, he concluded, presumably applies to all three. The proofs which he then added, however, touch only upon the second and third, and show the pleasure that music gives naturally and indiscriminately. Surmising that its essential nature might be more honourable than this incidental aspect would suggest, he raised the possibility that it somehow also reaches the character and the soul. Obviously it influences us in this way, he continued; and at this point an intricate series of statements and conjectures begins, concerned in every instance with aspects of ETHOS theory.

Especially challenging is the claim (1340a12–14, as emended by Susemihl) that purely instrumental music possesses ethical force through its rhythms and melodies. The mimetic aspect of his theory emerges in the claim that these contain 'likenesses' (*homoiōmata*) or imitations of all the emotions and ethical states. Proof is found in the varying effects of individual *harmoniai* and rhythms as propounded by certain experts; the latter are described but not named, and their identity remains uncertain. Children must therefore be educated in music, Aristotle concluded. It is naturally pleasurable, and we 'seem to have a certain affinity with modes and rhythms'. His presentation, taken as a whole, raises many questions. The attribution of ethos to instrumental music without a sung or recited text (a clear attempt to refute Plato) can be defended on several grounds. The proofs throughout are strikingly empirical, however, with very little theory of any kind as a balance; the evidence is derivative; and the reader is left with no explanation either of the 'likenesses' or of the affinity of the soul with mode and rhythm (asserted also in the *Poetics*, 1448b20–21). It is true that Aristotle's death cut short the task of completing the *Politics*, and that the treatise devoted to music remains tantalizingly among the lost works.

Passing to the consideration of music lessons and the choice of an instrument, Aristotle counselled that actual performance be limited to childhood. Maturity should bring ethical discretion, based upon this early training. His next point, the admission that some kinds of music may be vulgarizing, seems a digression. It is linked to what has preceded it, however, by strong though implicit reservations about the role of instruments, especially in solo performance. To play the aulos or kithara as a soloist required some degree of professionalism and virtuosity, qualities associated with the vulgar rather than the freeborn man. This had even influenced lyre study in the schools: Aristotle sought to abolish from the curriculum showpieces that demand 'marvellous and extraordinary' displays of technique. He also believed that the aulos must be banned, on the ground that it is distracting and exciting rather than morally beneficial. When he therefore described it as belonging to occasions which produce purgation (*katharsis*) rather than instruction, he was in a sense denying ethical effectiveness to tragedy as well. Although he raised the further point that learning to play the aulos has nothing to do with the intellect, he never said that the case was different with other instruments used alone. It will be recalled that when the question of the purpose of music is reintroduced, the furthering of practical wisdom no longer appears among the possibilities. Aristotle's strong belief in the ethical power of purely instrumental music has also been noted. This, and the fact that he regularly spoke of music in connection with the ethical rather than the intellectual virtues (although he classified it as a skill), suggests his attitude concerning its relation to the active reason.

4. RELATIONSHIP TO PLATO. Several points that have been mentioned illustrate the ways in which Aristotle's approaches differed from those of Plato. Besides clashing deliberately with his teacher on the subject of the ethos of instrumental music, Aristotle went beyond him in seeking to ban the kithara from education. This may be a sign of an increase in professionalism, with its emphasis upon solo playing. The apparent denial of any ethical potential to tragedy furnishes another instance of disagreement. In every case, the difference may be ascribed to differing concepts of *paideia*.

For Plato it was a lifelong process. His consequent belief that audiences ought always to be exposed to an ethic higher than their own made him object to vulgar dramatic performances as well as vulgar music. Probably the same concern underlay his remark in the *Gorgias* that tragedy is primarily hedonistic; this description is certainly an ethical one (502b1–c1).

For Aristotle, however, *paideia* had its restricted sense of elementary schooling, valuable for mature life; and he no longer felt the unity of literary text and musical accompaniment that had been central to the idea of *mousikē*. It was possible for him, therefore, to look calmly at the reality of solo instrumental music performed in public. He could even say that such music should be no better than its audience. Where music and morals are concerned, this marks the extreme point of difference between the two philosophers.

5. MODES. The closing section of the *Politics* deals exclusively with the modes; a promised treatment of the rhythms is not found in the extant portion of the text. Leaving detailed analysis to the experts, Aristotle accepted their division of melodies into three categories and their assignment of individual modes to each category. The types are the 'ethical', productive of moral betterment; the 'practical', productive of action; and the 'enthusiastic' or 'passionate', productive of emotional excitement. Also, and for the fourth time, he listed the proper ends of music: education, purgation and the cultivation of leisure. Once again the possibility of wisdom has been passed over; and the inclusion of leisure on all four occasions is an unmistakable step towards the recognition of a distinctively aesthetic province of judgment.

A discriminating use of all the modes is proper, Aristotle concluded. The proposal that follows shows his pragmatism and his avoidance of Plato's moral criticism: he recommended that the most markedly 'ethical' types be used for education and the other two types for public performances by professionals. He advocated separate competitions and public spectacles for freeborn, educated men and for the common crowd, supporting his contention with the remark already noted. His added explanation that all men enjoy what is naturally suited to them further

emphasizes his great divergence from Platonic ideals. Moreover, the triple division of melodies and modes allows much more freedom than Plato ever permitted. Probably an important purpose of this freedom is to provide for the range of moods in the aulos music used to accompany performances of tragedy. To be sure, the theory does not seem consistent with a recognition of only two modes and a corresponding view of the others as composite rearrangements of them (1290a19–29, part of which has been discussed above); but the latter view is merely mentioned, not espoused.

The last 18 lines of the *Politics* may be passed over as probably the work of a late interpolator. There can be no other explanation, at any rate, for the praise of Lydian modality as particularly suitable for *paideia*. Immediately before these lines, Aristotle attacked Plato for allowing the use of the Phrygian in the *Republic*. He himself was, of course, willing to have Dorian used in the schools, together with whatever other modes the experts might recommend. Everyone agrees that Dorian is outstanding for its sedateness and manly ethos, he noted. Adding a comment of his own, he characterized its relation to the other modes as that of a mean between extremes. The reference here may be to the system of octave species, in which the Dorian does occupy such a position.

6. General characteristics of Aristotelian thought. Broadly considered, Aristotle's comments on music create a mixed impression. As one would expect, the theoretical basis is difficult but impressive. Occasionally its principles lead to ostensible anomalies, as occurs when tragedy apparently proves to be both ethical and non-ethical: tragedy deals with problems of character, unquestionably, yet it is cathartic rather than paideutic, and it lacks the vital element of habituation. Apart from such exceptional instances, his theory provides a sound foundation.

The resulting structure has a number of valuable features. A sane and tolerant recognition of the value of music as a part of the good life – the life of cultured leisure – is certainly one of them; and they include many points of useful detail. Yet the whole is somehow less than the sum of the parts. It must be admitted that music makes no significant contribution to Aristotelian doctrine. When modality and rhythm come under discussion, much of the theoretical material proves to be derivative, and central questions such as the purpose of music receive shifting answers. Superstition and loose thinking are demolished; whether any adequate system replaces them may be questioned. It is essentially as a supplement to the more committed and ethically sensitive thought of Plato that Aristotle's contribution to the history and analysis of Greek musical culture is significant.

7. Influence on his successors. Although he had no comparable link with any successor, Aristotle established for the future not only general techniques of argument but also specific views on music. The Pseudo-Aristotelian *Problems*, a later collection concerned in part with music, reflects these views, together with the doctrines of his pupils, especially Theophrastus. Aristoxenus, the most outstanding music theorist trained by Aristotle, demonstrated that training by the use of categories for the analytical definition of musical concepts, and in particular by reliance upon the ear. Even his counterbalancing belief that serious students must also rely upon 'right judgment' probably draws upon the concept of 'right reason', familiar from the *Nicomachean Ethics*.

During the two centuries that followed, the Stoics turned to the Aristotelian corpus for an analysis of emotional response to music. They elaborated these beginnings into a highly detailed system which underlies the arguments employed by Diogenes of Babylon, a philosopher of the 2nd century BCE whose views on music survive through his Epicurean contemporary and adversary, Philodemus. The emphasis that Diogenes placed upon the role of the listener may perpetuate a genuinely Aristotelian view, hinted at in the *Problems*.

By the late 9th century CE the *Problems*, together with *On the Soul* and *History of Animals* (unquestionably authentic), had become well known to Muslim philosophers and music theorists through translations into Arabic and Syriac.

In the West, Aristotle's works largely (though not entirely) faded into obscurity until the 12th century, when figures such as Abelard and especially Thierry of Chartres (in his *Heptateuchon*) undertook to revive and apply Aristotelian logic in their writing and teaching. By the end of the 12th century a large selection of Aristotle's logical, metaphysical, ethical and scientific treatises were available in Latin and were being studied in Paris. At the beginning of the 13th century the Paris Council of 1210 condemned Aristotle's works on natural philosophy, but this condemnation was quickly modified and by the early 1230s Aristotle was again the focus of intense study. In the Statute of the Faculté des Arts (dated 19 March 1255), the logical, metaphysical and scientific treatises of Aristotle formed the greater part of the texts to be studied (see Huglo, pp.152–60), and Aristotelian methods and terminology appear prominently in the music treatises of Johannes de Garlandia, Magister Lambertus, the Anonymous of 1279, Franco of Cologne, Anonymous 4, Johannes de Grocheio, Hieronymus de Moravia and Elias Salomo, all of them written after 1255 in or under the influence of Paris. By the 14th century Aristotelianism was fully established in music theory, and in one form or another it has continued to exert an influence to the present day.

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